

**ARTISTIC CHANGES IN THE DEVELOPMENT OF
THE CATHOLIC CHURCH VESTMENT IN THE
ARCHDIOCESE OF NAIROBI KENYA**

BY

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the Award of the Degree of Master of Arts (Fine Art) in the School of
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DECLARATION

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DEDICATION

I dedicate this work to my beloved parents Joseph and Helen Obonyo. Thank you for the good foundation and for always believing in me that I can do it.

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I acknowledge the assistance accorded to me by the chair of Department of Art and Design, chair of Post Graduate Committee and all the academic and non-academic staff of the department. I want to specifically acknowledge the assistance and commitment of my supervisors Mr. Cephas Agbemenu and Mrs. Jane Githinji, thank you for your support and encouragement.

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OPERATIONAL DEFINITION OF TERMS

The following terms shall assume the definition given unto them.

- Advent:** A period of four weeks before Christmas.
- Alb:** A long, white linen liturgical vestment with tapered sleeves worn by the priest during the Holy Mass.
- Archdiocese:** An administrative territorial unit administered by an Archbishop or Bishop.
- Cassock:** A coat-like clothing which reaches nearly the ground usually black in colour and is worn as a daily dress for the Bishop and Priest when off the pulpit.
- Catholicism:** A body of the Catholic faith, its theologies and doctrines, its liturgical, ethical, spiritual, and behavioral characteristics, as well as a religious people as a whole.
- Chasuble:** An ornate circular garment worn by the priest during liturgy, with a hole in the center for the wearer's head.
- Christmas:** A season that immediately follows Advent. It lasts twelve days starting from December 24th to January 6th of the following year.
- Cincture:** A liturgical vestment worn encircling the body around or above the waist to confine the loose, flowing alb.
- Design:** A decoration or pattern on the vestment.
- Easter:** Is a season of the celebration of Jesus resurrection, a season that extends from Good Friday to Easter Monday.
- Eastern Orthodox Church:** A Christian Church or federation of Churches originating in the Greek-speaking Church of the Byzantine Empire, not accepting the authority of the Pope of Rome, and using elaborate and archaic forms of service.
- Ecclesiastical:** Established institution relating to the Catholic Church.

Enculturation: A process by which persons adapt to and assimilate culture in which they live in .

En règle: In order or in due form.

Epiphany: A Christian festival, observed on January 6th that celebrates the revelation of God the Son as a human being in Jesus Christ.

Fiddle back: A Chasuble whose shape resembles the back or outline of a violin.

Form: Shape of vestments.

Holy week: Last week of Lent or week before Easter.

Latin Rite: Forms of Christian worship and liturgy utilizing Latin in their expression and employed predominantly in the Roman Catholic Church of the West.

Lent: A season of penance lasting forty days, which begins on Ash Wednesday and ends on Holy Thursday just before Good Friday.

Liturgy: A form of worship or a form and arrangement of public worship lay down by the Catholic Church.

Lutheran: Of or relating to Luther or his religious teachings and especially to the doctrine of justification by faith alone.

Maniple: A liturgical vestment used by the clergy. It is an embroidered band of silk or similar fabric that when worn hangs from the left arm and its used within the context of mass.

Palm Sunday: Sunday before Easter Sunday that is celebrated in commemoration of Jesus' triumph entry into Jerusalem, on a donkey.

Pentecost: Seventh Sunday after Easter, commemorating the descent of the Holy Spirit upon Jesus' disciples.

Stole: A scarf worn over the shoulder by the priest.

Spot Colour: A colour in one hue, which does not display any dark or light value.

Surplice: A knee-length, white vestment worn over the choir cassock, by priests, deacons, and seminarians.

Vestment: Liturgical garments and articles associated primarily with the Christian religion, especially among Latin Rite and other Catholics.

Zucchetto: A skullcap worn by the Pope, Bishop, and Priest varying in colour according to rank of wearer.

LIST OF ABBREVIATIONS AND ACRONYMS

- AD:** Ano Domino
- GIRM:** General Instruction of the Roman Missal
- IHS:** Monogram representing the name of Jesus
- RCC:** Roman Catholic Church
- UNESCO:** United Nations Educational Scientific and Cultural Organization

ABSTRACT

The rich history of the Catholic Church vestment in Kenya is likely to be lost if it is not documented as most faithful do not know the origins, changes or significance of the vestments. Thus, Christians may not appreciate the artwork in the vestments that symbolize the historical background of the Catholic Church. The general objective of this research was to identify and establish the symbolism of designs, colours, and form attached to the Kenyan Catholic church vestments from 1950 to date. The study adopted both quantitative and qualitative research approaches and employed a descriptive survey study research design to assess catholic vestments in Kenya. The target population of this study was 288 vestments of the Catholic Archdiocese of Nairobi. Simple random sample and purposive sampling methods were used to arrive at the representative sample. The data was collected through primary and secondary methods of data collection. The data was analyzed qualitatively by observation of the changes over the period according to themes derived from the objectives. The findings of this study showed that there have been changes in the vestment design over the period. These were changes in design, colour, form, and new methods of adorning the vestments. From this research the researcher proposes a further study to be done in other regions and on specific communities, and that the trained artists should partner with the vestment designers to maintain high quality design work on vestments.

CHAPTER ONE: INTRODUCTION

1.0 Chapter overview

This chapter focused on the background of the study, statement of the problem, objectives, research questions, significance of the study, justification of the study, scope and limitation of the study.

1.1 Background of the Study

Vestment are liturgical garments and articles associated primarily with the Christian religion, especially between Latin Rite and other Catholics throughout the world. These are garments worn by the clergy during liturgy and also as their daily garments out of the pulpit. Vestment have been described as forms of art since the liturgy ceremony rites encourage the use of the finest materials to express the intangible (Exeter, 1998). Vestment also use artistic expression to enhance the words and movements of the ritual from the human need to be creative (Norris, 2002).

Flannery, (1999) stated that the Catholic Church had adapted art styles from every period keeping it with its natural characteristics and conditions of people's need of various rites. In the course of centuries the church has brought into existence a treasury of arts, which must be preserved with every care. He further states that the material and appearance of the vestment greatly contributes to the dignity of liturgical celebration and that vestment should be examples of genuine Christian art including modern art.

Wambugu, (2006) points out that the art used in the Catholic Church in Kenya from early 19th to early 20th century was Eurocentric hence alienating the African worshippers. The Catholic Church in Kenya has a population whose majority are Africans hence the art in the church then did not communicate to the majority but rather to the minority. The colour coding and the designs used on the vestment were of Latin and Greek origin hence creating an information gap amongst the Africans.

In 1993 the African synod of Bishops addressed the issue of worship that does not alienate the local community. The synod recommended for a more inclusive liturgy that embraces African ideas, and the need to dialogue with traditional religion. The synod also stressed on the enculturation of the entire Christian life. One of the strategies that has been adopted to solve this was to come out with art works in the church that borrow from African culture. There is need to document information on the artistic changes of the vestment in the Catholic Church which will inform the designers on the trend and thereby enable them to design vestment that are all inclusive to all cultures within the Catholic Church in Kenya.

The study will therefore identify and analyze the designs, colours, and form attached to the Kenyan Catholic church vestment and establish the artistic changes of the vestment designs in the Archdiocese of Nairobi from 1950 to present date.

1.2 Statement of the Problem

According to a preliminary survey done by the researcher, the Catholic vestment has been changing over time. The customs, beliefs and material culture of a people should be used in the liturgy, which is in line with the Popes declarations of the Vatican II Council. Exeter, (1998) argues that the rich history of the Catholic Church is likely to be lost. In her research Wambugu, (2006) states that there is little documentation on the graphics and textiles of the Catholic Church, in which she recommends that further research be done on the graphics and textiles of the Catholic Church.

The purpose of this study therefore was to identify and investigate the changes in colour, design and form of Kenyan Catholic Church vestment in the Archdiocese of Nairobi over the period 1950 to present, to establish the symbolism of designs, colour, and form attached to the Kenyan Catholic Church vestment over time by the priests.

1.3 Objectives

The following were the objectives of the study;

- To identify and collect photographic data of vestment in the Catholic Church Archdiocese of Nairobi over the period 1950 to present.

- To analyze the designs, colours, and form attached to the Kenyan Catholic church vestment.
- To establish the artistic changes of the vestment designs in the Archdiocese of Nairobi from 1950 to present date.

1.4 Research questions

- What photographic data represents the Catholic Church vestment of 1950 to present?
- What message do the designs, colours and form of the Catholic Church vestment communicate?
- What are the artistic changes of the vestment designs, of the Catholic Church Archdiocese of Nairobi from 1950 to present date?

1.5 Research hypothesis

There are artistic changes in the design and form of the Kenyan Catholic church vestment from 1950 to date.

1.6 Justifications and Rationale

According to preliminary studies by the researcher, several researches have been done on Catholic vestment but none focused on the historical development of the Kenyan Catholic Church vestment, hence prompting this study. A research done by Norris, (2002) is similar to this research but focused on church vestment during the early Byzantine period through the Middle Ages to 1400 AD. It therefore did not capture the latest changes in the vestment and it is not specific to the Catholic vestment and more specifically to Kenya. A study by Githinji, (1992) focused on the designing of Kenyan Catholic Church vestment and accessories using African motifs; issues of symbolism of vestment designs and accessories were not taken into account. A research done by Wambugu (2006) looked at paintings, sculptures and stained glass as art in the Catholic Church. This study did not investigate the historical developments of Catholic

vestment in Kenya. Further, Wambugu, (2006) reveals that there is no documentation on the graphics and textiles of the Catholic Church in Kenya. The researcher recommended that further research be conducted on the graphics and textiles used in the Catholic Church. This study is relevant because the history of the Catholic Church is rich in art and the church has been credited as a major contributor to art (Wambugu, 2006). This study is also important because the aforementioned studies did not focus on the historical developments of Catholic vestment design in Kenya. Studies on the development of the Catholic Church vestment from 1950 to present in the African context have not adequately been explored as no known study in Kenya has documented this history.

The study is expected to inform vestment designers to come up with vestment designs using African symbols and material culture from Kenyan communities, thus fulfilling the Vatican II declaration by the Pope, for Catholic faithful to worship in their language and culture. The study will also help the catholic faithful to be rooted in their faith by the designs on the vestment since they are objects of communication. The study will help preserve the history of the Kenyan Catholic vestment in Nairobi Archdiocese and accordingly contribute to knowledge and information in this area.

1.7 Scope of the study

This study focused on the design, colour, and form of the Catholic Church vestment in the Archdiocese of Nairobi. The study aimed at analyzing the designs, colours, and form plus the design principles as applied on the vestment in order to understand their symbolism and identify elements of change. Texture as an element of designed was not discussed due to the fact that it is limiting to analyse texture from photographs since the touch and feel element would be lacking. The study was carried out in selected Catholic parish headquarters within Nairobi Archdiocese. Nairobi Archdiocese was found to be suitable for the study since its one of the four first dioceses in the country established in 1953 and therefore had information from the period the researcher was searching for. The parishes within this Archdiocese were also

accessible. The Nairobi Archdiocese is divided into twelve Deaneries namely: Kiambu, Githunguri, Gatundu, Limuru, Thika, Mangu, Kikuyu, Nairobi, Ruaraka, Makadara, Western, and Eastern deaneries within Nairobi Archdiocese. One parish headquarter was selected from each deanery, making a total of twelve Parishes out of the total 101 Parishes in the Nairobi Archdiocese.

1.7.1 The delimitations of the study

- The research focused on the Priests' vestment only. The other vestment used by the Pope, Bishops, Nuns and Lay Readers were not part of this study since the research focused on liturgical vestment in order to narrow the scope.
- This study was confined to the Chasuble and the Stole since the other priestly vestment are always white in colour and do not have any designs.
- The research equally focused on the fabric vestment only, avoiding non-fabric vestment since they are many in order not to have a wide scope.
- The research focused on the vestment from 1950-to date only. It is from this period that the four Ecclesiastical provinces were established hence physical centres to enable research and also changes on African motifs were expected on the vestment right after the Popes Vatican II declaration of 1962.

1.7.2 The limitations of the study

- There was no clear documentation as from what precise year certain vestment were in use. This was occasioned by transfers of priests and catechists since some of them were new in the stations and lacked backup documentation on when the vestment were in use. The researcher then used the periods in which they were in use since their usage was not a specific year but period.
- The researcher had sampled the Holy Family Basilica, which is the Archdiocese headquarter but this was not possible due to little material. The researcher then opted to use the former Archdiocese headquarter St Peters' Claver to carry out the study. This turned out positive to the research since by the time of research,

the new Archdiocese headquarter was only administrative and most documents including the vestment had not yet been transferred to the Headquarter.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter presented a review of researches that have been done on Catholic Church vestment. The chapter also looked at the history of vestment, colour symbolism, designs and forms, of the vestment. It further looked at the theoretical framework adopted for the study.

2.1 Catholic Church vestment History before the 21st century

Research have been done on Catholic vestment. A research by Norris, (2002) on “The origin and development of Church vestment” focused on the evolution of the vestment through the centuries until the end of the 14th Century. It discussed all form of vestment thus fabric, and accessories such as footwear, crosses, headgear, rings and gloves. The Catholic vestment were developed in four main periods (Norris, 2002). The first is the era before Roman Emperor Constantine when the priestly dress did not differ from the secular costume in form and ornament. Towards the close of the pre-Constantine period, liturgical insignia came into use among the bishops and deacons of the Catholic Church.

The second period was from around the fourth to the ninth century AD. It is the most important epoch in the history of liturgical vestment, in which the priestly dress was created. It had a dignified structure with many folds as seen in the sculpture and pictures of that era, and was without decorations (Norris, 2002).

The third period, extending from the ninth to the thirteenth century AD, was a period when the development of the Chasuble and stole in Western Europe was completed. It ceased to be customary for the acolytes to wear the chasuble, stole, and maniple. The tunic became the customary vestment of the sub-deacons. The chasuble was exclusively worn at the celebration of the Mass. The surplice appeared in the course of the eleventh century and replaced the alb. It is in this period that the pontifical dress received its definitive form.

From the thirteenth century AD to the present time we have the fourth period. In this period we have the adornment of the vestment with embroidery and ornamental trimmings, and the nature of the material from which they are made that is specifically chosen. The period has invested in richness of material and ornamentation, but at the same time, towards greater convenience, therefore, a constantly increasing shortening and fitting to the figure of the vestment, naturally impairing the form and aesthetic effect of the vestment (Norris, 2002).

This period used colour to decorate the vestment. The vestment is seen as a carrier of the Christian message since certain vestment are worn during certain times of the Catholic Calendar to pass the message of that particular season. These seasons include Advent, Christmas, Epiphany, the season of Lent, Holy Week, Easter and Pentecost.

In the early 18th century, chasubles were set with valuable jewels and the material was always richer than the vestment. The chasuble material in the very early Roman times was pure linen, with time silk and other materials began to be used. According to the New York Times April 26, 1896, England was famous for its exquisite embroideries in the 12th century. The vestment in the 17th to 18th century had pictorial forms on the vestment. This has now changed to basic shapes found on the vestment and most of the designs done in embroidery. The 18th century saw cumbersome vestment as a result of the ornamentation and hence they were cut at the sides to lighten them.

The chasuble was cut short from the heels to about four inches above the heel. In the late 19th century the vestment adopted a shape distinguished as Fiddle-back Chasuble. The vestment of the time were embroidered, common design being the cross, representing the Sacred Heart of Christ, and lined with very colourful passion flowers (Exeter (1998)).

In Australia today the vestment are crafted in their workroom and are designed to suit both Australian conditions and Ecclesiastical requirements. They make vestment sets produced in quality plain weave fabrics or imported Ecclesiastical brocades. The sets may be custom made from a choice of fabrics, braids and embroideries. There are a number of companies in the world that make the vestment for sale for all types of markets like Canada, Europe, America and others. This informs us of the commonality in the vestment design of these countries. In America there has not been much change since the earlier vestment designs suited their needs (Exeter (1998).

2.2 Catholic Church vestment of the 21st century in Africa

The Vatican II council played a major role on the Catholic Church vestment in Africa. The Vatican II council of 1962-1965 made declarations granting permission to celebrate mass in vernacular languages from 1967 onwards. On liturgical vestments it stresses on their beauty and dignity sought in the excellence of their material, cut, design and elegance. Wambugu, (2006) points out that the art was Eurocentric hence alienating the African worshippers. From this period onwards there was a new move to have African tradition and culture incorporated in the art and design within the church. The vestment of this period recorded change in design, form and colour. Studies show West Africa to have embraced this move almost immediately. In Zaire a number of Zairian cultural elements have been introduced in the redesigned vestment. Appropriate traditional motifs have been used. In Ghana for instance they use the traditional Kente style to make stoles worn by the priests and they also apply patchwork of the kente to adorn the chasuble (Wambugu, 2006). In Tanzania Catholic church vestment have been redesigned using their traditional motifs especially on the stoles (Wambugu, 2006).

2.3 Catholic Church vestment in Kenya

According to the United Nations Educational Scientific and Cultural Organization world heritage centre (2011) the Catholic Church made its debut in Kenya in 1498, when the Portuguese Catholic explorer Vasco da Gama erected a cross on the

sea shore of Malindi. This was followed by a visit by St. Francis Xavier on his way to Goa (India) in 1542 and by the establishment of the Portuguese in Mombasa with the building of Fort Jesus in 1593. The Holy Ghost Fathers congregation of France, was the first Catholic missionaries to enter Kenya, in 1860, and started evangelization of the Coast. UNESCO world heritage centre (2011) further states that at the end of the century the catholic Church started to expand inland, helped by the arrival of new missionary institutes such as the Consolata in 1902 and Mill Hill Fathers in 1903. The first Kenyan dioceses were established in 1953, in Nairobi, Nyeri, Kisumu and Meru (Waumini, 2015). With the establishment of the diocese came the priests with the vestment. The Kenyan vestment were not designed locally from the time they were introduced to the country till up to 1960s. There is hardly any documentation on them and hence the purpose of this study.

2.4 The functions and importance of vestment colours

The meaning of the Catholic liturgical colours is related to church seasons or annual calendar. The Church has various seasons which are, advent, Christmas, Lent, Holy week, Easter and Pentecost (Roulin, 1931). According to Fradl (2005) the Catholic Church ordinarily permits the use of four colours in the sacred vestment namely white, red, green, and violet; Gold may be used as a substitute for white, red or green.

a. **Red** is used to denote a saint who has died for the faith of the church. Red is associated with the Holy Spirit. It is also used in association with the spilling of Jesus' blood and is often the colour used on Good Friday. Red is symbolic of blood and fire and this colour of vestment is worn during feasts of his precious blood. Red is representative of the Holy Spirit hence worn during the week of Pentecost. Red is used on Palm Sunday, and Pentecost (Flannery, 1999).

b. **White** is sometimes replaced by gold, white symbolizes purity, innocence, rejoicing and light. White is employed during certain periods throughout Christmas and Easter seasons. Also worn on feasts of our Lord, feasts of the Blessed Virgin Mary,

non-Martyred saints, conversion of Paul, Saint John the Apostle and saint John the Baptist among others. It is worn during ceremonies such as weddings, baptism and the burial of children. It is also worn during the consecration of churches, altars and bishops. It is the colour of joy, light and life (Kennedy, 1984).

c. **Purple** is used at times of reflection and preparation for great festivals before Christmas, and before Easter. Purple is a colour associated mostly with funerals and prayer for the departed. It is often used in preference to black though black vestment are no longer in use as from the Vatican II declaration. Purple is a traditional colour of royalty and is the more familiar colour for the season of Advent, the season in which Catholics look forward to the coming of the King. The primary emphasis is on the character of the one who is coming, the royal Judge who comes to take his throne, and that emphasis governs the liturgical symbolism of the season. Thus, Advent purple should be a rich hue, proclaiming the royal lineage of the coming Messiah (Kennedy, 1984).

d. **Green** is used when no other colour is appropriate. It has a significance of its own in terms of growth, and seems eminently suitable for occasions like Harvest and Thanksgiving. Green is a colour of nature, denoting the hope of eternal life. The colour green has particular associations with the natural environment. It brings to mind the seasons of spring and summer. It is mentioned only rarely in medieval English sources as a liturgical colour, but in the familiar use of modern western churches it is the standard colour for Sundays and weekdays, which are, not feast days in the seasons after Epiphany and after Pentecost. In these seasons, the themes found in the appointed readings at the Eucharist involve learning and growing in Christ in everyday life. It signifies the Church's youth, and the revival of a new life (Kennedy, 1984).

e. **Blue** is associated with Mary The mother of Jesus. Whenever she is depicted in stained glass, in statues or paintings, she is usually shown in a blue dress (Baumgarten, 2002).

f. **Violet** symbolizes sorrow and penance. Violet is worn during Lent and Advent, certain passion Masses, the blessing of ashes, ember day and other penitential occasions (Baumgarten, 2002).

g. **Gold** is used at times to replace red, green and white for added solemnity. Gold denotes majesty (Flannery, 1999).

h. **Black** is representative of mourning and death. It was worn on Good Friday and for Masses of the dead. The use of this colour was part of the Catholic principle of using all human faculties in worship. What we see about us can speak just as loudly to our hearts and minds as the words we use. The symbols on the vestment also carried certain meaning. The Sacrifice of the Mass is offered for many reasons and in honour of many classes of saints; and these various purposes are all designated and symbolized by the colour and decoration of the vestment which the Church prescribes for each Mass (Baumgarten, 2002).

2.5 The designs on vestment

Vestment designs are key to it since they have a major role of communicating to the faithful. One of the popular designs of Christianity is the cross. Many other designs have been used each symbolizing a different message. The designs used on the vestment are from different communities. By 146 BC the Roman Republic had conquered most of the Greece's mainland. The influence of the Greek in terms of culture, art and language continued into the Roman period. The language of the Romans was Latin though most of the educated spoke Greek. Latin was a more familiar language to a majority of the faithful and by 235 AD it replaced Greek in liturgy. During the middle ages, Greek as a language was in use in the eastern churches while Latin continued in the western churches. Latin remained as the official language of the church until the Vatican II council of 1962-1965 (Shelstad, 2014). The designs used on the vestment during this period were of Greek and Latin origin. After the Vatican II council and the African synod of 1993 the designs used on the vestments have been able to incorporate the

cultures within which the vestment are made. The vestments from West Africa have shown a great move in this area like the Kente. The kente represents the history, philosophy, ethical, and moral values in African culture (Chocolate, 1996).

2.6 The vestment forms

According to Fradl, (2005) the following vestment were worn by all priests at the celebration of the mass and in a fixed order, as follows: Alb, Cincture, Maniple, Stole, Chasuble. The Alb is a long, white linen liturgical vestment with tapered sleeves worn as the first vestment before others are added to it. The Cincture is a belt worn encircling the body around or above the waist to confine the loose, flowing alb. The Maniple, is an embroidered band of silk or similar fabric that when worn hangs from the left arm and its used within the context of mass. The Stole is a scarf worn over the shoulder by the priest on top of the alb. The Chasuble is an outer vestment worn by the priest. It is an ornate circular garment with a hole in the center for the wearer's head.

The priestly dress did not differ from the secular Roman costume in form and ornament. It was derived from the original common form of Roman civil dress in the early Christian centuries (Tribe, 2009). The chasuble was either a square or circular piece of cloth that had an opening in the centre to allow the head to pass through and it covered the figure. The folded chasuble was the first form of the chasuble and from it was the fiddle-back which was quiet distinct in form with variations within its form. It had a shape that resembled the back or outline of a violin. After the fiddle-back came the simple chasuble of the 1965 and beyond. The chasuble was mainly circular in form having an opening to allow the head to pass through. The chasuble was long fitting about four inches high from the heel of the wearer. The vestment are varied and each signifies the role proper to each person who has a special part in the rite during liturgy.

An article by Rev. John F. Sullivan on "The history and use of vestment in the catholic church," discusses the types of vestment in terms of their shapes and names given to each. It is an informative research but only focused on vestments forms and

their meaning. This research enriched this study through vestment identification. Roulin's book of 1931 illustrated the western Church's variants, appearance and artistic rendering through the centuries. It discussed the essential principles and evolution of liturgical vesture, church linen, materials and colours of the vestment. It discussed the chasuble from the beginning to the 20th Century. The use of symbols and method of ornamentation were also discussed. Christian art and symbolism is one such study that has been researched. The research though rich did not discuss the 21st century a time when vestment were designed by local communities. Rookmaaker, (1985) discussed Christian art and symbolism as used in the church. It identified the symbols as used on all forms, and materials in the church. The researcher found the study useful though it was thinly spread since it focused on the materials used in church which are quite many.

A research undertaken by Wambugu, (2006) which discussed art in the Catholic Church, looked at paintings, sculptures and stained glass as art in the Catholic Church. According to the research, the sculptures and the paintings in the church had Eurocentric features but that has now changed since they now depicted Afro-centric forms. This is as a result of the Vatican II declaration by the Pope. The findings of this research were that a wealth of artworks abounds in the Catholic Church yet its not documented. From this study by Wambugu she states that there is no record on art works on fabric, used in the Catholic Church. Wambugu recommended a similar research to be done in other art types namely Graphic option.

Looking at the research conducted on the Catholic Church vestment, a few issues stood out clearly. Research done in the earlier periods before the 20th century focused more on the development of the vestment in terms of form and colour symbolism. Most of the studies discuss western vestment and very little on Africa vestment. Designs on vestment are not discussed as they relate to the community that uses them. A research by Githinji (1992) looked at the colours and symbols to use in the designing of the vestment. This research focused on the colours and symbols at that time. The research is therefore different in that it did not look at the symbolism in

colour, form and design over a long period, starting from 1950 to present date to have an overview of the transition over time and even get to know the reasons behind the changes. This research therefore looked at the artistic changes in the development of the Catholic Church vestment in Kenya, Archdiocese of Nairobi.

The introduction of enculturation by Vatican II council in the Catholic Church influenced the liturgy of mass. The Vatican II declaration gave liberty to conduct the liturgy, in a people's culture borrowing from their language, musical instruments, and design of sacred vessels and vestment also borrowed from their culture but under the Bishop's Conference (Flannery, 1999). The work of an artist is to illumine the deepest recesses of the human spirit. The artist should therefore bring out the art forms of all subcultures within their area of civilization.

2.7 Theoretical framework

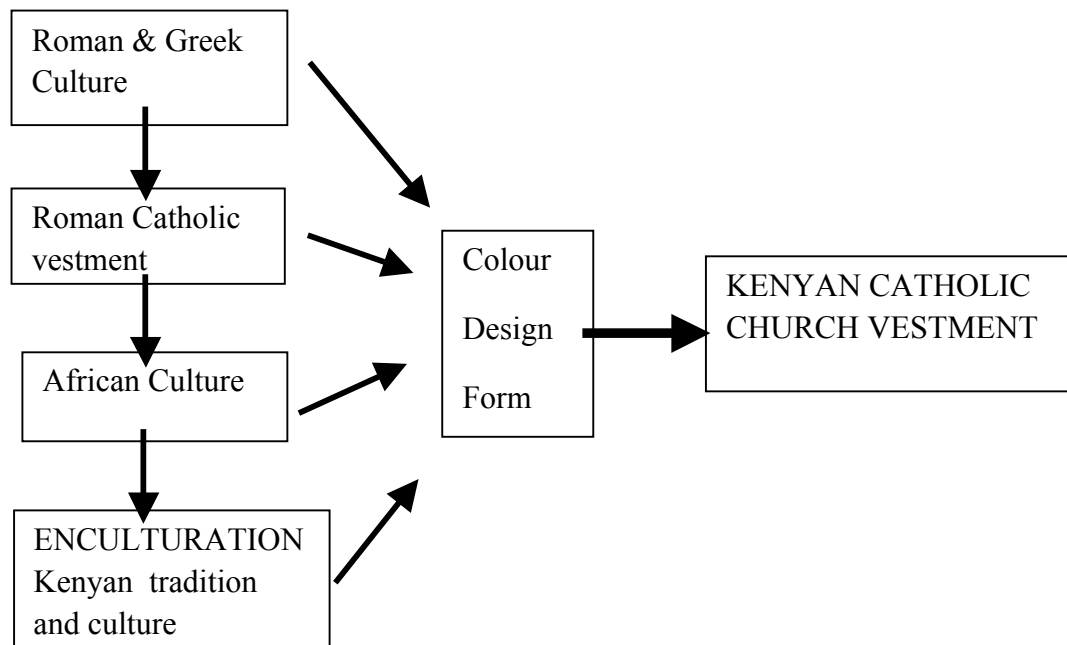
2.7.1 Diffusion and Acculturation Theory

The study adopted an anthropological theory on Diffusion and Acculturation as postulated by Kroeber in 1948. Kroeber defines diffusion as what happens to an element of culture while acculturation is the process of what happens to the entire culture. He states that acculturation comprises changes in culture brought about by another, which results into an increased similarity between the two cultures. The change could be reciprocal but in most cases it is usually not balanced leading to partial absorption of one culture into the other. According to Kroeber acculturation is a gradual process that involves diffusion. This is seen to in line with the artistic changes of the Catholic Church vestment. There has been change in the vestment as a result of diffusion of cultures. The cultures involved in this change include the Roman, Greek, African and the Kenyan culture. All these have had an influence on the vestment colour, design and form. The change as stated by Kroeber is in most cases not balanced. This is the current state of the Kenyan Catholic church vestment. There is change in the vestment but the changes are not balance since there is more of the Roman and Greek culture than the

Kenyan Culture. The Liturgical colours of the vestment are still of Roman and Greek origin and this applies to some of the designs too. Kroeber talks of similarities between cultures increasing and this has been the case in Kenyan vestment designs. There is an increase in similarity between the two cultures where the vestment colours and designs used though not of Kenyan origin now make sense to the Kenyans as a result of the acculturation. Further points of reaction on acculturation state that, the changes are as a result of direct and aggressive contact of one society with another. This is true about the Catholic Church vestment, since the Missionaries were aggressive in imparting knowledge of Christianity and their doctrines to the people through the vestment. In accordance with this theory, the Catholic Church vestment passed through different cultures mainly the Greek and Roman influence leading to their influence on the vestment symbols as seen on the vestment designs, colour, and form.

Diffusion and Acculturation Theory

Figure 66 – 1 Diffusion and Acculturation Theory



Source, Researcher.

The current Catholic Church vestment in the Archdiocese of Nairobi Kenya has gone through the influence of the Roman, Greek, Africa and Kenyan culture. The vestment was first taken from the ordinary Roman secular rob which had Greek cultural influence. Over time the vestment changed in colour, form, and design as inspired by the Catholic Church doctrine and leadership. With the introduction of Catholicism to Africa the vestment were introduced to Africa but with no African elements. Over time the vestment acquired African elements as a result of diffusion. From the African influence the vestment has with time undergone a kenyan influence in its colour form and design. The current Kenyan Catholic church vestment is therefore a vestment influenced by the Roman, Greek, African and lastly the Kenyan culture.

According to Diffusion and Acculturation Theory by Kroeber (1948) acculturation is a gradual process that involves diffusion. Studies of the Catholic Church vestment showed that there have been changes on the vestment colour, form, and design over the years. The changes have been varied and influenced by various factors, which are religious, political, and also cultural. This inspired the researcher to find out the changes of the vestment within the Archdiocese of Nairobi as influenced by culture, religion, politics, and any other factors.

CHAPTER THREE: METHODOLOGY

3.0 Introduction

This chapter presents the research design, target population, sampling design, research instruments, validity and reliability of the instruments. The chapter also looked at the data collection procedures, tabulation and coding of photographs taken in the field.

3.1 Study Design

The study adopted a descriptive survey design. A descriptive survey is a method of collecting information by interviewing or administering a questionnaire to a sample of individuals (Mugenda, 2008). Descriptive survey is not only restricted to fact finding, but may often result in the formulation of important principles of knowledge and solution to significant problems. They involve measurements classification, analysis, comparison and interpretation of data (Mugenda, 2008). In this research, data was collected by taking photographs of vestments in the selected parish headquarters within the Catholic Archdiocese of Nairobi. The study design proved relevant in that it gave a measure of the percentage of vestments with the Eurocentric and Afro-centric designs. The study was instrumental in the analysis of the designs, form and colour as used on the vestments and also gave a comparison between the past and present vestments. The study design was relevant and instrumental in the analysis of the vestment designs.

3.2 Target Population

A total of 288 photographs of vestments from the Catholic Archdiocese of Nairobi formed the target population of this study. The photographs were drawn from twelve parish headquarters. The Catholic Archdiocese of Nairobi is divided into twelve deaneries with each deanery having an average of eight parish headquarters. From this population, the researcher sampled one parish headquarter from each of the twelve

deaneries making a total of twelve parish headquarters. Each parish headquarter had an average of 14 chasubles and ten stoles.

3.3 Sampling Techniques

The researcher used the purposive sampling technique which allows the researcher to deliberately identify specific respondents who have the relevant information that suits the objectives of the study (Mugenda, 2008). The respondents were therefore picked because they are informative and knowledgeable on the subject under study. For this study the researcher selected the chasuble and the stoles among the Catholic Church vestment since they are the two vestment that show change in terms of colour, design and form. A random sample was also applied to arrive at the specific Parish headquarters from an average of eight parish headquarters hosted in each deanery. Since the Catholic Archdiocese has twelve deaneries this gave the researcher a total of twelve sampled parish headquarters.

3.4 Sample Size

According to Kombo *et al* (2006) a researcher would need 30 subjects in each group for co-relational and descriptive research. The photographs of the vestments made the sample. Of the 173 photographs of chasubles 40 made the sample and of the 115 photographs of stoles 25 made the sample. The entire sample of the 288 photographs of vestments was 65 photographs. In each of the twelve selected parish headquarters, the researcher took photographs of the vestments.

As concerns the vestments, only two types of vestments namely the chasuble and the stole were selected in the twelve parish headquarters for the study due to the fact that they are the only types that change in design and colour. In every parish headquarter photographs of all available vestments were taken. The researcher designed a chart capturing all the photographs taken from each parish headquarter. Upon compilation, those with similar features were deleted from the record since one selected copy was able to represent the others.

3.5 Data collection

Data was gathered through the two main sources of data collection, namely primary and secondary sources as follows:

3.5.1 Primary sources

Primary data was gathered directly from respondents. This was through documentation using a digital camera to take pictures.

a) Documentation using a Digital Camera

Photographs of vestments from the twelve selected parish headquarters were taken to provide information in terms of their changes in colour, design and form that the researcher intended to study. The photographs were taken and at that point, they were classified according to the years when they were in use in the Catholic Church. The researcher, with the help of the research assistant had a chart that guided them to take photographs of vestments over the selected period. The researcher took photographs of the vestments in each of the selected parish headquarters. From the photographs, those that were similar were deleted with only one left to avoid repetition. The photographs were then put on an excel spreadsheet for easier viewing and this also allowed more forms of manipulations like putting codes and even comments. The data collected in photographs of the vestment, helped inform and enrich the study since a clear pattern emerged showing the artistic changes over time.

From these data it was observed that, there was little or no change on the vestments within a period of five years. The researcher then opted to increase the years to a period of twenty years since change was noted after that period. This was made possible by the pattern that emerged from the designs, colour and form of the vestment. Three periods were identified as the periods where change was visible.

3.5.2 Secondary sources

Secondary data was collected from published and unpublished works. The researcher also visited libraries that are rich in content in the area of study one of them being Kenyatta University library. The Internet was also used as a source of information since it often gives information on both current issues and has records on past events. A few other photographs were found within the church that had record of the early years ranging in the 1960s but did not capture the themes of the study to make them relevant samples of study. The photographs were in black and white, and for some, the design of the chasuble was not clear and some of the photographs focused on the priest and not the vestment.

3.6 Reliability and validity of data

Reliability and validity of data are terms used in scientific research to refer to the quality or trustworthiness of data (Mugenda, 2008). By pre-testing the research instruments this helped monitor the context in which data would be collected, and the topic areas addressed. This was done by carrying out a pilot study. The pilot study was carried out in Our Lady of Visitation Makadara parish headquarter. The results of the pilot showed that the instruments chosen for the study were relevant to the process. The pilot study also showed that all the areas of study were fully addressed by the research instruments.

3.7 Logical and Ethical considerations

The researcher familiarized herself with the geographical area in which the research was undertaken. She also familiarized herself with the research instruments so that she was sure of what to do. The research assistant was trained to make him familiar and competent enough to help in the carrying out of the research.

The respondents were protected, by keeping the information given confidential where confidentiality had been promised. The researcher acquired the permits to enable her to carry out research in the twelve selected Catholic parish headquarters. Objectivity

was key and hence the researcher ensured that personal bias did not get in the way of the research. The results of this study are therefore a true picture of what was observed when carrying out the study.

3.8 Data collection procedures

The researcher came up with a schedule to visit each of the selected Catholic parish headquarters within Archdiocese of Nairobi. The schedule was guided by the location and proximity of the parish headquarters from one another. The first visit was mainly an introductory visit to know the exact location and to book an appointment for the next visit to collect data. From the first visit the researcher developed a table that gave guidance on the days the priests were in office that then guided on the days of possible appointments. On the appointment day the researcher, with the help of the research assistant, took photographs of all the chasubles and the stoles from 1950 to date. It is at this same point that the priests were asked to identify the types of vestments and the period or year when they were introduced and also used in liturgy. Photographs of the vestments were to represent the front and back view and a close-up to show the design more clearly.

A table was then drawn which showed photographs of chasubles and the stoles, the period they were used in church liturgy, plus the parish headquarter from which the photographs were taken. Another two tables were later drawn, one to represent the chasuble and the other for the stole. The photographs on these tables were classified into a twenty-year period. Upon full compilation of the table showing the photographs of the vestment from the selected parish headquarters within the archdiocese of Nairobi, it was noted by the researcher that some photographs of vestment were similar. The researcher felt that she needed one of a kind and therefore deleted those that were similar in order to avoid repetition. This reduced the photographs from 288 vestment to 226 vestment. The researcher then classified the period when the vestment were used based on the general pattern that emerged from the vestment, and preliminary studies on

the trends and activities within the church. From this, a classification of three periods emerged and identified as:

Pre-enculturation, dating from 1950 to 1965.

Enculturation dating from 1966 to 1992.

Post-enculturation, dating from 1993 to date.

The term enculturation became the key word that helped to classify the periods. The researcher noted that the vestment change of pattern in colour, form, and design of vestments was as a result of the Vatican II declaration by Pope John Paul II that took place between 1962 -1965. This declaration, lead to a new design of vestment.

Purposeful sampling was then done by selecting vestment under the three periods to form the sample. In each period the researcher ensured that there was a sample to represent each of the stated objectives in terms of colour, symbolism, form, method of adornment and the principles and elements of design. After the purposeful sampling the researcher ended up with a total of 40 chasuble and 25 stoles totaling to 65 vestment. After identifying the sample size the photographs were then tabulated.

3.9 Tabulation

After the data collection the next stage was the tabulation of the data. The vestment chasuble were grouped in three periods according to the times they were designed and introduced to the church for use in liturgy.

The periods were; i) Pre-enculturation 1950-1965,

ii) Enculturation 1966-1993,

iii) Post-enculturation (African synod) 1993-to date

This classification was to help identify changes from the earlier years to date.

3.10 Coding

After sampling every photograph was given a code to facilitate identification. The Vestment were each given a letter. Letter ‘A’ to represent the Chasuble and letter ‘B’ for the stole. The periods were identified as follows:

Period 1: Pre-enculturation 1950-1965 given the code as ‘**PRE**’

Period 2: Enculturation 1966-1993, given the code as ‘**ENC**’

Period 3: Post-enculturation 1994-to date, given the code as ‘**POS**’

The individual photographs were then given a number. A photograph identified as **A-PRE-2** would represent a chasuble of the Pre-enculturation period and it would be the second of the pictures in that category. **B-POS-5** would represent a stole of the Post-enculturation period, which is number five from the pictures in that category.

Table 3.1 shows the codes given to photographs of the stoles and chasubles and their numbers per each period.

Table 3.1 Category of photographs of vestment and their corresponding codes

S/NO	Periods	Chasuble	Stole
1	Pre-enculturation	A-PRE:-01-04	B-PRE:-0
2	Enculturation	A-ENC:- 01-05	B-ENC:- 01-03
3	Post-enculturation	A-POS:- 01 -28	B-POS:- 01- 20

The table shows that, during the Pre-enculturation period five photographs of chasubles were given codes as A-PRE numbers one to five and no photographs for the stole. During the Enculturation period five photographs of the chasubles were given codes as A-ENC numbers one to five plus three photographs of the stoles coded as B-ENC numbers one to three. In the Post-enculturation period 28 photographs of the chasuble plus 20 photographs of the stoles were given codes as A-POS numbers one to 28 and B-POS numbers one to 20 respectively.

CHAPTER FOUR: PRESENTATION AND ANALYSIS OF DATA

4.0 Introduction

This chapter presents and analyses data of the research based on the research objectives which are; To identify and collect photographic data of vestments in the Catholic church Archdiocese of Nairobi over the period 1950 to present; To analyze the designs, colours, and form attached to the Kenyan Catholic church vestments; To establish the artistic changes of the vestments designs in the Archdiocese of Nairobi from 1950 to present date. The data was presented and analysed through photographs and tables.

4.1 Photographs of vestments

Photographs of vestment were taken from the twelve selected Parish headquarters and classified as chasubles and stoles within the three periods

Table 4.1 Number of photographs classified into the three periods

S/No	CHURCH	NUMBER OF CHASUBLE			NUMBER OF STOLES		TOTAL No of PICTURES	
		PRE	ENC	POS	PRE	ENC	POS	
1	St Peter's Claver	5	3	8	0	4	6	26
2	Christ the King Parish Kibera	0	1	9	0	3	5	18
3	St. Patrick's Parish Thika,	0	2	9	0	0	10	21
4	Holy Trinity Kariobangi	0	3	15	0	2	11	31

5	Buruburu Blessed Sacrament	0	1	12	0	0	8	21
6	St. Joseph and Mary Parish Shaurimoyo	0	2	12	0	0	12	26
7	St. Francis Parish Limuru	0	3	9	0	2	8	22
8	Riruta Holy Spirit Parish Kikuyu	0	1	14	0	1	8	24
9	Riara	0	3	12	0	3	4	22
10	Githunguri St. Joseph Parish	0	2	14	0	0	9	25
11	Gatundu Martyrs of Uganda Parish	2	6	11	0	0	10	29
12	Assumption of Mary Umoja	0	0	14	0	0	9	23
	TOTAL	7	27	139	0	15	100	288

Cont' Table 4.1

The information derived from Table 4.1 shows that, St Peter's Claver had a total of 26 vestments with no stole recorded during the pre-enculturation period. Christ the King Parish Kibera recorded no vestment in the pre-enculturation period and had a total of 18 vestments. In St Patrick's parish Thika, no stole was found in this parish for both

pre-enculturation and enculturation period and no vestment during the pre-enculturation period. The parish headquarter recorded a total of 21 vestment. In Holy Trinity Kariobagi parish no vestment was recorded during the pre-enculturation period giving the parish headquarter a total of 31 vestment. In Buruburu Blessed Sacrament Umoja, no vestment was recorded of the pre-enculturation period and no stole for the enculturation period. The total vestment for this parish headquarter were 21. St Joseph and Mary parish in Shauri moyo had vestment during the pre-enculturation period and no stole during the enculturation period giving a total of 26 vestment. In St Francis parish Limuru, no vestment was recorded during the pre-enculturation period thereby giving the parish a total of 22 vestment. In Riruta Holy Spirit parish during the pre-enculturation period no vestment was recorded. The 24-recorded vestment were from the enculturation and post-enculturation period. In Riara parish no chasuble was recorded during the pre-enculturation period. A total of 22 vestment were recorded within the pre-enculturation and post-enculturation period. In St Joseph parish Githunguri, no vestment was recorded during the pre-enculturation period and no stole during the enculturation period giving a total of 25-recorded vestment. Martyrs of Uganda Parish Gatundu, recorded no stoles in both the pre-enculturation and enculturation periods. A total of 29 vestment were recorded in that parish headquarter. Assumption of Mary parish Umoja recorded no vestment in both pre-enculturation and enculturation period. The vestment recorded were 23 all from the post enculturation period. A grand total of 288 vestment were recorded from all the selected parish headquarters.

After the classification of the vestments in the three periods according to the parish headquarters, the table shows that some parish headquarters did not have either stoles or chasubles during certain given periods as classified by the researcher. In the first period referred to as 'Pre-enculturation' no stoles were recorded in all the parish headquarters, which could also imply that stoles were not used together with the chasubles, though further research shows that stoles were in use. Only two parish headquarters namely St Peter's Claver and Martyrs of Uganda in Gatundu had

chasubles numbering five and two respectively. It was noted that these two parish headquarters were in existence during the pre-enculturation period while the others had not been established. The chasuble during this period called pre-enculturation was popularly referred to as fiddle-back. During the enculturation period all parish headquarters had chasubles apart from Assumption of Mary Umoja. All parish headquarters were recorded to have vestment of 'post-enculturation' period. The researcher noted that there were more chasubles than stoles and what emerged from the ground is that some chasubles were done without stoles and this was common to chasubles of the 'post-enculturation' period. Chasubles of the pre-enculturation were seven and only five were taken as samples of the study due to similarities. Of the chasubles of the periods 'enculturation' and 'post-enculturation' a 20% purposeful sampling was done leading to five and 28 chasubles respectively. There were no stoles found in the pre-enculturation period. Out of the 15 stoles of the 'enculturation period' and 100 of Post-enculturation period, a 20% sample was done leading to four and 21 stoles respectively. The total figure of the pre-enculturation period chasubles was five, enculturation period had six chasubles and Post-enculturation period had 29 chasubles. The total number of stoles was 25 and 40 for the chasuble. The grand total of the vestments that made the entire sample was 65.

4.2 Colours of the vestment

The researcher found out that not just any colour was used in the design of the chasuble and stole. There are certain colours approved of by the church and referred to as the liturgical colours. Table 4.2 shows the liturgical colours used according to the three periods.

Table 4.2 Colours of the chasuble used in the three periods

s/no	Vestment Periods	COLOURS						TOTAL
		Green	White	Red	Purple	Gold	Black	
1	Pre- Enculturation	1	0	0	2	2	2	7
2	Enculturation	8	6	4	7	2	0	27
3	Post- Enculturation	34	48	27	24	6	0	139
	TOTAL	43	54	31	33	10	2	173

Table 4.2 shows the different kinds of colours of both the chasuble and stole in the three periods. It also shows the number of vestments per colour in a given period. During the pre-enculturation period, one chasuble was noted to be green, two were purple, two gold, and two black with no white or red chasubles out of the total of seven. During the enculturation period there were eight green chasubles, six white, four red, seven purple, and two gold, as black did not appear in the 27 sample chasubles. During the post-enculturation period the following chasubles were recorded, 34 chasubles were recorded to be green, 48 white, 27 were red, 24 purple six gold and zero for black. From table 4.2 it emerged that the chasuble colours are green, white, red, purple, gold, and black. Though white and red were not captured in the pre-enculturation period in the data collection, studies show that they existed. Black chasubles were in existence in the pre-enculturation period and stopped being in use during enculturation and post-enculturation period. From the table there was an increase of white chasubles and a decrease of gold colour chasubles during the ‘post-enculturation’ period. The vestment colour symbolism has remained the same over the years. The Catholic Church’s

liturgical norms prescribe specific colours to be used or worn for specific occasions. This is to identify a particular liturgical season thereby identifying an event or mystery of faith.

4.2.1 Colour of Chasubles during Pre-enculturation period



Front

Back

Figure 01-1, A-PRE-01, St Peter's Claver.

In this period it was noted that all the chasubles had one predominant colour, and other colours which were also used but in small quantities. The chasuble above had one dominant colour, which is violet and a strip of violet colour, which also formed the chasuble lining. The violet section had an inlay design, which is violet in colour. The violet section of the chasuble was adorned in gold. The different sections of the chasuble are bound and a golden ribbon used round the section. Therefore the chasuble though referred to as violet because of the predominant colour, had three other colours used namely violet, purple and gold. Purple as a colour symbolizes royalty, imperial power, and love (Kennedy, 1984). It is used in the Church to symbolize passion, suffering, royalty, and penance. It was worn during Advent and Lent.



This chasuble was also found to be predominantly gold in colour but had section in red colour. The golden section of the chasuble had an inlay design, which was also gold in colour but stood out due to its shiny quality. The colour red was used to help decorate and bring out symbols for further communication. The chasuble was also lined in a gold colour. Gold as a colour in the Catholic Church symbolizes rejoicing and purity of the soul (Kennedy, 1984). This chasuble was worn during the liturgical seasons of Christmas and Easter.

Figure 02-1, A-PRE-02, St Peter's Claver.



Front



Back

Figure 03-1, A-PRE-03, Martyrs' of Uganda, Gatundu.

The chasuble was predominantly off-white in colour getting closer to peach. Other colours like red and gold were also used on the chasuble. The off-white section had an inlay design that was matt, and a shiny background. The red colour was used to

bring out a vertical strip and a cross, which formed the background on which the gold colour stood. The chasuble was lined in a gold colour. The colours used on this chasuble were therefore off-white, red and gold. White is a colour of innocence of soul, purity and holiness (Kennedy, 1984). In the Catholic Church it symbolizes purity and holiness. The chasuble was worn during Christmas and the celebration of Saints.

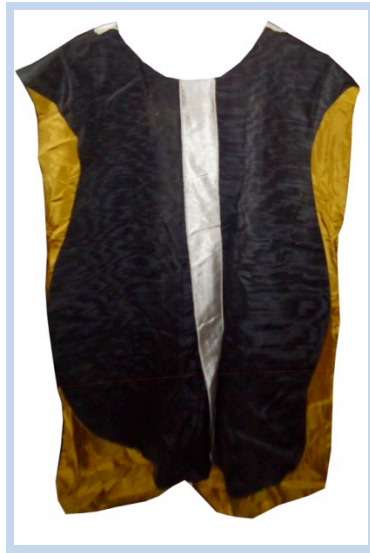


Front

Back

Figure 04-1, A-PRE-04, Martyrs' of Uganda Gatundu.

The chasuble *Figure 04-1* was predominantly violet in colour and had golden stripes with a golden lining. The violet part of the chasuble had an inlay design also in a violet colour. The golden stripe which was ribbon like had a cross design in it. The cross design was also gold in colour though in a slightly darker shade of gold that made it visible. The chasuble was designed in two contrasting colours thus violet and gold. Violet as a catholic liturgical colour has the same symbolic meaning as purple. It therefore also symbolizes passion, suffering royalty and penance, it was worn during Lent and Advent (Kennedy, 1984).



Front



Back

Figure 05-1, A-PRE-05, St Peter's Claver.

Of the seven chasubles documented in this period, two of them were predominantly black in colour. Other colours such as white were used as part of the design while gold was used for the lining. Black and white are referred to as neutral pigments.

From the above chasubles we get to note that vestment of the pre-enculturation period employed the use of one dominant colour. The chasubles would also use other colours but these colours also fell within the liturgical colours. What determined the colour to be used for the season was the dominant colour. It was also noted that all of the documented vestment in that period used spot colour. In this period black was still one of the liturgical colours. In the Catholic Church black symbolized mourning, and therefore black chasubles of the pre-enculturation period were used during funerals, All Souls days, and Good Friday (Baumgarten, 2002).

4.2.2 Colour of Chasubles during enculturation period

It was noted that the chasubles of the enculturation period also had one dominating colour, just like the chasubles of pre-enculturation period. The vestment colours of this period were red, green, white, gold, purple. At the beginning of this

period black seized to be used as a colour of the chasuble, but still remained a vestment colour to be used on the cassock. In all the documented chasubles of the twelve parish headquarters of this period, one black chasuble was found in St Peter's Claver Church, which is one of the old churches. Black was still in use as a liturgical colour at the very early stages of this period.



Front

Back

Figure 06-1, A-ENC-01, St Peter's Claver.

Of the 27 documented chasubles of this period, only one was black in colour. The chasuble was seen to be predominantly black in colour with an inlay design, which made part of the fabric shiny. It was adorned in white and gold colours. The designer used colour contrast to make the symbols used clear and visible to the eye. The entire fabric of the chasuble was black while the gold and white colours in use were from the different colours of thread used to adorn it. Though black in colour, the shiny part of the fabrics gave an illusion of value on the chasuble (Baumgarten, 2002).

The chasuble *Figure 07-1* was in purple colour, one of the liturgical colours. It had an inlay design in purple but upon reflection it brought out an effect of light purple as one of the colour in use. Only two colours had been used on this chasuble namely purple and gold.

A stripe of gold and purple colour had been used as part of the design of the chasuble.



The symbolic meaning of purple during this period was still the same as the pre-enculturation Period. Purple was seen as a colour of royalty and the Catholic Church used it to symbolise passion, suffering, royalty, and penance. It was worn during Advent and Lent. Though the gold colour had been used, the chasuble carried the message of purple, the dominant colour. Gold was used to adorn the chasuble and pass the message of Christianity through the shape of the cross.

Figure 07-1, A-ENC-02, Holy Trinity Kariobangi

This chasuble was designed in four different colours. It was monochromatic in terms of colour scheme. In this period it was the only vestment that was in a monochromatic colour scheme. The colours used were silver and shades of green. The general colour of the chasuble was green with an all over pattern in silver. It had a vertical and diagonal stripe which was a shade of olive green. Within that stripe there was a geometrical design which was dark green in colour. The background colour of the



chasuble was dominantly green which had been used to determine the season in which the chasuble was worn. Green is a colour of hope, charity, and life (Baumgarten, 2002). In the Catholic Church liturgy green symbolises the hope of life and is used during ordinary times. Silver in this chasuble had been used to pass a cross the message of Christ as the lamb as was seen in the Silhouette, and the cross to communicate christianity. The dark green colour also helped to communicate Christianity as seen in the cross.

Figure 08-1, A-ENC-03, Holy Trinity Kariobangi

In this period it was noted that about half, thus 13 out of the 27 documented chasubles were designed in two colours. This chasuble had two colours namely red and gold.



The vestment was predominantly red and had a binding on the lining and the cross as the only feature in gold. This made the cross stand out. The use of contrast of the two colours made the vestment simple and clear in communication. Red as a colour symbolizes love, danger, hate and sovereign power. In the liturgy it symbolizes the shedding of the blood, the Lord's passion and God's love. Red chasubles are worn on Palm Sunday, Good Friday and on Pentecost day, which is celebrated to signify the day the Holy Spirit descended on the apostles (Kennedy, 1984).

Figure 09-1, A-ENC-04 Riara

This chasuble was designed in off-white as a predominant colour. Other colours like black, grey, and gold had been used to describe the picture on the vestment and fall within liturgical colours.



black, grey, and gold had been used to describe the picture on the vestment and fall within liturgical colours. The colours had been used as spot colours no value had been used even on the figure on the chasuble. The background of the picture was white and this helped to enhance the contrast between the picture and the background. The picture was visible from near and a far. The symbolism of white as a colour still remains the same as in the early periods. It symbolizes rejoicing and purity of soul, and these chasubles are worn during Christmas and Easter.

Figure 10,-1, A-ENC-05 St Francis Limuru



This Chasuble was designed in one colour that is gold and had no decorations on it. It was simple and clear. Of all the documented chasubles of this period this was the only one done in one colour and with no design on it. According to the Catholic Church liturgy gold as a colour symbolizes innocence of soul, and holiness of life. White and gold can be used interchangeably. A gold coloured chasuble is worn during Christmas and Easter celebrations (Kennedy, 1984).

Figure 11-1, A-ENC-06 St Francis Limuru.

4.2.3 Colour of Chasubles of post-enculturation

The chasuble and stole liturgical colours during this period were red, green, white, gold, and purple. The chasuble and the stole were designed in a way that these colours dominated while other colours were also used. In this period, there was a new kind of chasuble. The new kind of chasuble tended to use one dominating colour, which falls within the liturgical colours and any other colours used in small portions. This chasuble stood out different from others. There was a lot of dynamism on the colours of vestment of this period. The researcher found out that there were chasubles with colours ranging from one to six colours. This is unlike other periods that had few colours of between one and three in use.

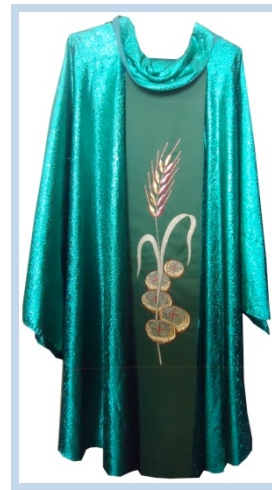
This chasuble was predominantly white in colour. The colour red was used to pass on the message of Christianity through the cross and the symbols of the vertical stripe that runs from top to bottom of the chasuble. The two colours are liturgical colours according to the Catholic Church. The chasuble colours were spot colours. The symbolic meaning of the colour white in the Catholic Church has remained the same over the years. It's worn during the Christmas season and during Easter. The red colour on this chasuble was used to pass the message of Christianity as seen by the cross. The berries communicate the blood of Christ.



Figure 12-1, A-POS-01 St Patrick's Thika



Front



Back

Figure 13-1, A-POS-02 Holy Trinity Kariobangi.

The chasuble was designed in four liturgical colours and grey which is a neutral pigment. Green was the dominant colour. The other colours included red, white, and gold. These colours were used to create value hence giving a three-dimensional illusion especially as was seen on the wheat and Eucharist on the backside of the chasuble. On the front side of the chasuble was the application of colour contrast to bring out the Eucharist in white and the monogram 'IHS' in red, which signify the name of Jesus

(Appleton, 1912) This was a chasuble worn in general seasons. The symbolism of the colour green in the liturgy remains the same as that of the earlier periods.



This Chasuble was designed in four colours two of which are liturgical colours and the other two are not. Out of the 139 documented chasubles of this period 30 of them had some colours that are not part of the liturgical colours. According to Father Laurence Kamere of St Josephs Parish Githunguri, these kinds of chasubles came into use during the African Synod. The chasubles were designed in one dominant colour, which is one of the liturgical colours and then other colours which may not be liturgical colours, but in small quantities.

Figure 14-1, A-POS-03 Holy Spirit Riruta.

The dominant colour of the chasuble in *Figure 14-1*, was red and hence this was looked at as a red chasuble despite the other colours in use. Dark red and yellow are not liturgical colours but were used. In this period a new trend in colour use upon chasubles emerged popularly referred to as African. These kinds of chasubles used many colours as compared to the other kinds of chasubles of the same period and also of earlier periods. The colours used on this chasuble brought out harmony thus the red and maroon and at the same time contrast of colour as seen in the dark red and yellow colours. The colours used here were mainly for aesthetic purposes, as we saw no clear message passed across unless it was through the dominant red colour. As compared to the other kind of chasubles, colour was used to define shapes like the cross, Eucharist and symbols, while on this chasuble the colour formed different shapes most of which did not pass any clear message.

This chasuble *Figure 15-1*, was designed in six colours, three are liturgical colours but the others are not. Blue, yellow, and orange were used but are not liturgical colours. These colours were used in the section with pattern. The colours were spot colours but the section with yellow, orange and red gave an illusion of value from a distance. Around the neck and shoulder area the designer used analogous colours thus red, orange and yellow. The colour scheme used created an illusion of value. This chasuble was categorized as green in the church and carried the same symbolic meaning like all the other green chasubles. It was also worn during general seasons of the Catholic Church.



Figure 15-1, A-POS-04 Martyrs' of Uganda Gatundu.



This chasuble was predominantly green in colour. The gold colour was used to curve out the cross from the green background. The designer of this chasuble restricted the colour use to liturgical colours. With the use of two colours the chasuble was simple and the message passed on, was also simple and clear. Green as a colour was used to pass across the symbolic meaning of the colour green within the Catholic Church liturgy, and the same for the gold colour through the cross that was made visible by the golden thread embroidery.

Figure 16-1, A-POS-05 Holy Spirit Riruta

4.3 Symbolism

The vestment designers used various symbols on both the vestment to communicate. These symbols were drawn from the Catholic Church symbols. Table 4:3 represents the symbols commonly used by designers on the vestment. The symbols have been classified into the three periods in order to find out whether the symbols are the same across the periods or they also changed with time.

Table 4.3 Common symbols on Chasuble and stole

S/No	Symbols	Vestment Periods		
		Pre-Enculturation	Enculturation	Post-Enculturation
1	Cross	√	√	√
2	Chalice	√		√
3	Grapes	√		√
4	Fish	√		√
5	Jesus		√	√
6	Mary Jesus' mother		√	√
7	Dove		√	√
8	Alpha and Omega			√
9	IHS	√	√	√
10	Lamb		√	√
11	Eucharist	√		√
12	Floral motifs	√		√
13	Geometric motifs	√	√	√

Table 4.3 shows the common symbols used both on the stoles and the chasubles. The cross, geometrical motifs and the monogram 'IHS' were the most popular symbol that appeared in all the three periods. The symbol Alpha and Omega appeared on the vestment of the post-enculturation period only. During pre-enculturation, and post-enculturation periods, similar symbols were used. The number of symbols increased over the periods leaving the post-enculturation period with the most number of symbols.

4.3.1 Common symbols on chasuble and stole of pre-enculturation period



Front

Back

Figure 01-1, A-PRE-01, St Peter's Claver.

This was a chasuble of the period before enculturation and had different kinds of symbols in use. The chasuble had three symbols namely the cross, monogram IHS and berry plant with the fruits. The cross as one of the symbols used was visible on the backside of the vestment. The cross was in the middle of the chasuble running from the top to the bottom of the chasuble. The cross was made visible by the use of the golden ribbon around it. The cross is a common Christian symbol that represents the cross upon which Jesus was crucified on. It had a long descending arm compared to the other three arms, which are of the same length. This kind of cross originates from Latin hence referred to as a Latin cross. The symbol "IHS" was placed right at the centre of the cross where the arms of the cross meet. The symbol was designed in the colour gold and hence stood out from the purple. From the design it was clear that it was an important symbol that is why it was placed at a focal point and in contrasting colours. IHS is a Greek symbol, which is a shortened form of the Greek word Jesus (Catholic encyclopedia, 2014). The grape plant was used on the chasuble and designed in gold

colour. The plant was fruitful in that it has fruits. The motif was repeated and made to flow continuously. Grapes represent the blood of Jesus. In the new King James Bible in the book of John 15:5 Jesus refers to himself as the vine and the faithful as the branches. Wine is used in the church to represent the blood of Jesus and the wine is made from the grapes. The symbols used on this chasuble suggest that though the chasuble was used in Kenya, it could have been designed out of Kenya or even in Kenya but with the use of symbols that are not of Kenyan origin. It is also clear that the chasuble symbols were not of local origin. The cross was of Latin origin and the monogram was of Greek origin.



This chasuble had a geometrical design and within this design it had a symbol that is gold in colour. The symbol is not very easy to notice as it is intertwined in the geometrical design. The symbol found on it was “IHS”. This is a symbol of Greek origin, which represents the shortened name of Jesus (Appleton, 1912). This symbol was in a repeat pattern running vertically from top to the bottom of the chasuble.

Figure 02-1, A-PRE-02, St Peter's Claver.



Front



Back

Figure 03-1, A-PRE-03, Martyrs' of Uganda Gatundu.

The chasuble *Figure 03-1*, had two symbols, namely the cross and letter forms IHS. There was one large cross at the back of the chasuble right in the centre running from top to bottom. It was red in colour though it had other minor decoration in it. This particular cross represents the cross on which Jesus was crucified. According to Hub pages, (2014) this is a Latin cross. There was yet another Latin cross right at the centre of the cross. Right in front of the cross was the 'IHS' monogram. The chasuble also had other small crosses, which appeared in a gold coloured background within the arms of the large cross of the back of the chasuble, and on the vertical red stripe of the front side of the chasuble. The crosses were designed from a ribbon like stripe, which had a geometrical design and was red and gold in colour. This kind of cross had all the four arms equal in length. This is a Greek cross that was commonly used during the 4th century. The IHS monogram appeared right in the middle point of the large cross. This is a symbol of Greek origin, which is a shortened form of the name Greek Jesus (Walker, 1996). In this chasuble there was the use of more than one symbol and the use of symbols from different communities.



Front

Back

Figure 04-1, A-PRE-04, Martyrs' of Uganda, Gatundu.

This chasuble had one symbol, which is the cross. The symbol was small and hence only visible from close range. The gold coloured stripe that is placed vertically across the chasuble and on its binding is the one that holds the symbol. The symbol was a cross which was very small and repeated several times across the stripe. The cross is a Greek cross, which has all arms in equal length. It symbolizes Christianity (Hubpages 2014). This chasuble was one of the three chasubles with one symbol out of the seven chasubles of the pre-enculturation period. The researcher noted that during this period (pre-enculturation) one out of the seven chasubles was designed in three symbols, two chasubles had been designed in two symbols, three chasubles designed in one symbol, and one chasuble had no symbol. That means that 43% of the chasubles were designed using one symbol only.

4.3.2 Common symbols on chasuble and stole during enculturation period

It was noted that the chasubles were designed with a stole to make a set. The symbols found on the chasuble were therefore the same as those on the stole or at times smaller due to issues of size and shape of the stole since the stole is small in size. For

the sake of clarity and visibility of symbols the researcher decided to zoom in on the symbol and hence ignore the general form of the chasuble.



This chasuble had one very large and visible symbol in the front while the back of it was plain. The large cross was right in the middle of the chasuble and was gold in colour. This cross is of Latin origin that symbolizes Christianity and more specifically is the cross that represents the cross on which Jesus was crucified on as noted in the earlier period.

Figure 09-1, A-ENC-04 Riara



This photograph is from a section of a chasuble of the ‘enculturation period’. The symbol on this chasuble is referred to as Chi-Rho (Hubpages, 2014). It is an early Christogram that represents the first two capital letters of the name Christ in Greek. Chi stands for X and rho stands for P. These letters are displayed in a form of monogram. The chasuble designer used one symbol only. Of the chasubles of this period only one was designed in one symbol. Most of them were designed in two and three symbols.

Figure16-1, A-ENC-07 Riruta.

This chasuble had two symbols. Right in the centre is the Chi-Rho an early christogram that represents the first two capital letters of the name Christ in Greek. It was therefore used to refer to Christ. The chasuble had a vertical stripe that runs from the top to the bottom of it, while the two diagonal stripes run to the shoulders of the chasuble. The symbol used on the stripe of the chasuble was repeated several times to the edge of the chasuble. This symbol is referred to as a Celtic cross (Walker, 1996). This is a cross within a circle and the cross then represents the meeting place of divine energies; it is of Irish origin.



Figure 17-1, A-ENC-08 Riruta

This chasuble was designed in a coloured background, which had pictures of a landscape that includes Japanese Pagoda houses. The landscape was an all over pattern on the entire fabric. The landscape did not seem to have any catholic symbolic meaning



to the chasuble other than the aesthetic value, or the beauty of God's creation. The chasuble was adorned with a Celtic cross that was repeated several times on the gold coloured stripe that ran vertically and diagonally on the chasuble. The Celtic cross is of Irish origin. A cross as earlier said symbolizes Christianity. The chasuble had also been adorned with a picture of two men each with a halo. The halo implied that they are saints, a sign of holiness (Walker, 1996).

Figure 18-1, A-ENC-09 St Francis Limuru

It was noted that this was the only chasuble of the ‘enculturation period’ with a background design that carried a symbolic meaning relevant to Christianity. The background design of this chasuble was an all over pattern of the lamb and the cross.



This design was a silhouette in silver colour. The lamb is a symbol that represents Christ (Hubpages, 2014). Christ is mentioned as the Lamb of God (John. 1: 35-36 New King James Version) and (Rev. 5: 6-14 New King James Version). The lamb also symbolizes shepherd hood. Christ is referred to as the good shepherd. The other symbol is a cross of Latin origin. The cross is a symbol of Christianity and of crucifixion of the Lamb Jesus Christ. The two put together give emphasis of Christ and of shepherd hood.

Figure 08-1, A-ENC-03, Holy Trinity Kariobangi



Front



Back

Figure 06-1, A-ENC-01, St Peter's Claver.

The chasuble was embroidered in a geometrical design. At the focal point of the front side of the chasuble is a fish, chalice, and the Eucharist commonly referred to as

bread. Bread is the basic food of every culture and of every age in human history used to nourish and sustain man. A meal, in which bread is broken and shared, is a means of bonding together. This is the sign Jesus used to describe Himself as the "Bread of Life" (Hubpages, 2014). Following Jesus command, Christians in the faith take and eat this bread, symbolic of His Body, to become one with Him. The symbol of the fish is based on the acrostic of the initial letters of the Greek words for Jesus Christ (Hubpages, 2014). Looking at the geometric design of the chasuble another symbol emerged which is the cross. This is a cross of Greek origin emphasizing on the element of Christianity.

4.3.3 Common symbols on Chasuble and stole of post-enculturation period

This period was recorded to have a large number of symbols used. The chasuble and the stole had either one symbol or a combination of the symbols. The combination was used to create emphasis and at some point to be more specific to the point. In this period some of the chasubles which are popularly referred to as African had patterns that can be referred to as either floral motifs or geometrical motifs. The motifs did not seem to give any Christian message.



Figure 18-1, A- POS 06 Riara.



Figure 48-1, B-POS 01 Holy Spirit Riruta.

The chasuble and the stole were designed in a combination of two symbols. Alpha and Omega are the first letter and the last letter respectively of the Greek

alphabet. Christ refers to himself as the Alpha and Omega (Rev. 22:13 New King James version). Christ is seen as the beginning and end of creation and also the beginning and end of all things. It is therefore a symbol used in reference to Christ.

The symbol between alpha and omega on the white chasuble and the green stole was also combined with letters X and P. This symbol is also used to symbolize Christ. X and P are the first two capital letters of Christ's name in Greek (Hubpages, 2014). Therefore the symbols used on this chasuble and stole were about Christ's name and one of his attributes all symbols being of Greek origin.

This is a section from a chasuble that highlights the symbols used. The symbol as extracted from the chasuble with a combination of the cross, eucharist, lamb with a halo and the chalice. The cross is a symbol of christianity which reminds christians of the crucifixion of Christ. The lamb is a symbol used to refer to Christ (John1:35-36 New King James version). The whiteness of the lamb symbolises innocence and purity. In the old testament lambs are often associated with sacrifices therefore it also refers to



christ as the lamb that was crucified for sins of humanity (Hubpages, 2014). The lamb had a halo which identified the lamb not as an ordinary sheep. The halo symbolises the holiness of the lamb. According to the Oxford dictionary to halo is to make holy, sanctify or consecrate. Therefore it is a sacred lamb. The eucharist whenever used it refers to the body of christ. The chalice is the container of the wine thus the blood of Christ. Jesus referred to his body as the bread which is the eucharist and his blood as the wine contained in the chalice.

Figure 19-1, A- POS 07 Riara

It was noted that the chasubles and even stoles of this period used a combination of symbols. This section of chasuble showed a set of symbols in one composition. The cross is a symbol of Christianity, which is of Latin origin. The wheat refers to the body of Christ for it's from wheat that the bread is made. Grapes were also used on this chasuble. Grapes symbolize the blood of Christ, its from them that wine is made which represents the blood of Christ (HubPages, 2014). This chasuble therefore carried a three fold kind of message which is the body and blood of Jesus Christ and the cross on which Jesus was crucified.



Figure 20-1, A- POS 08 Riara



Figure 21-1, A- POS 09 Martyrs' of Uganda Gatundu

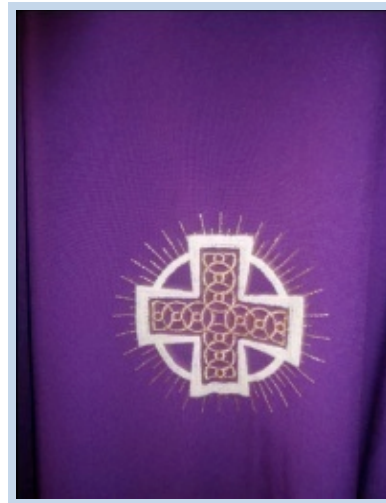


Figure 49-1, B-POS -3 Martyrs' of Uganda Gatundu

This symbol of the cross helps to emphasize the point that many types of crosses had been used on symbols of chasubles and stole. This is a Celtic cross that symbolizes Christianity like any other cross. The cross had a sun-like effect of a glowing sun which helps to emphasize holiness (Hubpages, 2014).



The designer of this chasuble employed a combination of two symbols namely a cross and a monogram IHS. The cross is of Latin origin and symbolizes Christianity. The monogram IHS refers to the first three letters of the Greek word Jesus (Appleton, 1912). The IHS abbreviation was in most cases combined or used with the cross. This therefore symbolizes Jesus Christ on the cross or the crucifixion of Jesus.

Figure 21-1, A- POS 10 Holy Trinity Kariobangi.



Three symbols have been used on this chasuble. There is the Greek cross that symbolizes Christianity, and that cross is surrounded with a halo. According to the Oxford dictionary to halo is to honour as holy so the cross is haloed or consecrated. Below the cross is wheat. Wheat signifies love and charity. A comparison of the wheat and tare in the bible shows tare as evil and wheat as good. (Swedenborg, 2002).

Figure 23-1, A- POS 10 Christ The King Kibera.



Figure 24-1, A- POS 11 Riara.



Figure 50-1, B-POS-03, Riara.

The symbol on chasuble and stole *Figure 24-1 and Figure 50-1* is a representation of the Holy Spirit coming down from heaven. The dove symbolizes the Holy Spirit. According to King James Bible in the book of Mathew 3:16 when Christ was baptized by, John the baptized a dove descended from heaven. The white colour represents the dove while the golden lines indicate the direction it is flying to and the colour gold helps to communicate fire, thus the fire or power of the Holy Spirit.



This chasuble had the symbol of wheat and the Eucharist; a symbol showing a raw material and the processed product. The wheat is the raw material while the bread is the product. Wheat symbolizes love and charity that is Christ's character, while the Eucharist symbolizes Christ as the bread of life in the new King James Bible in the book of John 6:35.

Figure 14-1, A- POS 12 Holy Trinity Kariobangi



The designer of this chasuble used a combination of symbols, the cross, wheat, fish and grapes. The cross in use is a Latin cross and it symbolizes Christianity. The wheat represents the body of Christ. The fish was one of the most important symbols of Christ to the early Christians which means "Jesus Christ, Son of God Saviour," (Hubpages, 2014). This chasuble therefore represents Jesus who was crucified on the cross. The wheat, grapes, and the fish represent Jesus' character and ministry here on earth.

Figure 25-1, A- POS 12 Christ the King Kibera.

This stole was unique and different from the rest of the stoles. Out of the 100 documented stoles, there were only two which complied with the Vatican II declaration



by borrowing heavily from the African culture in their design. This stole was designed using an African symbol which is a pot. The pot is a symbol of food in the African cultures (Dzobo, 2006). In the background of the design there is also a map of Africa. The cross design used on this stole is popular to all stoles. The designer also used two hands, which appeared to protect the people in the centre. These are people in jubilation or a cheerful if not a celebration mode.

Figure 51-1, B- POS 04 Christ the King Kibera.

4.4 Methods used to adorn the vestment

This section looks at the different methods used to adorn the vestment. It also looks at the different adorning methods used in each of the three periods.

Of the 173 chasubles only two were plain, and for the stoles only one was plain out of the 115. Thus three out of 288 chasubles plus stoles were plain and 285 were all adorned in different methods. Table 4:4 shows the different methods used to adorn both

the chasuble and stole from 1950 to date. The methods used indicate those in use in each of the three periods showing which methods are old and those that are recent and those that are popular to all the three periods

Table 4.4 Methods used to adorn the chasuble and stole

S/No	Methods used to adorn	Vestment Periods		
		Pre-Enculturation	Enculturation	Post-Enculturation
1	Embroidery	√	√	√
2	Screen printing			√
3	Binding	√	√	√
4	Painting			√
5	Tie dyeing			√
6	Weaving		√	√
7	Patch work		√	√

The table shows the methods used to adorn the vestment from the 1950 to date. From the table seven different methods were used to adorn the vestment over the three periods. The methods in use during the Pre-enculturation period were two, namely embroidery and binding. In the following period, which is ‘enculturation period’, the methods increased to four. These were Embroidery, binding, weaving and patchwork. During the post-enculturation period, the methods of adorning vestments increased to seven adding three new methods to those of the enculturation period. The three additional methods were, tie dyeing, painting and screen-printing. From the table it shows that the methods of adorning kept increasing from two to four and finally to seven. Of all the methods two were popular in all the periods and these were embroidery and binding.

4.4.1 Methods used to adorn vestment during Pre-enculturation period

In this period no stoles were captured hence the report focused on the chasuble only. In this period it was noted that all the chasubles had an inlay design. The fabric used to design the chasuble had an inlay design that gave a shiny effect to bring out a design.



Front

Back

Figure 01-1, A-PRE-01, St Peter's Claver

The designer of the chasuble used patch work and binding methods to adorn it. The purple and violet sections were patched together to give the vertical band on the front of the chasuble and to bring out the cross on the back of the chasuble. The designer then used a binding method to bind the edges of the chasuble and to bind the boundaries of the two different colours. A binding ribbon which has a cross design was used in the binding.



Front



Back

Figure 03-1, A-PRE-03, Martyrs' of Uganda Gatundu.

This chasuble *Figure 03-1*, was adorned by the use of an inlay pattern on the fabric. The designer also used patch work. The red cross was cut out then joined on to the main fabric by patchwork. The smaller crosses were also patched onto the golden section which was also patched on the red section of the cross. Binding was also employed around the large cross and around the entire edges of the chasuble.



Front



Back

Figure 04-1, A-PRE-04, Martyrs' of Uganda Gatundu

This chasuble was adorned using one method that is binding. A ribbon of contrasting colour from the main chasuble colour was used. The ribbon was gold in colour and had a cross motif on it which was also gold in colour. The cross on the ribbon was only visible from a close range since it was of the same colour as the ribbon. The ribbon was sewn over the chasuble and also used to bind the edges of the chasuble.

This is yet another chasuble that was adorned using one method. The method used to



adorn this chasuble was embroidery. The vertical stripe in the middle of the chasuble was adorned by embroidery. The design which is a cross motif and diagonal lines was repeated through the vertical stripe. A contrasting colour of thread, which was gold against a green background, was used to make the design on the chasuble visible. It was noted that in this period about half of the chasubles were adorned using one method and the most number of methods used to adorn a chasuble were two namely, embroidery and binding.

Figure 26-1, A- PRE 06 St Peter's Claver

4.4.2 Methods used to adorn the vestment during enculturation period

The methods used to adorn vestments in this period increased from two to four. The methods used in this period were embroidery, binding, weaving and patchwork.



Front



Back

Figure 06-1, A-ENC-01, St Peter's Claver.

The designer of chasuble *Figure 06-1* used two methods to adorn it. These methods were embroidery and patchwork. Different colours of thread were used to bring out contrast and value, which enabled the subjects to be recognized. Three different colours of thread were used, white, gold, and a thick intertwined thread of white and black colour. The threads used were also of different thicknesses giving different effects. Patchwork was done and incorporated with embroidery. The fish on the chasuble is a result of this combination. The vertical and diagonal bands on the chasuble were put on it by patchwork.

Chasuble *Figure 27-1* was green in colour and had a gold colour of stripe used to adorn



it. The golden stripe was sewn over the chasuble by patching it on to the green background to form two vertical and four diagonal stripes. The colour of the stripes and that of the chasuble background appeared in high contrast to each other. The contrast made the stripes stand out. At the neckline and the hem of the chasuble the gold stripe was bound on to the chasuble thus another method applied. The designer in this case used two methods to adorn the chasuble. The binding stripe used was plain and in a contrasting colour which made it stand out.

Figure 27-1, A-ENC-09, St Peter's Claver

This chasuble had a green background colour and an inlay design of the lamb and cross,



which were silver in colour. One method was used to adorn it and this was patchwork. A decorated band was attached to the chasuble vertically and diagonally. The band, which was dark green in colour created, an element of colour harmony with the chasuble. The band itself had an embroidered pattern, which was geometrical. The pattern of the band was done in yet another shade of green that was darker than the band itself. Though the designer used one method to adorn the chasuble the fabric manufacturer had applied other methods to the fabric and to the band.

Figure 08-1, A-ENC-03, Holy Trinity Kariobangi

This chasuble was adorned using a combination of methods namely embroidery, binding and patchwork. The background fabric of the chasuble had an inlay design of many colours though in harmony. The chasuble was adorned with a vertical and diagonal stripe which had a repeat pattern of a red celtic cross. The stripe was gold in colour with the celtic cross which was red attached to the stripe by embroidery. The stripe after embroidery with the cross, was then patched on to the chasuble. Dark red thread was used by sewing to bind the stripe onto the chasuble. The shield like shape right at the point where the gold coloured stripes meet was placed there through patchwork. A thick intertwined thread was then sewn around it thus binding it on the chasuble and securing its edges. The clothes the Saints were wearing were also patched



onto the chasuble. Embroidery was then used to create value on the faces and the folds on the clothes of the saints. It is the same embroidery that was used to define the facial features of the saints and also give texture to their beards. The halo edge on the saints was embroidered to make them stand out from the background. The chasuble was designed in three methods but it is important to note that the designer did an excellent job to achieve the results. It required dedication to details and concentration to achieve the results.

Figure 18-1, A-ENC-09, St Francis Limuru



This chasuble was adorned with a gold coloured ribbon sewn around the neck of the chasuble and also sewn as a vertical stripe running from the top to the bottom of the vestment. The methods used were binding and patchwork. Binding was applied on the neckline of the chasuble by the gold coloured stripe while patchwork was applied by sewing the gold coloured band vertically onto the chasuble.

Figure 21-1, A- ENC-13 Martyrs' of Uganda Gatundu.

The chasuble was adorned using two methods namely embroidery and patchwork. The grey band was attached onto the chasuble by patchwork. The black and



grey colour used in the symbol to represent the name of Jesus were embroidered onto the chasuble. This chasuble stood out as unique in that the band and the name of Jesus were of a texture quite different from the background fabric of the chasuble. The grey band was woven first before being attached to the chasuble. The adornment of this chasuble stood out in rich texture as compared to the other chasubles. There was no recorded chasuble that was entirely woven but this one stood out as the only one with a woven section.

Figure 16-1, A-ENC-07 Riruta



This chasuble was adorned by use of a decorated ribbon. The method used was patchwork as the ribbon was sewn onto the chasuble. The ribbon was purple in colour, which matched with the colour of the chasuble. The ribbon had a geometrical pattern that had the cross among other shapes. The chasuble was adorned using one method only.

Figure 07-1, ENC-02, Holy Trinity Kariobangi

4.4.3 Methods used to adorn the vestment of post-enculturation period

This period used the most number of methods to adorn the chasuble and the stole unlike other periods. The period used all the seven methods documented as used to adorn vestment. It was also noted that some of the vestments were adorned in one, two, or more methods.

This chasuble was adorned using one method only and this was tie dyeing. The designer used different techniques in tie dyeing to achieve the different effects as per



the message and idea. To bring out a four-sided star the designer used the tritik technique in tie dyeing. The technique used was appropriate in order to achieve the objective of bringing out a star using the tie dyeing. The technique was not successful since the edges were not well secured and the dye penetrated to the other areas making the star not to have definite edges. The other tie dye technique used was marbling. The marbling was done in green and yellow colour. This gave the chasuble an effect of colour value.

Figure 28-1, A- POS 14 Holy Trinity Kariobangi

This chasuble was adorned in two methods namely embroidery and painting. Painting as a method was noted to be unpopular to all the periods. Of all the chasubles in the



period it was the only chasuble that was adorned using fabric painting. The chasuble had symbols namely cross, wheat, fish, berries and the leave all of which were painted. The painting was well done to bring out the form of the subjects. The colours ranged from dark to light in order to define the subject. Together with painting as a method used to adorn the chasuble, embroidery was added to help complement and define the subject matter much more. The designer used embroidery to outline the fish and to segment it into two namely the head and the body.

Figure 25-1, A- POS 12 Christ the King Kibera

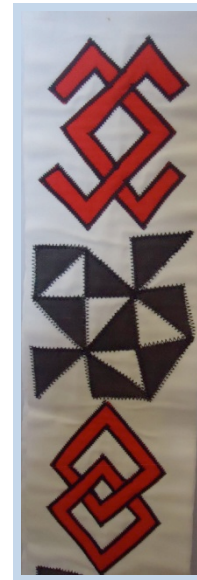
This chasuble was adorned by using one method, which is patchwork. The red stripe was patched on to the white background of the chasuble. The result was a contrasting colour with the white coloured chasuble. The contrasting effect went further in that the red colour used also contrasted with the symbol used on the chasuble. The shape of a cross was cut out from a green fabric and then patched onto the red stripe. The cross was patched by sewing. After the cross, the symbol IHS was cut out from a gold colour fabric then also patched on to the red background and over the cross. This chasuble ended up with contrast among all the colours used hence making it clear and visible to see the message.



Figure 21-1, A- POS 10 Holy Trinity Kariobangi



*Figure 29-1, A- POS 15.
St Joseph and Mary Shauri Moyo*



*Figure 52-1, B- POS -5
Christ the King Kibera.*

Printing is a method of adornment that was used only in the post-enculturation period. Out of the 239 vestment of this period only 32 chasubles and 5 stoles were

adorned by printing. Printing was therefore noted not to be a popular method of adorning the vestment. The chasuble *Figure 29-1* was printed using an all over pattern. The printing was also done to give value as seen from the illustration in the middle of the chasuble. The picture of Christ was printed in different shades of one colour to bring out value. Type was also printed to allow reading of the message on the chasuble. The stole on the left was white in colour printed in spot colours namely red and black. The stole was designed in a geometrical form making it clear and simple.



Front



Back

Figure 30-1, A-POS-16 Holy Spirit Riruta

This chasuble *Figure 30-1* was adorned by printing. The chasuble had a centre theme that was screen printed. The arm area had a stripe of coloured fabric attached there through patchwork. The stripe was also a printed piece of fabric. The entire chasuble was bound with a green ribbon. Therefore this chasuble was adorned by the use of three methods namely printing, patchwork and binding methods.

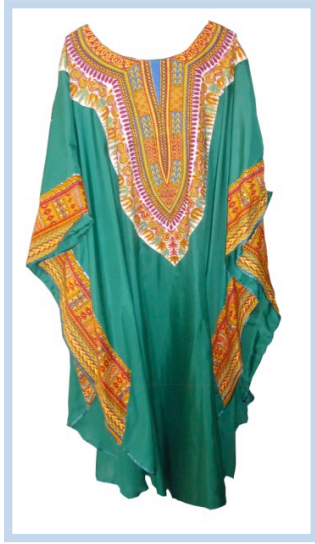


Figure 15-1, A-POS-04 Martyrs' of Uganda Gatundu.



Figure 21-1, A-POS-03 Holy Spirit Riruta.

Printing as a method of adorning chasuble was noted to be popular to chasubles popularly referred to as African. Only one of them had been embroidered but the rest were all printed. The entire chasuble or stole could be from one piece of fabric or the designer would use patch work thus using sections of African print to patch onto a given fabric to make the chasuble. The green chasuble was adorned by screen printing while the red chasuble was adorned by both screen printing and patchwork. The yellow white and dark red section of the chasuble was first printed then later patched onto the chasuble whose background colour was red.



Figure 31-1, A- POS 17 Riara.

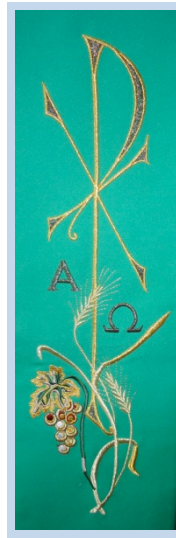


Figure 48-1, B-POS 01 Holy Spirit Riruta.

Embroidery as a method of adorning chasubles has been used over time. This method was used in all the three periods of this study. The purple chasuble *Figure 31-1* was adorned by embroidery and binding. The Eucharist, chalice, berries and plant design on the chasuble were embroidered in different spot colours. The designer focused on representing the subjects in shape and not form. The entire edges of the chasuble were bound using a gold coloured ribbon. This method was used to secure the edge of the chasuble from running but also given it an aesthetic appeal.

The green stole *Figure 48-1* was also adorned by embroidery. The designer also used one background colour then used contrasting colours of green to embroider the design.



Figure 18-1, A- POS 06 Riara



*Figure 43-1, A- POS 27
Martyrs' of Uganda Gatundu*

These two chasubles *Figure 18-1* and *Figure 43-1* were embroidered using one colour of thread. The white chasuble was embroidered in brown thread. This colour contrasted with the white colour of the chasuble making it clear and visible to get the message. The embroidery was done close together making the design solid and to appear in a spot colour. The green chasuble was adorned in white thread, which also contrasted with the background colour of the chasuble making the design visible. The positive and negative space of the green chasuble both form a pattern. The design was not made compact or solid hence giving an illusion of texture. This chasuble was decorative and had no symbol used that could be attributed to Christianity. Both chasubles had their designs at the focal point.



This stole was a result of two methods of adorning namely tie dye and patchwork. Tie dyeing as a method of adornment was only used during the post-enculturation period. It was used on one chasuble and one stole only. In the case of this stole a white fabric was dyed in purple dye. The dyed section was then cut out to form the cross then patched onto a plain purple coloured stole to form a design.

Figure 53-1,B-POS 06 Assumption of Mary Umoja



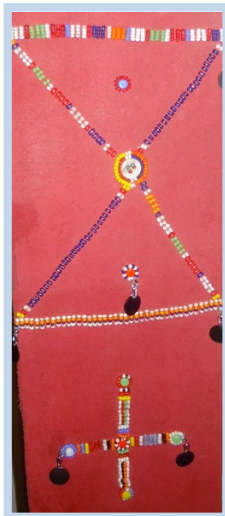
Back



Front

Figure 54-1, B-POS 07 Holy Spirit Riruta

Weaving as a method of adorning vestments was used in two periods only, thus enculturation and post-enculturation periods. Weaving was used on sections of chasubles but applied fully on stoles. This is a back of a stole that was woven. Although weaving was used to adorn vestments, it was not a popular method. The designer used type on the front section of the stole to weave out the name peace.



This stole is the only one of all the stoles and even the chasubles that was adorned in a unique way. The designer used beads to adorn it. The beads were threaded in small sections and then sewn to achieve the shape of the cross, the diagonal, horizontal and vertical lines. Apart from the beads small pieces of lightweight metals were also used in this exercise. The material and colour used reflected the maasai culture.

Figure 55-1, B-POS 08, St Joseph Shauri Moyo

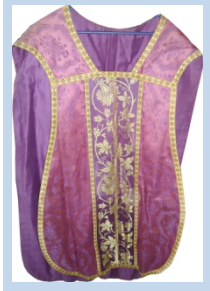



4.5 Forms of Vestment

The form of the vestment were identified by change in height and width, the shape of the collar and seam of the vestment.

4.5.1 Forms of the chasuble

It was noted that chasubles were designed in different forms though the change in form was minor. The change focused on the length, width and additions to the type of collar and whether the chasuble had an open or closed seam. The table 4.5 shows photographs of different forms of chasubles over the three periods. The photographs of the chasuble show both the front and back view for clarity

Table 4.5 Forms of Chasuble used in the three periods

S/No	Forms of Chasuble		Periods		
	Front	Back	Pre-enculturation	Enculturation	Post-enculturation
1			√		
2				√	√

3					√
4					√





Four different forms of the chasuble were noted. The first two periods used one form each while post-enculturation period had three forms in use.







During the period before enculturation one form of chasuble was in use. These chasubles were popularly referred to as fiddle-back. The front shape was different from the back as seen in the photograph of table 4.5. During the enculturation period also one form was used. This form was very simple, and the front and back of the chasuble were similar. The chasuble was circular in shape with an opening at the centre that formed the neckline. The post-enculturation period used three different forms. The first was the same as the one used in the enculturation period. The second form was also similar to the first but instead of a plain neckline it has a circular collar. The collar was narrow in the front starting from the front centre and became wider towards the back. The third of the forms of the post-enculturation period was a chasuble with a narrow collar. The shape was still similar to the previous only that it was a little wider and shorter. The chasuble was also not fully open on the sides like the other chasubles. It was sewn to close the side seam by an average of 12 inches from the hemline upwards.

4.5.2 Forms of the stoles

This table shows the forms of the stoles and how they changed over time. Table 4:6 shows photographs of the back and front side of stoles from the three periods. The main focus of the photographs was to capture change of form over time. The table shows six different forms of the stole over the entire period. The form of the back of the stole is different from that on the front hence there was need to show both views.

Table 4.6 Forms of Stoles used in the three periods

S/No	Forms of Chasuble		Vestment Periods		
	Front	Back	Pre-enculturation	Enculturation	Post-Enculturation
1					√
2				√	

3					√
4				√	
5				√	



6				√	√
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Table 4.6 Cont''

Table 4.6 shows the front and back section of sampled stoles in order to show the different shapes over the periods. There was no stole recorded during the pre-enculturation period. During enculturation period the stoles had a piece of white fabric or netting attached to the neck section of the stole. The stoles were either straight or wider quite close to the edge. The most common of these stoles were the wider ones quite close to the edge as seen from the table 4.6 serial two. The stoles were commonly finished at the edge with a piece of golden or shiny fabric that had loose flowing threads. The stoles were slightly short running vertically to approximately above the knee. The back section of the stole was in most cases circular or curved.

During the post-enculturation period, the stoles were long and had a small cross either patched or embroidered on at the back of the stole. The stoles were long running vertically to the area almost half way between the foot and the knee. The stoles were almost the same height as the chasuble; they were slightly shorter than the chasuble. The stoles were roughly of the same width from top to bottom all through the periods. The back of the stole was either angular or curved but just like the stoles of the enculturation period the cross was a common design at the back. Most of the stoles of this period end with the fabric hem and not with loose flowing threads as those of the enculturation period.

4.6 The artistic analysis of the vestments

The artistic analysis of the vestments was based on the principles and elements of design. Only the elements and principles relevant to the objectives of the study were used and these were:-

- i. Balance
- ii. Proportion of design
- iii. Rhythm and movement
- iv. Dominance
- v. Value
- vi. Line

4.6.1 Balance as applied on the chasuble

Balance is the distribution of the visual weight of objects, colours, texture, and space on a picture plane (Dogolo, 2010).

There are three types of balance namely symmetrical, asymmetrical and radial balance. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar (Dogolo, 2010).

This research looked at the entire chasuble as one composition with the imaginary line of symmetry of the chasuble separating the front from the back. The front part of the chasuble was seen as the left side of the composition while the back part of the chasuble is seen as the right side of the composition.

Table 4.7 Balance as applied on the chasuble

The table below shows the distribution of the three kinds of balance among chasubles in each of the three periods.

S/No	Vestment Periods	Types of balance		
		Symmetrical	Asymmetrical	Radial
1	Pre- Enculturation		√	
2	Enculturation	√	√	
3	Post- Enculturation	√	√	√

From the table it was noted that the pre-enculturation period had all the chasubles balanced asymmetrically. During the enculturation period the chasubles are balanced both symmetrically and asymmetrically. During the post-enculturation period the chasubles were balanced symmetrically, asymmetrically and with radial balance. According to the table the pre-enculturation period employed only one kind of balance, the enculturation period employed two kinds while the post enculturation period employed all the three kinds of balance.

4.6.2 Balance as applied on the chasuble of Pre-enculturation period

It was noted that all the chasubles of the Pre-enculturation period were balanced asymmetrically. The front and the back views of the chasubles were not similar in form and design.



Front



Back

Figure 01-1, A-PRE-01, St Peter's Claver.

The chasuble above from St Peter's Claver church was balanced asymmetrically. The front part of the chasuble had a vertical stripe of design while the back had the design in a shape of the cross making the two sides not to be similar.



Front



Back

Figure 08-1, A-PRE-02, St Peter's Claver.

This chasuble was also balanced asymmetrically. The front part of the chasuble had a different design from the back. The front part of the chasuble has a section of both red and gold colour in a T-shape while the back had the red and gold section in a vertical stripe.

4.6.3 Balance as applied on the chasuble of the enculturation period



Front



Back

Figure 06-1, A-ENC-01, St Peter's Claver.

This chasuble was balanced asymmetrically. The front is not identical to the back. The front had an additional design of the fish, Eucharist and chalice at the middle point joining the vertical and diagonal embroidered stripe that made it different from the back.



Figure 27-1, A- ENC 09 St Peter's Claver.



Figure 07-1, A-ENC-, Holy Trinity Kariobangi.

These two chasubles *Figure 27-1, and Figure 07-1* were balanced symmetrically. The front and the back of each chasuble were similar. These are two out of the 27 chasubles that are balanced symmetrically. 70% of the chasubles of this period were balanced asymmetrically.



This chasuble was balanced asymmetrically. The front part of the chasuble had a golden cross while the back was plain red in colour with no design, which means that the front and the back of the chasuble are not alike.

Figure 09-1, A-ENC-04 Riara



This vestment was balanced asymmetrically. The front had a vertical stripe in the centre making it balanced asymmetrically since the back was plain purple with no decoration. The front and the back of the chasuble were therefore different in design.

Figure 33-1, A- ENC 11 St Joseph Githunguri

4.6.4 Balance as applied on the chasubles of the Post-enculturation period

Chasubles of this period were balanced symmetrically and asymmetrically and in radial balance. The chasubles popularly referred to as African were noted to be balanced symmetrically unlike the other chasubles of the period which were balanced asymmetrically.



Front



Back

Figure 30-1, A- POS 16 Holy Spirit Riruta.

This chasuble was designed in radial balance. The back had the same design as the front but the only difference was the size. The design on the front of the chasuble was large while the one on the back was small in a reduced version of the front design. The radial balance of this chasuble was as a result of the circular design with elements in the centre of the circle appearing small in size as they increased towards the edge of the circle.



Front



Back

Figure 13-1, A-POS-02 Holy Trinity Kariobangi.

This chasuble was balanced asymmetrically; the front and the back were not the same. There was a total difference in the symbols of the back and the front of the chasuble. The front part of the chasuble had doves, chalice, and Eucharist while the back part of the chasuble had the Eucharist and wheat. The symbols were also different in that the symbols on the front side of the chasuble appeared to occupy more space than those of the back view.



Front

Back

Figure 16-1, A-POS-05 Holy Spirit Riruta.

It was noted that most chasubles of this period were balanced asymmetrically. Out of the 139 chasubles only 12 were balanced symmetrically and this is one of the 12. The design on the front was similar to that on the back of the chasuble making it to be balanced symmetrically.



*Figure 34-1, A- POS 18
Christ the King Kibera*



*Figure 35-1, A- POS 19
Holy Spirit Riruta.*

These chasubles were also balanced symmetrically. The front view and back view of each were the same. Figure 34-1 had a vertical embroidered stripe in the centre of the front view of the chasuble and similar stripe appeared in the same position on the back view. Figure 35-1, had a red cross on the front view and yet another of same size and colour on the back view in a similar position. These are among the twelve chasubles that were balanced symmetrically.



Front



Back

Figure 36-1, A- POS 20 Blessed Sacrament Buruburu

The chasuble was balanced symmetrically. The front and back have a similar design, which is a cross but they are slightly different in shape, but same in size.

The cross of the front view of the chasuble was designed in white and thin golden lines while the cross of the back view of the chasuble was designed in solid white. The researcher noted that 48 chasubles out of 139 chasubles of this period had a design at the front and a plain back view. This means that they were balanced asymmetrically.



This chasuble had a design of the cross, wheat plant, and berries on the front view while the back had no design, it was plain. The front of the chasuble was perceived to be the focal point, a section visible to the faithful unlike the back of the chasuble and that explains why most chasubles of this period had designs on the front view and a plain back view. The message on the chasuble was meant for the faithful who during liturgy, see the front of the chasuble as the priest faces them during most of the time.

Figure 20-1, A- POS 08 Riara

4.6.5 Balance as applied on the stole

The balance of the stole was identified from the left and the right this is also due to the form of the stole that makes the left similar to the right.

Stoles during the Pre-enculturation period

There was no stole documented before the enculturation period.

Stoles during the Enculturation Period

During this period it was noted that 100 percent of the stoles were balanced symmetrically both the front and the back. No matter the design or colour they were all balanced symmetrically.



*Figure 59-1, B-ENC 12,
St Joseph Shauri Moyo*



*Figure 57-1, B-ENC 01,
Riruta Holy Spirit*

The above *Figure 59-1* and *Figure 57-1* show the front and back view of the stole. Each view is balanced symmetrically. The left and right side of each view whether front or back are identical.

Stoles of the post-Enculturation Period

In this period it was noted that all the stoles were balanced both symmetrically and asymmetrically.



Figure 78: B, ENC 05, St Joseph Shauri Moyo



Figure 60-1, B-ENC 03, Riara

The front of the stoles from this period were balanced both symmetrically and asymmetrically. It was noted that most of the stoles were balanced symmetrically. Only 3 out of the total 100 stoles of this period were balanced asymmetrically. The figure above shows back views of two different stoles. One of the stoles had a plain coloured back while the other had a plain coloured back with a cross in a contrasting colour. Both stoles were balanced symmetrically.



Figure 58-1, B-ENC 10, St Joseph Shauri Moyo

Figure 60-1, B-ENC 03, Riara

These two stoles were balanced symmetrically both from the front and the back. Symmetrical balance is what was used on most of the stoles. This helped to communicate order and organization. It gave a feeling of harmony and unity when applied on the stoles.



Figure 54-1, B-POS 07 Holy Spirit Riruta.

Stole *Figure 54-1* is a sample of a stole balanced symmetrically at the back while the front was balanced asymmetrically. On the front view, one side of the stole had a cross design and the other side had the word peace in capital letters placed vertically leading to asymmetrical balance on the stole

4.6.6 Proportion of design as applied on the vestment

Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other (Dogolo, 2010).

The researcher focused on the designs used and not to the size of the chasuble or stole. It was mainly a comparison of the elements used like comparing the size and shape of the chalice and or berries and any other designs.

Table 4.8 Proportion of design as applied on the chasuble

The table shows proportion as applied in the three periods.

S/No	Vestment Periods	Proportion	
		Proportional	Not Proportional
1	Pre-Enculturation	√	
2	Enculturation	√	
3	Post-Enculturation	√	√

Table 4.8 indicates that during the pre-enculturation and enculturation periods all vestment were designed proportionally and of the Post enculturation period some were not proportional.

Proportion of design as applied on the chasuble of Pre-enculturation

It was noted that in this period all the chasubles were designed proportionally.



Front



Back

Figure 01-1, A-PRE-01, St Peter's Claver.

The design on this vestment was a repeat pattern of the grape plant. The grapes were well designed proportionally and even the leaves were well done. The overall design was is proportional.

Proportion of design as applied on the chasuble of the enculturation period

During this period it was noted that all the documented chasubles and stole were designed proportionally. The designer of this vestment had good artistic skill or employed the services of an illustrator. The design on this vestment was a fish and bread. The fish was well done and in good shape. Each element of the fish was well done and even as a whole composition the entire fish was proportional. The bread and the chalice are also proportional.



Figure 06-1, A-ENC-01, St Peter's Claver.



Figure 08-1, A-ENC-03, St Joseph Shauri Moyo



Figure 59-1, B-ENC 12, St Joseph Shauri Moyo

The design on this chasuble was a silhouette of the lamb and cross, designed proportionally. The lamb and the cross were well done and one could identify them clearly even in silhouette form.



Figure 18-1, A-ENC-09 St Francis Limuru

This is a section of a chasuble. Looking at the design of the two saints, their elements relate well making the saints proportional. The body, hands, head and facial features of the saints are also proportional to each other. No feature was too big or too small. They were all reduced with the same percentage making the design proportional.

Proportion of design as applied on the chasuble of post-enculturation period

It was noted that this period had vestment designed both proportionally and not proportionally. Out of the sampled 45 chasubles 5 were not proportional. All of the chasuble and stole that were not proportional had all been designed locally. The designers did not seem to know or they did not understand what proportion is and its effect on the vestment.



This chasuble had a cross, wheat, and berries of which are proportional both as a unit and as a composition. The left arm of the cross and the right were both same in length, the vertical length of the cross was of the right size and represented the cross on which Christ was crucified. The berries were well done, together with the leaves making the design to appear proportional.

Figure 20-1, A- POS 08 Riara

Looking at this chasuble it had elements that are proportional and some were not proportional. The Eucharist was drawn and embroidered proportionally. The shape of the chalice was not proportional considering the general shape of the chalice as used by the Catholic Church. It should have been thinner towards the base to allow ease of handling. The two (chalice, and eucharist) when put together were not proportional since the chalice was designed small compared to the Eucharist. The shapes of the berry leaves were not proportional and even looked like leaves from a different plant.



Figure 37-1, A- POS 21 Holy Spirit Riara



This is a section of chasuble showing the cross, lamb, chalice, Eucharist and, a halo on the lamb. The Eucharist was not proportional, since it was not designed in a perfect circle. The lamb was also not proportional with the one of the hind legs appearing to be in front and even the shape of the legs did not reflect those of the lamb. The two crosses were designed proportionally.

Figure 18-1, A- POS 06 Riara



This is a section of a chasuble that showed elements, which were proportional. The cross, Eucharist and chalice were all proportional as a unit and as a composition. The chalice was designed with details giving a three dimensional illusion. The Eucharist was represented in its true shape as a perfect circle. The chalice gave an illusion of three dimensions and the sides were well balanced.

Figure 38-1, A- POS 22 St Joseph Shauri Moyo



This stole was one among the many stoles that were designed proportionally. Most of the stoles had simple design mainly the cross which is easy to design proportionally. This stole is a classic example of a proportional stole, which showed that the designer was either an illustrator or used the help of an illustrator. The elements used were many, and the design though complex, was proportional.

Figure 61-1, B-POS-11, Holy Trinity Kariobangi



This stole was the only one, which was not designed proportionally among the stoles of this period. The leaf used was designed in a way that it appeared artificial and showed signs of no life. The leaves appear to big compared to the berries hence it is not proportional. The connection between the leaf and the berries was geometrical which is not in line with anything natural. The chalice was embroidered but the overall shape was out of proportion. The left and the right side of the chalice were not similar as expected of a chalice.

Figure 62-1, B-POS-12, St Peters Claver Church

4.6.7 Rhythm and Movement as applied on vestment

Rhythm and movement was discussed as one principle as it applies to vestment. This is also in accordance to Digolo, (2010) where it is defined as the flowing movement having a regularly repeated pattern and hence the relation. Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and colour within the work of art (Digolo, 2010). Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential (Digolo, 2010).

Rhythm and movement is a principle of design and can be applied in three different ways. The study analyzed the application of repetition, alternation and progression on the vestment.

Rhythm and Movement as applied on vestment

Table 4.9 shows the three types of rhythm and movement namely repetition, alternation, and progression as applied on vestment of the three periods. It shows the type of rhythm and movement that were in use in the three periods.

Table 4.9 Rhythm and Movement as applied on Chasuble and stoles

S/No	Vestment Periods	Rhythm and Movement		
		Repetition	Alternation	Progression
1	Pre-Enculturation	√	√	√
2	Enculturation	√	√	√
3	Post-Enculturation	√	√	√

From Table 4.9 it is clear that all the periods of 1950 to date used rhythm and movement in the three types namely repetition, alternation and progression.

Rhythm and Movement as applied on chasubles of the pre-enculturation period

In this period the designer applied alternation, progression and repetition in the design of the chasubles. This was through the colour, form, design and line.



Front

Back

Figure 01-1, A-PRE-01, St Peter's Claver.

The designer of the chasuble above used repetition, alternation and progression to represent rhythm and movement. Under repetition colours violet, purple and gold were all repeated on the chasuble. The design of the grape fruit was also repeated several times; it is a repeat pattern. The shape, size, and direction of lines was also repeated. The lines on the left side of the front view chasuble are similar to the lines of the right side, and the same is applicable to the back view of the chasuble. Alternation was applied in that the colour alternate from violet to gold in the violet section and from purple to gold in the purple section. Progression was applied using colour. Three different shades of purple were used which ranged from dark to light purple.



Front

Back

Figure 03-1, A-PRE-03, Martyrs' of Uganda Gatundu.

Rhythm and movement was employed through the use of colour, design and line. Progression, repetition, and alternation, were all applied. The colours of the chasuble were repeated in different parts of the chasuble like red, gold, and off white. Designs were repeated like the cross and the diamond. The gold coloured diamond design was repeated several times. The cross that is attached to the diamond design section was also repeated all over the chasuble. The lines used were also repeated in

each of their sizes as thin or bold. Progression was applied through the use of colour. The designer used shades of one colour, peach. The end result of this was unity of the chasuble design.



The chasuble was designed in a repeat of two colours. The colours green and gold were repeated on the chasuble. Alternation was applied on the vertical stripe. The green colour was alternated with gold all through the stripe. All the chasubles of this period used both repetition and alternation either in colour, line, and form. Out of the seven chasubles of the period, only two used progression of colour. The colour applied was in spot colour but of shades of one colour.

Figure 26-1, A- PRE 06 St Peter's Claver

Rhythm and Movement as applied on vestment of enculturation period

In this period all the three types of rhythm and movement were employed on the chasuble and stole. It was noted that only one chasuble of all the documented 27 chasubles of this period had used progression.



Rhythm and movement was employed on this chasuble. Repetition was used on both colour and design. The main fabric of the chasuble had an inlay design, which was repeated throughout the fabric. The ribbon like band used on the chasuble had a repeat pattern. The colours used were also repeated all through the chasuble. The ribbon-like band employed alternation in terms of colour and design. The cross alternated with the pattern on the band.

Figure 07-1, A -ENC-02, Holy Trinity Kariobangi



Front

Back

Figure 06-1, A-ENC-01, St Peter's Claver.

Repetition and Alternation were used in the design of the chasuble. The colours black gold and white were repeated on the chasuble. The embroidered gold and white design were also repeated. Alternation was also used on the band attached to the chasuble. The colours black and gold kept alternating along the band. The cross in white kept alternating with the gold geometric motif all through the band.



This chasuble was designed in two colours namely red and gold. The two colours red and gold were repeated all through the chasuble. Red was repeated all over the front and the back of the chasuble. Gold was also repeated on the entire cross. Repetition was also used on the design and size of the gold line. The line was straight and was repeated in that character to form the cross. The line was also designed in a way that it maintained the same size. What changed was the direction of the line making both vertical and horizontal lines to form the cross.

Figure 09-1, A-ENC-04 Riara



Figure 08-1, A-ENC-03, St Joseph Shauri Moyo



Figure 59-1, B-ENC 12, St Joseph Shauri Moyo

Rhythm and movement applied on this vestment was by repetition, alternation, and progression. The vestment were in two colours green and grey, which were repeated all over. The vertical and diagonal band on the chasuble was in two shades of green colours, which were repeated on the chasuble. The band was also repeated in terms of its size since it's the same through out. Alternation was applied as seen from the colours used. The background colour of the chasuble alternate between the green and grey colours. The green vertical band was designed in two shades of green that kept alternating with each other. Three different shades of green were also used on the chasuble. These three colours were applied in spot colour but gave an illusion of progression.

The chasuble *Figure 18-1* was designed using alternation, repetition and progression. Alternation was applied using colour, and design. The vertical gold coloured band had a cross design, which alternated with a horizontal stripe.



The cross was red in colour while the background colour was gold and these colours alternated all through the stripe. The cross as a design was repeated all through the band showing the application of repetition. The chasuble background had a motif of a landscape that showed a pagoda house and trees. This also showed repetition of form, as seen from the house and trees, and repetition of red, and grey colours.

Figure 18-1, A-ENC-09 St Francis Limuru

Progression was applied on chasuble *Figure 18-1* as seen from the landscape scenery of the chasuble background. The trees receded in space enhancing the principle of progression. The colour grey changed gradually giving an illusion of distance. The faces of the saints had also been executed in different colours of thread that bring out the illusion of value. In this period rhythm and movement was applied to the entire chasubles. Only one out of the 27 chasubles used repetition. Of the 27 chasubles, 26 applied both repetition and alternation. Three out of 27 chasubles used progression only. This showed that progression was not common to chasubles of this period.

Rhythm and Movement as applied on chasubles of post-enculturation period



*Figure 16-1, A-POS-05
Holy Spirit Riruta*



Figure 39-1, A- POS 23 St Francis Limuru

The two chasubles were designed in two colours each, one in green and gold, and the other in purple and gold respectively. The type of rhythm used was repetition and alternation. The colours green and gold were repeated and the same to purple and gold. In application green alternated with gold and purple also alternated with gold.



*Figure 35-1, A- POS 19 Holy Spirit
Riruta*



*Figure 40-1, A- POS-24 Martyrs' of
Uganda Gatundu*

The two chasubles *Figure 35-1*, and *Figure 40-1*, were both designed in two colours one in white and red while the other was in gold and red. The type of rhythm used was repetition and alternation. White and red as colours were repeated and gold and red were also repeated. The colours also alternated amongst each other.



This chasuble was designed using two types of rhythm and movement. The colours in use were all repeated thus repetition was used. Yellow was designed to alternate with black, and blue with green. The alternation is in the order of black yellow, blue yellow, green yellow. The entire pattern at the sides of the chasuble is composed of alternation of colours.

Figure 41-1, A- POS 21 St Patrick's Thika



This chasuble was designed in two types of rhythm and movement namely repetition and progression. The colours green, grey, and black were all repeated thus repetition was applied. There was the use of two different shades of green, together with grey and black that gave an illusion of distance through the colour change, hence the application of progression. Out of the sampled 45 chasubles only 5 used progression of colour as a type of rhythm and movement.

Figure 42-1, A- POS 26 St Francis Limuru

This chasuble employed both alternation and repetition. It is one of the three out of 45



chasubles of this period that used progression. Progression for this chasuble was seen on the portrait of Jesus Christ. The use of value as seen from the colour used brought about an illusion of distance and form hence progression. From this study it shows that repetition and alternation were common to the chasuble design while progression was rarely applied to the chasuble. Out of all the total 173 chasubles only 9 chasubles were designed using progression.

Figure 29-1, A- POS 15 Joseph Shauri Moyo

4.6.8 Dominance

This is defined as the art of being bold and conspicuous (Digolo, 2010). This research focused on dominance of colour and design only.

Table 4.10 Dominance as applied to vestment.

S/NO	Vestment Period	Dominance
1	Pre - enculturation	√
2	Enculturation	√
3	Post - culturation	√

According to table 4.10 all vestments had a dominant design or colour

Dominance as applied on the chasuble of pre-enculturation



Figure 26-1, A- PRE 06 St Peter's Claver.



Figure 01-1, A-PRE-01, St Peter's Claver.

The chasubles of this period all indicate that this period used colour dominance for the chasubles to stand out simple and clear in the message. Each colour used identified the season in which each vestment was used for liturgy. In *Figure 26-1* and *Figure 01-1*, green and purple respectively were used as dominant colours. The gold colour was used to adorn the chasuble and pass a message across from the design.

Dominance as applied on vestment of enculturation



Figure 09-1, A-ENC -04 Riara



Figure 06-01, A-ENC-01, St Peter's Claver

Dominance in this period shows no change with the pre-enculturation period. The use of colour to create dominance was clear. In figure 09 the colour red dominated the gold colour used on the cross. In figure 06 black dominated the gold and white colours used. The red chasuble also showed the gold cross as the only design and large enough there by also creating dominance of design.



Figure 63-1, B-ENC-12 Riara



Figure 60-1: B-ENC 03, Riara

The stoles of this period also represented the same characteristics as the chasubles, where dominance of colour was applied. Green for Figure 63-1 and red for Figure 4.60 are the dominant colours of the two stoles.

Dominance as applied on the vestment of Post-enculturation



*Figure 42-1, A- POS 26 St Francis
Limuru*



*Figure 15-1, A-POS-04 Martyrs' of
Uganda Gatundu*

These two chasuble *Figure 42-1 and Figure 15-1* were designed in green colour and both adorned in different other colours. Though other colours were used, green was used in plenty in order to dominate. They are therefore identified as green chasubles because of the dominant colour and hence worn during liturgy when green chasubles are used.



Figure 38-1, A- POS 22 St Joseph and Mary Shauri Moyo

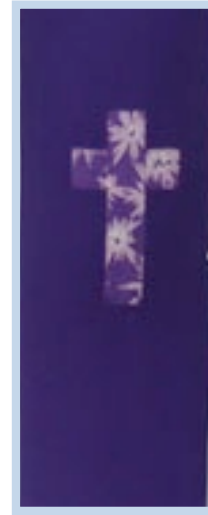


Figure 53-1 Assumption of Mary Umoja

The stoles of this period also relayed same information on dominance just like like the chasubles. Colour dominance was used effectively to make the composition simple and clear. The designs on the stole were grouped together making the composition to stand out. In *Figure 38-1*, the chalice, Eucharist, and the cross were all grouped as one composition while in *Figure 53-1*, the cross was used as the only element thereby emphasizing on dominance.

4.6.9 Value as applied on the vestment.

Value is a term used in the art language to refer to the degree of light on a surface. Value scales show incremental steps of colour from dark to light (Art foundation 2014).

Table 4.11 Value in spot colour and hues

S/NO	Vestment Period	Value	
		In spot colour	In hues
1	Pre - enculturation	√	
2	Enculturation	√	√
3	Post - enculturation	√	√

The table shows the colour value used on the vestment over the three periods. According to the table all the periods had vestment in spot colour, and vestment with value in hues was recorded in the enculturation and post-enculturation periods only.

Value as applied on the chasubles of pre-enculturation

It was noted that in the Pre-enculturation period all the chasubles were designed in spot colour and there were no stoles recorded in the period. The chasubles were all done in spot colour thus, there was no colour varying in degree from light to dark.



*Figure 01-1, A-PRE-01, St Peter's.
Claver*



*Figure 03-1, A-PRE-03, Martrys
of Uganda Gatundu*



*Figure 04-1, A-PRE-03, Martyrs of Uganda
Gatundu.*

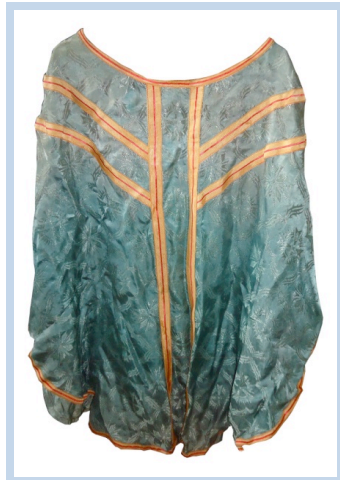


*Figure 26-1, A- PRE 06 St Peter's
Claver*

The above chasubles *Figure 04-1* and *Figure 26-1*, were designed in spot colour. There was none with colour varying in degree from light to dark.

Value as applied on the chasuble of the enculturation period

It was noted that 25 out of the 27 documented chasubles of this period used spot colour. Only two of the 27 chasubles had colour value varying in degree of lightness and darkness. The method used to create value on this chasuble was embroidery and the general print of the fabric.



*Figure 27-1, A- ENC 09 St Peter's
Claver*



*Figure 33-1, A- ENC 11 St Joseph
Githunguri.*



These three chasubles are samples of other chasubles that were designed in spot colour. It was noted that most chasubles of all the periods had been designed in spot colour. Simplicity seems to have been the focus of the chasubles of this period. Five out of the 13 sampled chasubles were designed in two colours and one designed in one colour.

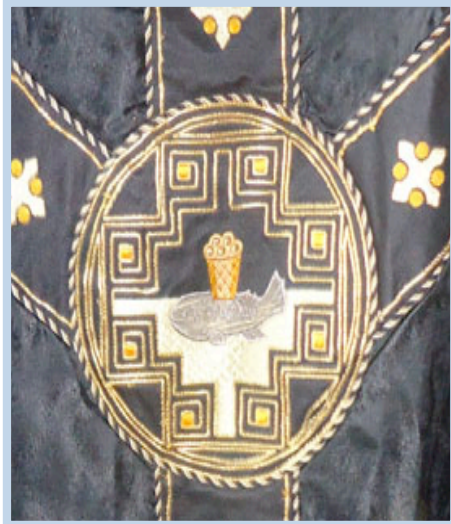
Figure 09-1, A-ENC-04 Riara



This is one of the sampled chasubles of this period that had value in hues. The designer used value when defining the two human forms. The chasuble was well detailed by use of embroidery and patchwork. Different colours of thread were used to bring out the form of the subject. The background colour of the chasuble had a landscape effect hence there was also value in hues applied to imply distance.

Figure 18-1, A-ENC-09 St Francis Limuru

This is a section of a chasuble of the enculturation period. The chasuble was mainly designed in spot colour apart from the fish, chalice and the bread where value in



hues was used to bring out the form. Those three forms appear to be three dimensional as a result of the value used. The designer used dark and light colours in the range of gold to achieve the value for the chalice and bread and grey ranging from dark grey to white to achieve value on the fish. All this was achieved by embroidery. It was noted that in this period only two out of the 27 chasubles had applied colour hues as the rest of the chasubles were in spot colour.

Figure 06-1, A-ENC-01, St Peter's Claver

Value as applied on the chasuble of post-enculturation period

In this period, of the total documented 139 chasubles only two had value in colour hues while of the 100 documented stoles only one had value in colour hues applied. The value in hues in this period was achieved through tie and dye, screen printing and fabric painting.



This section of a chasuble showed value that had been applied on it. The background colour was red and in spot colour. Value in terms of colour hue was applied on the cross, wheat, fish, and the berries. These were painted using fabric paints. The colours on each item ranged in colour from dark to light of the colour in use. The leaves of the wheat ranged from yellow to green.

Figure 25-1, A- POS 12 Christ the King Kibera



Figure 28-1, A- POS 14, Holy Trinity Kariobangi



Figure 53-1, B-POS 06 Assumption of Mary Umoja.

In tie and dye, as dyes merged into each other they gave a mild effect of value in hues. The tie and dye applied on the chasuble and the stole showed value where the red colour merged into orange and where green merged with yellow. The stole had a cross design, and as this section was adorned by tie dye the colour ranged from light to dark purple giving the effect of value.



Figure 29-1, A- POS 15 Shauri Moyo



Figure 81-1, B POS Shauri Moyo

This section of a chasuble in *Figure 29-1*, was found to be popular. This exact chasuble was found in four out of the twelve churches. The image of Jesus had been done through screen-printing. The image had value in hues hence giving a three dimensional illusion. The three dimensional illusion was a result of line work. The section of the stole also had a three dimensional illusion. The use of the dark green lines varying in thickness and interval helped to achieve the effect. It also gave yet another illusion of the material used on the chalice which is reflective in nature.

4.6.10 Line as applied on the vestment

A line can be defined as the path of a dot, or point through space that has length and thickness. Lines are of different types and these include vertical lines, horizontal, diagonal, zigzag and curved lines. (Art Foundations 2014)

Table 4.12 Characteristics of line on vestments

S/NO	Period	Characteristics of lines used
1	Pre-enculturation	All characteristics
2	Enculturation	All characteristics
3	Post-enculturation	All characteristics

Table 4.12 shows that line as an element of design was used in the design of all the vestment of all the three periods. Lines of all characters were used in the designing of the vestment.

Line as applied on the chasubles of pre-enculturation period.

All the vestments are designed using line hence every vestment used this element. The difference in use was in accordance to the characteristics of line.



Figure 01-1, A-PRE-01, St Peter's Claver.

Vertical, horizontal, and curved lines were used in the design of this chasuble. Vertical and horizontal lines were used to curve out the cross. The same vertical lines were used to curve out the vertical stripe on the front of the chasuble. Curved lines were used in the design of the floral motif of the grape plant. The gold binding on the edge of the chasuble employed vertical horizontal and curved lines. There was the use of both thick and thin lines. Thick lines were used to show emphasis. With all the lines of different direction in use the designer still managed to achieve harmony.



Front



Back

Figure 03-1, A-PRE-03, Martyrs' of Uganda Gatundu

The lines used on chasuble *Figure 03-1* varied in size of boldness. Some of the lines were light while others were bold. The lines were very simple and were geometrical. They were not too varied in directions. The lines used were vertical, horizontal, diagonal and curved lines. The bold lines were used to create emphasis.



Front



Back

Figure 04-1, A-PRE-04, Martyrs' of Uganda Gatundu

Chasuble *Figure 04-1* made use of two geometrical lines thus vertical and horizontal lines. The lines were of the same size in terms of boldness. The lines were visible in a contrasting colour from the colour of the chasuble. These lines were simple in character.



This is a chasuble where the designer made use of geometrical lines only. The lines were straight hence no curved lines were in use. The lines were used on a vertical stripe right at the centre of the chasuble. They were all of the same thickness and they were light in weight.

Figure 26-1, A- PRE 06 St Peter's Claver

Line as applied on the chasuble during enculturation



The lines used on this chasuble were vertical, horizontal and diagonal. Thick diagonal lines formed the inlay design of the chasuble. The crosses as seen on the chasuble were as a result of the vertical and horizontal line. The lines varied in thickness. Both thin and bold lines were used. The gold colour band, which was perceived as a bold line, was visible as a result of its size.

Figure 07-1, A-ENC-02, Holy Trinity Kariobangi



Figure 27-1, A- ENC 09 St Peter's Claver.



Figure 63-1, B-ENC-12 Riara

The lines used on this chasuble *Figure 27-1* were straight and of the same boldness. It was noted that most vestments used straight lines. The lines were in a contrasting colour which made them stand out. The lines ended up forming a decoration on the chasuble. The above stole was also designed in straight lines. The use of contrasting colours helped to bring out the design of the stole. The style used in both the chasuble and stole was the use of contrasting colour, straight lines of varied direction and lines of different thicknesses.



Front



Back

Figure 06-1, A-ENC-01, St Peter's Claver.

The kind of lines used on this chasuble *figure 06-1* were straight and curved, and of various sizes in terms of boldness. There were more straight lines than curved lines. The lines were used to define form like the fish. They were also used to show emphasis with the use of bold lines against thin lines.



This chasuble was designed using a line, which was of the same colour and thickness. The line was used to form the cross and at the same time used to bind the neckline. Line was therefore used for communicating a message thus the cross and also used to preserve the chasuble through the binding.

Figure 09-1, A-ENC-04 Riara



Figure 08-1, A-ENC-03, St Joseph Shauri Moyo



Figure 59-1, B-ENC 12, St Joseph Shauri Moyo.

Line as used on chasuble *Figure 08-1*, and *Figure 59-1* varied in colour, direction, boldness and even surface quality. The lines used were in different colours, of different shades of green and also in silver. The lines were both straight and curved. Of the straight lines we had both vertical and diagonal lines. The lines were both thick and thin. The lines that formed the lamb and the cross were the boldest of all the lines. They also gave a feel of rough texture as compared to the other lines.

Line as applied on the chasuble of post-enculturation period

In this period all kinds of lines were used to give different effects of messages. The lines varied in shape length and thickness.



Figure 43-1, A- POS 27 Martyrs of Uganda Gatundu



Figure 64-1, B-POS-13, Holy Trinity Kariobangi

The designers of this chasuble and stole used different directions and thickness of line. The chasuble and stole were designed in two colours and one of them being the background colour. The chasuble was embroidered in white thread. The lines were curved and coiled close together giving an illusion of a textured coarse object. The other lines were designed very close at a constant distance giving a feeling of a flat surface and a spot colour. On the stole both the positive and negative spaces created lines. The negative part of the stole gave a clear picture of the cross. The lines were made bold for

emphasis and this was seen from the vertical green line on the chasuble and the cross on the stole.



Figure 44-1, A- POS 28 St Joseph Githunguri , Figure 45-1, A- POS 29 St Joseph Githunguri



These two chasubles and stole were among the majority of the vestments that used line to bring out the subject matter. The chasuble figure 44.1 had a white band which in itself was a bold line. On this band the designer used red lines of varying direction and boldness to embroider the berry plant. The other chasuble figure 45.1 in red and white was similar to the red. A vertical band had also been used as the bold line then on it other lines were used to bring out the crosses. The stole had a cross design all as a result of use of vertical and horizontal lines. The lines varied in boldness but the end result was the cross. This chasuble is one among the majority of stoles, which had employed this style.

Figure 65-1, B-POS-14, Holy Trinity Kariobangi.



On this chasuble the designer used a golden band, which was a bold line seen to adorn the chasuble. The line in this case was used to break the monotony of red and hence the gold colour was introduced. We therefore see that line was used in many ways to communicate, create value, define form, and create aesthetics on the vestment.

Figure 46-1, A-POS-30 St Joseph Githunguri

CHAPTER FIVE: INTERPRETATIONS AND DISCUSSIONS OF FINDINGS

5.1 Introduction

This chapter explained the findings of the study and looked at relationship between the findings of the study and the previous studies. It also looked at the general characteristics of the vestment as outlined by the objectives of the study within the three periods

5.2 General characteristics of vestment of the Pre-Enculturation period

The vestment of the Catholic Church were adopted from the secular Roman outfit. This was then developed over time and has kept changing. The initial vestment borrowed from the Latin secular costume was in the form of a robe. From the ordinary simple robe, many adjustments have taken place in areas of form, colour, and design (Norris, 2002).

The Catholic Church deaneries in Kenya were established in 1953 and the vestment of that period have since changed from their initial look to a new and different vestment. This shows that change was an ongoing process. During early 1950s the priest came into the country with vestment designed mainly from Rome or their country of origin. At this time in Kenya there were no local vestment designers and everything about the vestment was new to the people. The entire vestment was a new and foreign concept to the worshippers and the priest at that time did not engage the locals in any decision. The local Kenyans were looked at as consumers without a voice (wambugu, 2006). The form of the vestment by 1950 was popularly referred to as fiddle-back. The colours used were varied, and their symbolism was not familiar to the locals. The designs used on the vestment were of Latin and Greek origin, their by alienating the local worshippers.

The seven vestment of this era were found in St Peter's claver Nairobi and Martyrs of Uganda in Gatundu Church, which also happen to be one of the earliest established churches in the Archdiocese.

The colours used on the vestment of this period were green, purple, red, white, black, and gold. The vestment were mainly designed in spot colours. They had one dominant colour in use and any other colour that was introduced was for the purpose of lining or design and had to be a liturgical colour. No colour out of the liturgical colours was permitted. The colours carried symbolic meaning in that the colour of the chasuble to be worn was determined by the Catholic Church calendar or season.

The designs used on the vestment during this period were symbols relevant to the Catholic Church doctrine. The commonly used symbols of this period were the cross, chalice, grapes, fish, lamb, Eucharist, floral and geometrical designs. The Greek symbol IHS that represents the name of Christ was one among the symbols.

Methods used to adorn the vestment in this period were mainly embroidery and binding. The use of embroidery to decorate clothes is as old as sewing itself and hence was popular during the early 20th Century. Through embroidery the vestment designers were not limited to the colour of yarn to use hence its popularity (Morris, 2009). Binding was initially used to reinforce seems of the fabric to keep them intact and for them to be strong and long lasting but slowly graduated to also became a method of adorning by use of different colours from the fabric colour.

The chasuble used during this period was the fiddle-back (Norris 2002). It had a guitar kind of form on the front view while the back was simple and straight forming a rectangle that was slightly curved at four corners. It had a curved neckline at the back facing toward the front view of the chasuble and ending into a V-like shape at the front. No stole was documented in this period but further studies show that stoles were used. The stoles were short and thin at the neck section and got wider as they stretched to the edge.

According to this research the chasuble of this period applied asymmetrical balance. The front view of the chasuble was not identical to the back view. Owing to the fact that both the front and back view occupied different space and shape then this could have lead to them being designed differently in accordance to their space and shape.

The chasubles of the pre-enculturation period were all designed proportionally in terms of the elements and how they relate to each other. The Catholic Church has been accredited for its support and contribution to art and hence a keen eye to ensure that what was designed was perfect in proportion (Rookmaker, 1985).

The Chasubles of this period were designed proportionally. The designs were proportional in shape showing good drawing skills by the designer. The designs were well drawn and hence easy to recognize.

Rhythm and movement was applied to the chasubles of this period through repetition alternation and progression. Colours and designs used on the chasuble were repeated and at times the repetition was by alternating the colours or the design. Progression was also applied to the chasuble. Research shows that colours used at that time depended on the type of dye available. This could have caused the progression in chasuble colour. Colours like black were hard to find and hence a dark blue or a blue-black would be used in the place of black. (Gundlach, 2011).

The chasubles of this period were designed in a way that the colours and at times the designs were dominant. Dominance is created by making the most important element in a composition to dominate the scene (Digolo 2010). This was made clear by the colours and the designs of the chasubles of this period. The designer used one colour to dominate the others and the use of one or grouped designs.

The colour value of the chasubles was all designed in spot colour. There was evident clear boundary from one colour to the other. In 1988 studies were still ongoing by Increase Chromaticness Movement on fabric colour hues (Gundlach, 2011). This shows that spot colour was in use as technology on colour with hues was not yet fully developed.

Line as an element of art and design in this period was fully exploited. The line was applied in all its character as short or long, thick or thin, vertical, horizontal, diagonal, curved wavy or zigzag. The lines were used to describe the chasuble, give it

character and most important to communicate from the designs formed from the enclosed shapes.

5.3 General characteristics of vestment of the enculturation period

The vestment of this period were recorded in all the selected parishes other than Assumption of Mary parish in Umoja. During this period the Catholic Church in Kenya experienced change in liturgical worship. The liturgical artworks recorded a change as a result of the Vatican II declaration. The music, paintings, and sculptures within the church started to introduce Kenyan elements within the liturgy. Of the liturgical artifacts in the church, vestment did not exhibit any African element in them but instead exhibited change in terms of simplicity of the vestment form and design.

The colours used within the vestment remained the same apart from black that was removed from the liturgical colours. In the 1962 missal, black was changed from the communion Rite on good Friday to purple reason being that black was a colour of mourning and grief (Crumly, 2001). The colours used on the vestment were mainly in spot colour. One colour was used as a dominant colour. The number of colours used on the vestment reduced to an average of two colours; one for the vestment and the other for the design.

This period was noted to have simplicity applied on the vestment. The designs used in this period were few, with each vestment using an average of two designs. The popular design used was the cross especially on the stole. The designs used in this period mainly focused on Jesus and his attributes. The designs were mainly of Greek and Latin origin. The vestment at this period were still not designed by local Kenyans, and this is also seen in the designs since no African design was recorded in this period. (Wambugu, 2006).

The methods used to adorn vestment increased from two to four. The pre-enculturation period used embroidery and binding and in the enculturation period weaving and patchwork were introduced to vestment decoration. Weaving was

introduced in the church in the nineteenth century. During this period a whole new industry was created and separated from the mainstream textile industry with the aim of exclusively handling church matters (Kraaz, 2004). With this there was an increase of woven vestment in the church. Patchwork was to combine different fabric or to add a design to the main fabric in use. Since woven vestment were heavy in weight patchwork came in handy were most of the chasuble used a section of the woven fabric to reduce on its weight. Woven stoles were popular in that period compared to the chasubles.

The form of vestment in this period was looked at from the two vestment thus the chasuble and the stole. By this period the form of the chasuble had changed from the fiddle-back to a simple circular form with an opening at the neck slightly big to allow the head to go through freely. The chasuble had open seems whose arm length was about two inches from the wrist. It stretched to about four inches above the heel in terms of height. It was loose and free fitting to fit a person of any size. The stole was narrow at the neckline and wide as it stretched downwards to about the knee level of the wearer. The stole were finished with a piece of golden or shiny fabric that had loose flowing threads. The gold colour was used to add to its quality. The stole had a white section around the neckline. The back views of almost all the stoles were circular adorned with a cross, the symbol of Christianity.

The research looked at balance of this period from the individual vestment as a unit, hence balance of stole discussed separately from that of the chasuble. The break away from the fiddle-back ushered in chasubles that were balanced symmetrically in terms of their form. The chasubles of this period were adorned both in symmetrical and asymmetrical balance. The chasuble was, and is still seen as a tool of communication to the faithful during liturgy and hence more focus was given to the front view of the chasuble than the back view, leading to the asymmetrical balance in terms of the design (Exeter, 1998). The chasubles of this period were either plain at the back or with a simple design like the cross. The stoles of this period were all balanced symmetrically.

The back view of the stoles of this period were mostly designed with a cross at the centre that led to symmetrical balance.

The vestment were designed proportionally just like those of the pre-enculturation period. The designs were well drawn and hence easy to recognize them. They were proportional both as a single form and as a composition. The skill of an illustrator was most likely used. This emphasizes the Church's commitment to quality artwork (Rookmaker, 1985).

The vestment applied rhythm and movement by repetition, alternation and progression. Repetition and alternation were applied by use of colour and design. The colours were in spot colour since at this time technology of creating colour hues on fabric was still under development (Gundlach, 2011). The progression applied to vestment of this period was mainly by use of large and small shapes. Of all documented vestment of this period, only one was found to have employed progression using colour hues.

Dominance of the vestment mainly focused on their colour and design size. The vestment were designed using the Catholic Church liturgical Colours. These colours dominated the scene in order to pass the message of the dominant colour. The designs of this period were simple and were also made large in order to dominate. The designs on the chasubles were few and grouped in one area thereby creating a focal point that lead to dominance. The designs on the stoles were not large in size but were visible since they were placed in a focal point. Dominance as used in this period was in line with the theme of simplicity applied to the vestment.

Value as an element of design was applied on the enculturation vestment. The vestment were designed in both spot colour and in colour hues. The vestment in spot colour were more than those designed in colour hues due to the adherence of the liturgical colours. An introduction of a second colour when mixed with the first can not

result to a liturgical colour since the liturgical colours are identified in spot colour and not hues.

Line as an element of design in this period was exploited to its maximum giving the quality and accuracy of information to the vestment. Lines are used to define form, express ideas and feelings and this was well exemplified in this period and in the other two periods (Digolo, 2010).

5.4 General characteristics of vestment of the post-enculturation period

This period dates from the 1993 African synod to date. The Vatican II declaration did not seem to have made much influence on enculturation especially on the vestment designs within the church. The African synod of 1993 focused on the use of African cultural elements in worship. The synod made an appeal for the liturgy to be more inclusive and embrace African ideas and to dialogue with traditional religion. It highlighted the need for attention to be paid to African customs and traditions, as they constitute African cultural heritage. The synod stressed on the enculturation of the entire Christian life, which included the liturgy and sacrament since they directly concern people who are already participating in it. There was yet another appeal to cultural and research centres, institutes and universities to assist in the smooth flow of enculturation (Fides, 2011). It was a period that showed the church's need for enculturation within the church and hence making appeals to enable it succeed. This move by the Catholic Church led to certain artistic changes on the vestment.

This period recorded an increase in colour used on the vestment. Black as colour during this period had seized from being a liturgical colour by 1962. Of the liturgical colours in use, the vestment incorporated other colours. The period was recorded to have two very distinct vestment. What stood out was the vestment popularly referred to as African. The vestment introduced the use of any colour on the vestment so long as the dominant colour was from the liturgical colours. This was quite different from the other vestment that still maintained the use of liturgical colours only. The

period also noted an increase in the white vestment and a decrease in the gold vestment. This was occasioned to the fact that white vestment could be used in the place of gold vestment (Kennedy, 1984).

The vestment of this period recorded the use of designs that were symbols of Greek and Latin origin. In this period, during the African synod there was emphasis on the incorporation of African culture and symbols in liturgy. Most of the symbols used were still not from the local culture but because of their use over time they made sense to the worshippers. A few African designs were recorded to have been used in this period like the pot. The pot is a symbol of food in the African cultures (Dzobo, 2006). A chasuble designed by combining a plain fabric with printed illusion of kente cloth was also recorded. Kente is an Asante ceremonial cloth done by hand weaving. This indeed highlights the desperation to have African themes within liturgy. The kente cloth derives its meaning from the colour and shape of designs (Chocolate, 1996). The Nairobi Kente Festival is an event that among other objectives also aims at educating the attendees on what kente represents; its history, philosophy and religious beliefs. This event will go a long way in educating the Kenyans on Kente cloth hence making them relevant when used in liturgy. Other designs were also recorded on the vestment popularly referred too as African. These designs were mainly for decoration purposes since they did not pass a message across to the clergy or the worshippers concerning the liturgy.

In this period the vestment were adorned in seven different methods, an increase from the two methods used in the pre-enculturation period. These methods included embroidery, screen-printing, binding, painting, tie and dye, weaving and patchwork. Technology played a role in the increase of the methods. The methods once introduced in the industry they found their way in use by the Catholic Church vestment designers. The vestment adorning methods introduced in this period were tie and dye, screen printing and painting. Tie and dye was first to be introduced followed by screen-printing while painting was the latest. Tie and dye is an ancient method of fabric decoration used

in the early 618-906 AD (Jennings, 2007) but its use on vestment in particular Kenya is noted in 1993 after the Vatican II Declaration and during the start of the African synod in 1993. Screen-printing became popular in the 1960 when the techniques of printing came into the mainstream printing a time when local Kenyans were not involved in vestment designs. The research noted that the screen-printed chasubles were all designed locally in the 1993 period to present date. Fabric painting was the latest method of adorning vestment as recorded by this study. Though fabric painting existed before, it was through painting of the yarn. Today fabric painting involves direct application of fabric paint onto the fabric. The skill has become popular owing to the fact that it requires no lessons like the previous (Bethel, 2011). This in a way explains why these methods were captured in this period. Use of beads was also recorded in this period. The beads were threaded and sewn to form designs of the cross. Lightweight metal were also threaded and sewn onto the stole. The methods used in this period show the use of local material and decoration skills to adorn the vestment.

This period had vestment of different forms which were looked at individually. The form of the chasuble of the enculturation period was carried on and used in this period. Other forms were also used in this period that were slightly different from those of the enculturation period. The chasuble was an open robe but this time not as circular as that of the previous period. It also had sleeves that were slightly short stretching to about four inches from the wrist of the wearer. It had a circular collar that opened to the front view. The priest usually wear the chasuble over their ordinary cloths and hence the collared chasuble came in handy in that the neck line was small and did not allow their inner ordinary wear to be visible to the worshipper. The other chasuble also similar to this but much shorter had a height stretching to about four inches below the knee of the wearer. It also had much shorter sleeves right at the angle. The chasuble had a small round collar with a closed seam about six inches long from its bottom of the side seams.

The stoles of this period were roughly of the same width from top to bottom. The back of the stole was either angular or curved and with a cross. The stoles lacked a

gold colour finish used on the stoles of the previous periods. The stoles of this period are at times worn inside the chasuble hence do not require much attention in quality like the stoles of the enculturation period.

The balance of the chasubles was symmetrical, asymmetrical and radial. The chasubles front and back views were both adorned differently making them to be balanced asymmetrically. There was still emphasis on the front view of the chasuble just like in the chasubles of the enculturation period, which led to the asymmetrical balance. These two views of the chasubles were handled differently according to the role they played in liturgy. Of the documented chasuble one was designed in radial balance. It also highlights the element of greater focus on the front view than the back view from a chasuble whose front and back design were the same apart from the size. The front view had a large design compare to the back view. Balance for the stoles was divided into two parts thereby looking at the front as a composition and the same for the back view. The stoles of this period were mainly designed symmetrically due to the form of the front or the back view of stole also being in symmetry. All the back view of the stole were balanced symmetrically. A few stoles were designed in asymmetrical balance and this was for the front view of the stole only. The design on the stole was different and in other cases same but positioned differently hence causing asymmetrical balance

During the post-enculturation period the church recorded vestment that were designed proportionally and not proportionally. It was noted that all imported vestment were proportional while some of the locally designed vestment were not proportional. This showed the lack of artistic skills by the vestment designers and the lack of quality control measures by the church.

Vestment of the post-enculturation period employed rhythm and movement in all the three types of repetition, alternation and progression. It was noted that unlike the other two periods the vestment of post-enculturation used progression both in size of the

shapes and by colour hues. At this time technology to create colour hues on fabric was available (Gundlach, 2011).

The vestment of this period were both designed by use of dominance in colour. One liturgical colour was used to dominate the entire vestment. Other colours though used occupied a small area. The designs of the vestment also dominated the scene for some vestment.

Value of vestment in this period as applied to colour was both in spot colour and in colour hues. The spot colour vestment were more common than those in colour hues. The vestment that used colour in different hues in most cases used white instead of another colour. The success use of the liturgical colours was as a result of the use spot colours since colour hues lead to other colours that would not be necessarily liturgical colours.

It was noted that the vestment were not limited to any type of line. Line being the key to the formation of form and design was used to its fullest in all the periods. There were no characteristics of line that were popular or limited to any given period. The designers used it well in order to achieve their objective in vestment design.

5.5 General characteristics of colour, design, and form on vestment from 1950 to date

It was noted that, the chasubles of pre-enculturation period were designed in red, green, purple, gold, white and black in colour and during the enculturation period colours of the vestment were red, white, purple, green and gold. One chasuble was documented as black though after the Vatican II declaration the church stopped the use of black chasubles (Pfeifer, 2014). The vestment of the enculturation period were designed in two colours, one dominant colour and one other colour drawn from the liturgical colours, and those of the post-enculturation period were designed in liturgical colours and it was also noted that white had become more popular than gold. Vestment of the post-enculturation period popularly referred to as African, used many colours

some of which were not among the Catholic liturgical colours in the decoration though they had one dominant colour from liturgical colours.

The vestment of all the periods were designed in symbols relevant to the Catholic Church doctrine. The colours of vestment carried symbolic meaning in that the colour of the chasuble to be worn was determined by the Catholic calendar or season. The designs used mainly focused on Jesus Christ, his name and character, and the designs used were mainly of Greek and Latin origin apart from a few designs of the post-enculturation period that used African designs. The pre-enculturation period used few designs and the number increased over the periods having the post-enculturation period with the most number of designs. The designs of pre-enculturation period were commonly the cross and berries having an average of two designs on the vestment while the enculturation period vestment had only one design, which was the cross. The vestment of post-enculturation period were designed by combining an average of three designs.

It was noted that, the chasubles of the pre-enculturation period were popularly referred to as fiddle-back. The chasubles of enculturation period were circular with an open seam and long fitting about four inches above the heel of the wearer while the post-enculturation chasuble was still that which was used in the enculturation period, and a similar one designed a little shorter. Still in this period a round collar chasuble was introduced. The chasubles commonly referred to as African were designed with a small section of the left and right seam joined for a length of about six inches but it remained without a collar, though others had no seam meaning they were open. The stoles of the enculturation period were short fitting slightly below the hip level of the wearer and were designed to be wide towards the end. The stoles of the post enculturation period were the same in width all through their length and were much longer than those of the enculturation period fitting about four inches below the knees of the wearer.

CHAPTER SIX: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter gives a summary and conclusions of findings. It also outlines the recommendations of the study and identifies gaps for further investigation through research.

6.2 Summary

This research focused on the artistic changes of the vestment from 1950 to date. From the research it is clear that there have been changes over the years. These changes were mainly as a result of the changes within the policies of the church. The Vatican II council and the 1993 African synod have had a major impact on the designs, form, and colour of the vestment.

Before the Vatican II council the chasuble had one type of form popularly referred to as fiddle-back. The liturgical colours in use were red, green, purple, white, gold, and black.

The symbols used were of Latin and Greek origin. The vestment were of high quality in terms of material, artistic skill, and quality of finish.

With the Vatican II declaration, black seized to be used as a colour on the liturgical vestment. In this period the vestment were very simple in design mainly using the cross. The chasuble was short in terms of height as compared to the chasubles of the two period pre-enculturation and post-enculturation. The quality of work in terms of artistic skill was high and very detailed work and attention was given to the vestment. The stoles of this period appeared to be a little short, around the knee level. Every chasuble was designed with a stole and there had to be some similarities between the two.

The vestment have kept changing and in this current period of post-enculturation, liturgical colours are used as the dominant colours of the vestment but other colours are also in use, which are not defined as liturgical colours by the Catholic

Church. The designs in use on the vestment are now a mixture of the Latin and Greek symbols with a few from Africa, like Ghana and Kenya. The artistic skill has diminished especially from locally made vestment. The elements and principles of design are not well adhered to by a few designers. The quality of fabric and quality of finish has also decreased.

The current period shows a level of dynamism in design. The vestment appear in many colours, designs, form, and many methods of adornment unlike the earlier periods.

6.3 Conclusion

This research focused on artistic changes of the vestment within the Archdiocese on Nairobi from 1950 to date. The research revealed that there have been changes over the years in the colour, form, and design of the vestment. It also shows changes in the application of principles, and elements of design together with methods used to adorn the vestment. According to this research, the reasons behind the changes were mainly as a result of the policies and activities within the church. One such policy that led to change was The Vatican II council. On matters of liturgy the Vatican II council stated the need to change the liturgy to consider its effects on individual Catholics. Permission was also granted to celebrate mass in vernacular and use of a people's culture in the liturgy.

Another cause to the change was the African Synod of 1993. The synod made an appeal for the liturgy to be more inclusive and embrace African ideas and to dialogue with traditional religion. African customs and traditions were of great importance as they constitute African cultural heritage. The synod stressed on the enculturation of the entire Christian life.

There has been an introduction of local vestment designers and the incorporation of local persons in the community in guided vestment designing activities.

In conclusion it was noted that there were artistic changes in the development of the Catholic vestment in the Archdiocese of Nairobi.

6.4 Recommendations

The following are the recommendation of this study

i. This research only covered the Archdiocese of Nairobi which is a small percentage of the country Kenya. A further research can be done in a wider region and also specific to certain communities since this was done mainly within a cosmopolitan community.

ii. This research focused on the fabric vestment of the priest, hence there is need for a research on other types of vestment and also on fabric vestment of the clergy not covered by this research.

iii. It was noted that some of the locally designed vestment did not apply well the principles and elements of design. It is therefore the researcher's recommendations that trained artist work together or offer basic artistic skills to the vestment designers in order to improve the quality of work and precision of message communicated.

iv. The researcher was faced with issues of lack of precise information. The priests are never permanent in their stations hence making it difficult for them to give the precise dates of when certain vestment were in use. It is therefore the researchers' recommendations that the priests keep records of the type of vestment in use for purpose of good record keeping as an institution.

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6.6 Appendices

6.6.1 Deaneries in Nairobi Archdiocese

	DEANERIES	NO OF PARISHES	SELECTED PARISH HEADQUATER CHURCHES	LOCATION
1	NAIROBI	12	St Peters Claver	Nairobi CBD
2	WESTERN	8	Christ the King Parish Kibera	Kibera line saba
3	THIKA	8	St. Patrick's Parish	Thika, Kenyatta highway
4	HOLY TRINITY KARIOBANGI	11	Christ the Teacher Catholic Chaplaincy KU	Kenyatta University
5	MANGU	11	Buruburu Blessed Sacrament Parish	Buruburu Phase 3
6	MAKADARA	3	St. Joseph and Mary Parish Shaurimoyo	ShauriMoyo
7	LIMURU	5	St. Francis Parish Limuru	Limuru Town
8	KIKUYU	9	Riruta Holy Spirit Parish	Kikuyu
9	KIAMBU	8	Riara	Kiambu, Boma road
10	GITHUNGURI	7	Githunguri St. Joseph Parish	Githunguri
11	GATUNDU	9	Gatundu Martyrs of Uganda Parish	Gatundu
12	EASTERN	10	Assumption of Mary Parish Umoja	Umoja 1 Estate
	TOTAL	101		

6.6.2 Photographs of Vestment

Deanery..... Parish headquarter.....

	Type of Vestment	1950-1960	1961-1970	1971-1980	1981-1990	1991-2000	2000-2010
1. a	Chasuble	Picture					
b	Chasuble						
c	Chasuble						
d	Chasuble						
2. a	Stole						
b	Stole						
c	Stole						
d	Stole						

The photographs taken in the field were fitted in a table like the one above in the spaces labeled picture. This showed the changes of vestments over time in the selected Parishes.

6.6.3 University Research Authorization



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NAIROBI, KENYA

Tel. 8710901 Ext. 57530

Our Ref: M66/12176/2009

DATE: 24th February, 2014

The Permanent Secretary,
Ministry of Higher Education, Science & Technology,
P.O. Box 30040,
NAIROBI

Dear Sir/Madam,

RE: RESEARCH AUTHORIZATION AMELEYA HABBY- REG. NO. M66/12176/2009

I write to introduce Ms. Ameleya Habby who is a Postgraduate Student of this University. She is registered for M.A degree programme in the Department of Arts and Design.

Ms. Habby intends to conduct research for a M.A proposal entitled, "Changes in the Artistic Development of the Catholic Church Vestment in Kenya; Archdiocese of Nairobi."

Any assistance given will be highly appreciated.

Yours faithfully,

**MRS. LUCY N. MBAABU
FOR: DEAN, GRADUATE SCHOOL**

6.6.4 Research Proposal Approval



**KENYATTA UNIVERSITY
GRADUATE SCHOOL**

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Internal Memo

FROM: Dean, Graduate School

DATE: 24th February, 2014

TO: Ameleya Habby
C/o Art & Design Dept.

REF: M66/12176/2009

SUBJECT: APPROVAL OF RESEARCH PROPOSAL

=====

This is to inform you that Graduate School Board, at its meeting of 12th February, 2014, approved your Research Proposal for the M.A Degree Entitled, "Changes in the Artistic Development of the Catholic Church Vestment in Kenya; Archdiocese of Nairobi."

Thank you.

DAVID NJOROGE
FOR: DEAN, GRADUATE SCHOOL

c.c. Chairman, Department of Arts and Design

Supervisors:

1. Mr. Cephas Agbemenu
C/o Department of Arts and Design
Kenyatta University
2. Mrs. Jane Githinji
C/o Department of Arts and Design
Kenyatta University

6.6.5 Research Permit



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

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Ref: No.

Date:

13th October, 2015

NACOSTI/P/15/70054/8143

Ameleya Obonyo Habby
Kenyatta University
P.O. Box 43844-00100
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*Changes in the artistic development of the Catholic Church Vestment in the Archdiocese of Nairobi County Kenya,*" I am pleased to inform you that you have been authorized to undertake research in **Nairobi County** for a period ending **12th October, 2016.**

You are advised to report to **the County Commissioner and the County Director of Education, Nairobi County** before embarking on the research project.

On completion of the research, you are expected to submit **two hard copies and one soft copy in pdf** of the research report/thesis to our office.


DR. S. K. LANGAT, OGW
FOR: DIRECTOR GENERAL/CEO

Copy to:

The County Commissioner
Nairobi County.

The County Director of Education
Nairobi County.