

KENYATTA UNIVERSITY

SCHOOL OF VISUAL AND PERFORMING ARTS

DEPARTMENT OF FINE ART

THE STUDY AND APPLICATION OF ANKOLE TRADITIONAL ARTIFACTS  
AND MOTIFS IN PRODUCT DEVELOPMENT FOR  
SMALL SCALE WEAVING INDUSTRIES IN UGANDA.

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C50/10279/06

A CREATIVE PROJECT REPORT SUBMITTED TO THE SCHOOL OF VISUAL  
AND PERFORMING ARTS IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTER OF ARTS  
OF KENYATTA UNIVERSITY.

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OCTOBER, 2009

## DECLARATION

This report is my original work and has not been presented for any degree in any other university.

Signature: T. P. P. P. Date: 09/ October/ 2009


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## DEDICATION

This work is dedicated to all my family members and friends.

## APPROVAL

This report has been submitted for the review with our approval as university  
Supervisors.

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## ABSTRACT

This creative project is composed of several chapters that is Introduction, Literature Review, Methodology, Analysis of results, Summary, Conclusion and Recommendations.

The research topic for this project was, 'The study and application of Ankole traditional artifacts and motifs for Product Development in Small-scale weaving industries in Uganda'. The project aimed at studying Ankole traditional artifacts and motifs as an inspiration for design, exploring available materials, tools and to produce soft furnishing items, inspired by the above traditional artifacts and motifs.

Data relating to design and design inspiration, material culture, product design and development was reviewed and discussed in relation to this project.

Data was collected in Bushenyi and Mbarara districts in western Uganda and these districts were purposively selected for the research. The tools used for collecting data were observation and photography, interviews, and library search. The data collected was interpreted into meaningful ideas suitable for production in weaving. Studio work was divided into three sessions namely; preparation, experimentation and production phases where all the proposed number of items were produced.

The Ankole traditional artifacts according to this study were divided into five categories namely basketry, pottery, wooden items, textiles, and architecture. These categories guided the researcher into producing a variety of products for her exhibition. A total number of twenty items as proposed were woven. The researcher considers this project a success because she has been able to demonstrate that *product diversity can be created through proper utilization of material culture for design.*

The researcher recommends that a deeper study be conducted on how to preserve indigenous crafts materials. Craft items be preserved and collected for study purposes starting at district levels.

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study.

Ankole region, formerly a kingdom, lies in the South Western part of Uganda and is occupied by a Bantu-speaking people known as 'Banyankore'. The region covers six districts, namely Bushenyi, Mbarara, Ntungamo, Isingiro, Ibanda, and Kiruhura. (See map on page 42).

The Banyankore are divided into two main sub-cultures of the Bahima and Bairu, the former being pastoralists and the latter agriculturalists. The two groups lived together, depended on one another and often traded with each other.

Traditionally the Banyankore were skilled craftsmen who made items mainly for domestic use and the surplus for sale. These items included pots, mats, baskets, gourds, and musical instruments. These items were also embellished with colorful and symbolic patterns, which added an aesthetic value to the products. The techniques of production used were mainly the coiling technique for both pottery and basketry, twining, plaiting and weaving for mats and baskets, knitting and crocheting in textile production, and incising of patterns in gourds. Weaving was also used to make some baskets and mats but other techniques mentioned above were more explored.

Weaving is the interlacing of two or more sets of yarns at right angles to produce a fabric. *In Uganda weaving is a discipline that has not yet received maximum attention.* Austin (2005) also notes that Uganda lacks a local spinning and weaving capacity.<sup>1</sup> This has been contributed to the mismanagement of the country's economy in the 1970's when the growing of cotton drastically declined and consequently the textiles industry collapsed.<sup>2</sup> Attempts are, however, being made to revive the once flourishing sector and the Uganda Investment Authority is committed to solving this challenge by attracting investment in spinning and weaving through private investors.<sup>3</sup> Notably the increasing number of training institutions in hand weaving has led to the establishment of a number of small scale

<sup>1</sup> Austin.J 28/10/2005 Other trade Topics, Trade and Development, The New Vision Uganda.

<sup>2</sup> Kisambira.E Uganda 23/09/2007. Uganda: Textile Industry Needs Investors, East African Business Week. Kampala.

<sup>3</sup> Opcit

weaving industries which promote product design and development.

Product development is the transformation of a market opportunity into a product for sale. Product development calls for a high degree of creativity and innovation so as to be able to create new products as well as modify existing ones for sale.

In view of the above, the researcher intended to study the Ankole artifacts and motifs *to generate designs that could be executed in her creative project. The results of this study will sensitize crafts people on how to produce a wide range of products through design inspiration.*

### **1.2 Statement of the Problem**

A baseline study carried out by the researcher in January 2008 in Ankole region in small scale weaving workshops showed that the majority of workshops dealt in similar woven products, the most dominant being hand woven mats and baskets. The researcher believed that that was as a result of lack of creativity and *innovativeness of the weavers, which has resulted into copying of designs from one another and in turn led to flooding of similar products in the market.*

*In this study, the researcher views the Ankole traditional artifacts and motifs as a potential source of inspiration for design and shows that these motifs and artifacts can successfully be used for textiles Product Development. Designs were generated and used to enhance the selected woven items for the creative project. The results of this creative project will hopefully in the long run inspire the above craftspeople into new product development in their small scale weaving industries.*

### **1.3 Objectives of the Study.**

- To study the existing Ankole traditional artifacts and motifs.
- To explore possibilities of using Ankole traditional motifs and artifacts to derive designs suitable for producing rugs and wall hangings.
- To produce rugs, wall hangings and soft furnishing items inspired by Ankole traditional motifs and artifacts.
- To explore the available textile materials and weaving techniques in the production of creatively woven items.

#### **1.4 Justification and Significance**

- The government of Uganda emphasizes the role of SMES in poverty eradication, particularly employment and income generation. It is estimated that Small and Medium Enterprises (SME) sector employs approximately 1.5 million people with an annual growth of 20%.<sup>4</sup> The results of this creative project are geared towards the creation of new possible ways of income generation in SMEs, it is in line with the government's effort to eradicate poverty.
- The findings of this study will be a useful reference to hand weavers, textiles students, artists and craftspeople.
- Documentation of the Ankole traditional motifs and artifacts will contribute to the preservation of the Ankole cultural heritage.

#### **1.5 Scope and limitations of the Study.**

- Bushenyi and Mbarara districts were selected for the study because the two sub-cultures are concentrated in these districts (see map). The Bairu occupying Bushenyi while Mbarara are dominant in Mbarara district.
- The researcher developed designs from Ankole traditional artifacts and motifs for product development in small scale weaving industries in Uganda. The research was limited to Ankole region because of the limited time for the research and only hand woven products were produced for the creative project. These include rugs, wall hangings and utilitarian items such as cushions. *This is because these products do not require expensive equipment or materials to be produced and can be done by any craftsperson in any part of the country, either rural or urban.*
- The researcher experimented with both natural and manmade fibers to create the desired effects on the products.
- Rug weaving is generally a slow process, especially on a frame loom. Due to this limitation, the researcher produced prototype designs, which can be reproduced in case of any need. *This also allowed the researcher to save on the expense for materials.*

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<sup>4</sup> Trade and business opportunities for South African Small and Medium Enterprises SMEs in Uganda. June 2007,UMACIS Consulting Ltd.

## 1.6 Definition of Terms

Bahima	The former royals of the Ankole Kingdom and descendants of the Bachwezi.
Bairu	These were formally subjects of the Bahima and carried out agriculture.
Carpet	A large and heavy hand-woven floor covering or piece of upholstery meant to cover a larger area of the floor.
Ergonomics	The science of designing the job, equipment, and workplace to fit the worker and to prevent repetitive strain injuries, which can develop over time and can lead to long-term disability.
Innovation	<i>The process of making improvements by introducing something new.</i>
Material Culture	Tangible objects produced by a society for their subsistence activities.
Pile	A rug weaving technique which is created by building up rows of knots, tied on to the foundation of warps and wefts.
Product Design	The related activities needed in the development of a product from the initial concept to the finishing stage.
Product Development	The improvement of an existing product or developing new kinds of products.
Product Diversity	<i>A marketing strategy for Small Scale Enterprises aimed at increasing the volume of sales through creating new products.</i>
Rug	A small carpet such as a door rug.
Cartoon	A drawing or design that is normally attached to the back of the frame looms for the weaver to follow during the weaving process.
Prototype	An original full-scale and usually working model of a new product or new version of an existing product from which others are developed.
Tapestry	A plain weaving with two interlacing yarns of unequal in character and strength, the warps are coarse and widely spaced while the wefts are heavy, finer and colored.

## CHAPTER TWO

### 2. LITERATURE REVIEW

#### 2.1 Ankole and its Material Culture

The society comprises two different sub-cultures, the Bairu and the Bahima. In the past the former were entirely agriculturalists and the latter pastoralists those being the primary occupations of the whole society<sup>5</sup>. The type of artwork produced by the Banyankore was purely utilitarian and was mainly to aid in their economic activities.

The two communities were in coexistence with each other and they traded with one another in carpentry, pottery and iron working. It was from these activities that implements such as hoes, spears, arrows and milk pots were obtained<sup>6</sup>. Although the two communities co-existed with one another, this study looks at their artifacts separately because of their unique qualities. Studying the artifacts and motifs of the two sub-cultures has enabled the researcher to generate a variety of designs, for product development that will in the long run contribute towards the preservation of the Banyankore culture through documentation.

#### 2.2 Studies on Material Culture

Kekimuri (2007); believes that a primary source like *Uganda Crafts* can provide one with motifs and planes which can be composed as individual multicolor facets to create a painting. The researcher believes that motifs and planes formulated may not only be used in painting but also serve as cartoons for weaving tapestries. Through this study the researcher has revealed that material culture is a rich source of inspiration for design.

Kungu (2001) study done on the material culture of the Eastern Bantu of Kenya, shows that a lot of material culture remains untouched in our resource centers awaiting utilization. She recommends that more research should be carried out to expand the existing knowledge pertaining to traditional based motifs, which can be

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<sup>5</sup> Karugire (1971). *A History of the kingdom of Nkore in Western Uganda*; Clarendon Press. Oxford. Pp. 36-

38

<sup>6</sup> Ibid

translated to designs for different purposes<sup>7</sup>. This study addressed the above recommendation through the study and use of the unexplored Ankole traditional based motifs and artifacts. In this study, the artifacts and motifs were studied in terms of shapes, sizes, colors, textures, materials and techniques and interpreted into designs for product development in weaving.

Studying individual cultures realizes that artifacts of a particular culture may one day be the sole, tangible evidence of a vanished social institution or way of life<sup>8</sup>.

This justifies why the researcher decided to study the material culture of the Ankole because it is one through which the culture can be preserved. A lot is already lost through social transformation where some cultural practices are overlooked as archaic; so preservation of the remaining material culture is important.

### **2.3 Design and Design Inspiration.**

Design is highly influenced by source of inspiration. Realizing new shapes, forms, structure, and figure, among others needs a high degree of observation, imagination, analysis and recollecting power. What we see, feel, hear greatly influences our creativity and expression.<sup>9</sup> Kaguru (1998) successfully studied traditional jewellery and general ornaments to stimulate the development of design for jewellery production in his creative project.<sup>10</sup> This study, generated designs for weaving while considering the limitations of the weaving techniques and materials in which the designs would be woven.

Wilson acknowledges that much of the textile designs are derivative hhr states that . Source books for designers often consist of designs from the past or from other cultures.<sup>11</sup> An example is William Morris, the famous nineteenth century writer and designer who often based his designs on Persian textile designs and many of the

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<sup>7</sup> Kungu(2001) Utilization of selected material culture of the Eastern Bantu of Kenya with a view of adapting and adopting the motifs for fabric decoration for interiors. M.A Thesis. Pp22

<sup>8</sup> Susan vogel etal (ed.s) 1988) Art/Artifact (2<sup>nd</sup> ed). The centre for African Art New York. Pp. 33

<sup>9</sup> Website. Http:// [www.sourceofinspiration/jewellerypulse.htm](http://www.sourceofinspiration/jewellerypulse.htm)

<sup>10</sup> Kaguru(1998) Creation of Jewellery and general ornaments based on Kenyan Traditional Jewellery and general ornaments.

<sup>11</sup>Wilson.J (2001) Handbook of Textile Design: pp18,

designs credited to him that are still best selling today were almost later copies of the original Persian ones. The researcher also studied what other weavers have done to understand how they developed and applied the designs into woven products. In the creative project, the researcher will incorporate the data obtained on the Ankole material culture to compose shapes, color, texture, forms and space into harmonious structures suitable for weaving.

## **2.4 Product Design**

The systematic process of product design has to resolve the often-conflicting demands that arise in the development of products. These might include considerations of manufacturing, marketing, aesthetic appeal, protection of the environment, ergonomics, financial cost, ease of maintenance, and safety. It follows that for anything but the simplest product, many specialists (for example, marketing staff, ergonomists, industrial designers, and engineers) will play their part in the product design process<sup>12</sup>.

This creative project allowed the researcher to explore materials and techniques of production to create visually impressive products. This creative project is however, meant to satisfy the requirements of the academic program pursued by the researcher, and will therefore end at the prototype level of the products suggested. This is because other processes such as market testing, costing and marketing have their own implications in terms of time spent and finances.

## **2.5 Product Development**

Product development is a broad field of endeavor dealing with the design, creation, and marketing of new products. Sometimes referred to as New Product Development (NPD), the discipline is focused on developing systematic methods for guiding all the processes involved in getting a new product to market<sup>13</sup>.

In order to be able to remain competitive, companies have to be innovative and create new products as well as modifying the existing ones. This creative project will hopefully generate new ideas for the Small-Scale Weaving industries in Uganda.

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<sup>12</sup> Wormald, W.P(Ed)(2006) Microsoft Encarta

<sup>13</sup> [http://searchcio-midmarket.techtarget.com/sDefinition/0,,sid183\\_gci953429,00.html](http://searchcio-midmarket.techtarget.com/sDefinition/0,,sid183_gci953429,00.html)

## **CHAPTER THREE**

### **3. METHODOLOGY**

#### **3.1 Research Design**

The research is based on Ankole Traditional motifs and artifacts. The research is both of a qualitative and quantitative nature. The researcher used a descriptive study design mainly through direct observation and photography which concentrated on the physical appearance of the artifacts and motifs. Interviews on the other hand catered for the underlying features of those artifacts and motifs. The researcher brings out a clear distinction between various crafts produced by the Banyankore.

#### **3.2 Site of the Study**

The research was carried out as a case study in two districts of Ankole region namely Bushenyi and Mbarara. These districts were chosen because they have the Bairu and Bahima sub-cultures whose artifacts and motifs, despite of belonging to the same cultural group; differ due to the different activities carried out by the two sub cultures. It is important to note at this point that the type of crafts and artifacts traditionally produced were mainly utilitarian and greatly depended on the society's way of life.

#### **3.3 Target Population**

The population for the research consisted of thirty-eight traditional craft works (Table 1.1). Ten Art and craft sellers and traditional artists producing different categories of art works were interviewed. The crafts included basketry, pottery, woodwork, textiles and architectural designs. The criteria used for selecting each item in each category depended upon the desired characteristic such as uniqueness of the pattern, shape, materials used, technique of production, color, texture and size.

#### **3.4. Sampling Techniques**

The research for the creative project was carried out from January to April 2008 in Mbarara and Bushenyi Districts. Mbarara and Bushenyi were sampled after a preliminary survey on the whole of Ankole region, the Uganda Museum and several workshops in Kampala.

Purposive sampling was used to select Bushenyi and Mbarara districts as a case study. This technique was used because the researcher needed a balanced representation of both the Bairu and Bahima societies. The Bahima mainly settled in Mbarara district while the Bairu dominate Bushenyi. The two districts are therefore a relatively fair representative sample for the two communities of Ankole.

Purposive sampling has been adopted in selecting a sample of thirty-eight traditional artifacts for the study. The artifacts were categorized under six sub groups according to the materials and techniques of production as indicated below. Stratified sampling was used because the researcher needed to study each of the categories of the artifacts.

Table 1.1 Number of items studied by the Researcher

<b>Category of artifacts</b>	<b>Total number</b>
Basketry	10
Pottery	10
Wood	10
Textiles	05
Architecture	03

A total of six Art and craft sellers were interviewed and four homes containing authentic traditional artifacts were sampled and interviews were held with owners.

The researcher observed that the traditions of Ankole were passed on informally and therefore found it best to collect material by an informal procedure through interviewing the old men and women who were thought to have knowledge about the past, especially relating to traditional artifacts and motifs. The respondents of those interviews were reached using snowball sampling through identifying a few respondents who in turn helped to find others. This sampling technique was used because the researcher was not familiar with the individual respondents but reached at them using the few that she identified.

The researcher also sampled the markets in Bushenyi where three art and craft

sellers were interviewed. The markets were visited because they hold most of the crafts produced in a community.

### **3.5. Research Instruments:**

In this study, the following research instruments were employed: -

- Observation and photography
- Interviews
- Library research

#### **3.5.1 Observation and Photography**

Observation was largely used to gather data for this study. An observation record sheet was designed for recording the required data of the sampled artifacts. (Refer to Appendix 3). The features observed were the shapes of various artifacts and motifs, sizes, colors, materials and techniques of production.

Photography was used to record the visual aspects of the artifacts and in some cases where time allowed, the researcher also made quick sketches of the respective items observed.

#### **3.5.2 Interviews:**

Interviews were held with sampled Ankole traditional artists and users or sellers. An interview guide (Appendix 4) was designed to guide the researcher while holding the interviews with the respondents. Information regarding the traditional names of the artifacts and motifs, subject matter, materials of production, function of the observed item, construction and decoration techniques among others was collected.

The interview guide was composed of open-ended questions because the researcher considered the free expression of the respondents important in relating and interpreting the data collected.

#### **3.5.3 Library Research:**

A library research was carried out to obtain information relating to rug weaving techniques, materials and tools and on Ankole material culture. This literature was reviewed in chapter two of the research. Among the libraries visited was the Moi

Library, the Resource Centre, Fine Art Department, Kenyatta University, Barclays Library at Kyambogo University, The Uganda Museum Library, Ministry of Gender, Labour and Social Development, Mbarara and Ntungamo District Head quarters Libraries.

Additional data was collected from Journals, Magazines, Newspapers, Theses and dissertations. The researcher also used the Internet, which enabled her to find information on the history of design and techniques used in rug weaving globally.

### 3.6 Data Analysis

The data obtained was edited, coded, and classified under their respective categories of material culture namely; basketry, woodwork, pottery, architecture and textiles.

Table 1.2 Items observed by the researcher.

Category	Item	Patterns/Motifs
Basketry	<u>Coiled Basketry Techniques</u> <ul style="list-style-type: none"> <li>• Short and wide storage basket (Ekitemere)</li> <li>• Medium size storage basket (Ekiibo)</li> <li>• Small decorated food basket (Endiiroo)</li> <li>• Wide and Long storage/harvesting basket (ekitengao)</li> <li>• Milk pot lid (Omuheiha)</li> </ul>	'Z' pattern 'Palm' (Ekiganja) 'Kings Elbow pattern 'Enshaara' pattern 'Ekibarah'o' pattern 'Shield' 'Engabo' pattern 'Umbrella' 'omutaka' pattern 'Egohe' pattern
	<u>Woven technique</u> <ul style="list-style-type: none"> <li>• Long and wide storage basket (Akatururu)</li> <li>• Round and small shopping/storage basket (Akagega)</li> </ul>	Diamond pattern Floral pattern Cross pattern

Pottery	<u>Coiled Technique</u> <ul style="list-style-type: none"> <li>• Mingling pot (enyungu- egoya)</li> <li>• Porridge pot (ekisigisiro)</li> <li>• Cooking pot (orwabya, enyungu yokutekamu)</li> <li>• Bowl (orwabya)</li> <li>• Fumigating pot(Ekicunga)</li> </ul>	'Gangabo' pattern
Wood Works	<u>Gourds</u> <ul style="list-style-type: none"> <li>• Drinking Vessels (Enkeka)</li> <li>• Storage of Drinks (orutuha/orugunda,Ekisisi)</li> <li>• Storage of ghee (Entsimbo)</li> <li>• Fetching/drawing</li> <li>• Liquids (Ekishare)</li> <li>• Big Milk vessel (Ekishabo)</li> <li>• Wide and medium opening vessel(Ekirere)</li> </ul>	
Wood	<u>Curved items</u> <ul style="list-style-type: none"> <li>• Milk pot (Ekyanzi)</li> <li>• Stool (Ekitebe)</li> <li>• Staff (omuhunda)</li> </ul>	Engondo, Pattern (z' -Like pattern) Emibabo (parallel curved lines on the pot.
Architecture	<ul style="list-style-type: none"> <li>• <u>Hima hut</u></li> <li>• <u>Granary</u></li> </ul>	
Textiles	<ul style="list-style-type: none"> <li>• Rope for tying cows legs (emboha)</li> <li>• Wall hanging (Ekiteko), macramé support</li> <li>• Artifact for rubbing and cleaning cows (Enkuuyo)</li> </ul>	Contrasting colors Preferred mainly in black and white.

The table gives the items studied during data collection and the meaning of the above patterns and artifacts are explained in the photographs (see appendices).

### 3.7 Studio Work

The purpose of this research was to study Ankole traditional artifacts and motifs to generate designs that can be executed in the creative project. In order to achieve this purpose, the researcher took a step-by-step strategy in analyzing the data collected.

The studio work was divided into three phases, which were the preparation, experimentation and production phases.

### **3.7.1 Preparation Phase**

This phase was a direct visual interpretation of the data collected in the form of sketches and photographs. The researcher's aim was to determine what features of the artifact would inspire to produce the final designs for the products anticipated. The features that were considered important were surface decorations, natural textures, colors, shapes, forms, and sizes among others. The following were undertaken during this phase.

- Development of drawings from the data obtained.
- *Development of Designs and cartoons for the project.*
- Cloth and yarn calculations
- Collection of tools and materials

### **3.7.2 Experimentation Phase**

During this phase, the researcher was able to experiment with different tools and materials (see Appendix 5) and make final judgments concerning the types of materials that would best suit the product in question. The phase involved the following activities.

- Experimentation with materials, tools and techniques to interpret their effects on the final product.
- Test suitability of the several designs by observing the effects on the finished product and color compositions.

### **3.7.3 Production Phase**

During this phase, the proposed items were produced. The design of the items produced were inspired from the data obtained but were not necessarily a direct representation of their source of inspiration. It therefore implies that the design process will guide any person to interpret the artwork in its context.

## **3.8 Analysis of Plates**

This section gives the personal interpretation of the work produced according to the researcher. She viewed the products done in relation to the functions of the respective artifacts in the communities where they were observed, the designs

composed and the social-religious values of Ankole society.

The titles of the work selected such as '*Where am I?*', '*Cover my nakedness*', '*Greater influence*', '*Comfort zone*', '*Influence*' and '*Lean on me*', give the researcher's subjective interpretation of the final designs for the woven items.

Titles such as '*Iru pride*', '*Hima pride*' and '*Hope for tomorrow*', portray the indispensable functions of the respective artifacts in Ankole society.

'*Kings Elbows*', '*Noble prize*' and '*the struggle*' on the other hand reveal Ankole's social functions in relation to their artifacts and motifs.

'*Umbrella*' and '*The Shield*' give an interpretation of the motifs and designs based on their Ankole traditional meanings. The '*Umbrella*' pattern is triangular and suggests a shape of an umbrella, while the '*Shield*' pattern is round and composed of curved lines. The colors selected for the items were mainly determined by the nature of the end product. In some cases however, the researcher chose the colors of her work based on the traditional color preference by the Banyankore.

Finally titles such as, '*Forsaken*', and '*Inner joy*' express the religious values held in society.

Table 1.3 A table showing the total number of items produced for the project.

Item	Weaving technique	Inspiration	Title
Wall Hangings	Tapestry	<ul style="list-style-type: none"> <li>• Basket</li> <li>• Milk pot</li> <li>• Combined artifacts</li> <li>• Hima hut with milk pots</li> </ul>	<i>'Iru Pride'</i> (plate 1) <i>'Umbrella'</i> (Plate 19) <i>'The Shield'</i> (Plate 20) <i>'Hima pride'</i> (plate 2) <i>'Where am I?'</i> (Plate 3) <i>'Cover my nakedness'</i> (Plate 6)
	Pile	Milk vessels	<i>'Hima pride 2'</i> (Plate 4)
	Combined tapestry and pile techniques	Granary Hima hut with milk pots	<i>'Hope for tomorrow'</i> (Plate 5) <i>'Cover my nakedness 2'</i> (Plate 7)
Rugs	Tapestry	Stool and basketry Pots Basket motif Gourds Walking staff Gourds motif (2)	<i>'Comfort zone'</i> (Plate 11) <i>'Greater influence'</i> (Plate 8) <i>'Kings elbows'</i> (Plate 12) <i>'Influence'</i> (Plate 13) <i>'Noble prize'</i> (Plate 14) <i>'The struggle'</i> (Plate 15) <i>'Inner joy'</i> (Plate 18)
	Pile	Calabashes Basket motif	<i>'Lean on me'</i> ((Plate 16) <i>'Forsaken'</i> (Plate 17)

## CHAPTER FOUR

### 4. DATA ANALYSIS

#### 4.1 Analysis of Ankole traditional artifacts

The researcher discusses the results collected about the Ankole traditional artifacts and motifs in this chapter. The data collected was analysed according to the categories made by the researcher. These categories were grouped according to the materials of production as already mentioned in chapter 3, table 1.2.

##### 4.1.1 Basketry

Basketry was the most dominant craft practiced in Ankole. A wide variety of shapes of baskets were produced for different purposes using different materials, the most common being papyrus reed. The different types of baskets were studied in terms of shape and form, texture, color and pattern. The techniques used in basketry were weaving and coiling. (Table 1.2)

Basketry in Ankole was produced as a utilitarian art and domestic use. The various baskets were produced for harvesting, storing grain such as millet, beans, and ground nuts and serving food. Unfortunately baskets in this postmodern era have been substituted with plastics and ceramic wares in most communities and may slowly die out.

In this study the most inspiring aspect of basketry were the various shapes and forms, as shown in (plate 1 and 3), different textures arising from the use of different basketry techniques (plate 17) and the beautiful surface decorations and colors used. (Plate 1 and 12).

##### 4.1.2 Pottery

Pots existed in various shapes and served different purposes in Ankole (table 1.2). The pots made were hand made and, produced and fired traditionally fired to a brown, grey and black range of colors. The purpose of a pot in any African society ranged from cooking, and serving food, brewing and fetching and storing liquids

In this creative project, pots were studied in the form of shapes and forms and reduced to simpler shapes that could be woven using in selected techniques. Plates 3 and 8 show the projects woven using pots as a source of inspiration.

#### **4.1.3 Wooden items**

Different items in wood were studied and interpreted for design. The items include gourds, milk pots, stools and walking staffs. Each of the above items comprised unique characters that were put together in the form of a design for reproduction in weaving. Traditionally among the Bahima wooden items served as drinking vessels, storage containers, drawing water, churning milk and storing milk for children, stools were seats for elders while the staff was used as a support for chiefs and elders. *The above purposes have since changed and these items are rarely used in most households due to the production of plastics.*

The above items were studied depending on their unique shapes and surface designs and redesigned following the selected weaving techniques. Plates 2,3,4,10,11, 13, 14 and 17 are the final products designed from wooden items.

#### **4.1.4 Textiles**

Woven and plaited items were found among the Bahima communities and were produced in sisal and other man-made fibers. These items were used for cleaning cows and tying cow's legs during milking. Though not developed in this study, these products can be a good source of inspiration for design.

#### **4.1.5 Architecture**

Architectural designs were studied from both the Bahima and Bairu societies. The Hima Hut and the granary were graphically redesigned to produce wall hangings plates 5, 6 and 7. Among the Bahima, the huts was formally used as Shelter. The granary on the other hand was used for storing grains such as millet, sorghum, groundnuts and maize. The structures were usually repaired from time to time due to the material used that is grass coupled with changing climatic conditions. *Currently, architecture has been transformed to stronger and semi-permanent structures that can last for decades without being repaired.*

## **CHAPTER FIVE**

### **5. SUMMARY**

This research was aimed at studying and applying Ankole traditional artifacts and motifs in product development for small-scale weaving industries. The objectives were to study the existing Ankole traditional artifacts and motifs to derive designs suitable for producing in rugs and wall hangings. The research led to the production of a collection of creative rugs and wall hangings and other soft furnishing items, inspired by Ankole traditional motifs and artifacts, exploration of available textile materials and weaving techniques. In relation to the above objectives the researcher studied Ankole traditional motifs and artifacts and generated designs, which were woven in tapestry and pile techniques for her creative project. In most of the designs and finished work, the geometric, simplicity and angular nature of Ankole motifs were maintained but in some instances the roundness of the forms of the artifacts was compromised due to the limitations of the weaving techniques used. The colors used were independent of the original colors of the artifacts and were determined by the end product rather than the source of inspiration. The researcher, following the purpose of this study and process undergone, makes the conclusion below.

#### **5.1 CONCLUSION**

This research demonstrates that material culture can successfully be used to generate designs for product development.

Material culture remains a primary and rich source of inspiration for product design, the various shapes and forms of artifacts, pattern, textures, and colors are a great source of inspiration to a contemporary weaver.

#### **5.2 RECOMMENDATIONS**

This study is believed to have contributed and promoted the preservation of cultural heritage of the Ankole society. The researcher however recommends that more research should be done on how to preserve indigenous materials.

The researcher also recommends that regional or district museums and more art collection centers be established to preserve traditional artworks of Ankole origin.

Due to lack of the above, had to travel long distances in search of the artifacts needed.

Literature in the form of books, journals and magazines should be written about different material culture of different societies. The written material would be useful to future researchers and craftspeople in gaining knowledge.

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**Plate 1** *Iru's pride***Summary table for plate 1**

<b>Product</b>		<b>Wall hanging</b>
Inspiration		Iru millet basket
Title		<i>Iru's pride</i>
Technique		Tapestry
Material	Warp	White mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		(1x2m) Frame loom
Weave structure		Weft-faced plain weave
Dyes		Synthetic
Finished length		37cm
Finished width		29cm
Color theme		Blues ranging from Navy to white

**Plate 2 Hima's pride**



**Summary table for plate 2**

<b>Product</b>		<b>Wall hanging</b>
Inspiration		Hima Milk pot
Title		<i>Hima's pride</i>
Technique		Tapestry
Material	Warp	White mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		(1x2m) Frame loom
Weave structure		Weft-faced plain weave
Dyestuff		Synthetic (Lana dyes)
Finished length		40cm
Finished width		26cm
Color theme		Black, brown, orange and white.

### Plate 3 Where am I?



**Summary table for plate 3**

<b>Product</b>		<b>Wall hanging</b>
Inspiration		Hima Milk pot
Title		<i>Where am I?</i>
Technique		Tapestry
Material	Warp	White mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		(1x2m) Frame loom
Weave structure		Weft-faced plain weave
Dyestuff		Synthetic
Finished length		37cm
Finished width		27cm
Color Theme		Black, grey, Beige and white

**Plate 4 Hima pride 2**



**Summary table for plate 4**

<b>Product</b>		<b>Wall hanging</b>
Inspiration		Hima milk containers
Title		<i>Hima pride 2</i>
Technique		Pile weaving
Material	Warp	Mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		(1x2m) Frame loom
Weave structure		Plain weave with ghiordes knot
Dyes		Synthetic
Finished length		40cm
Finished width		37cm

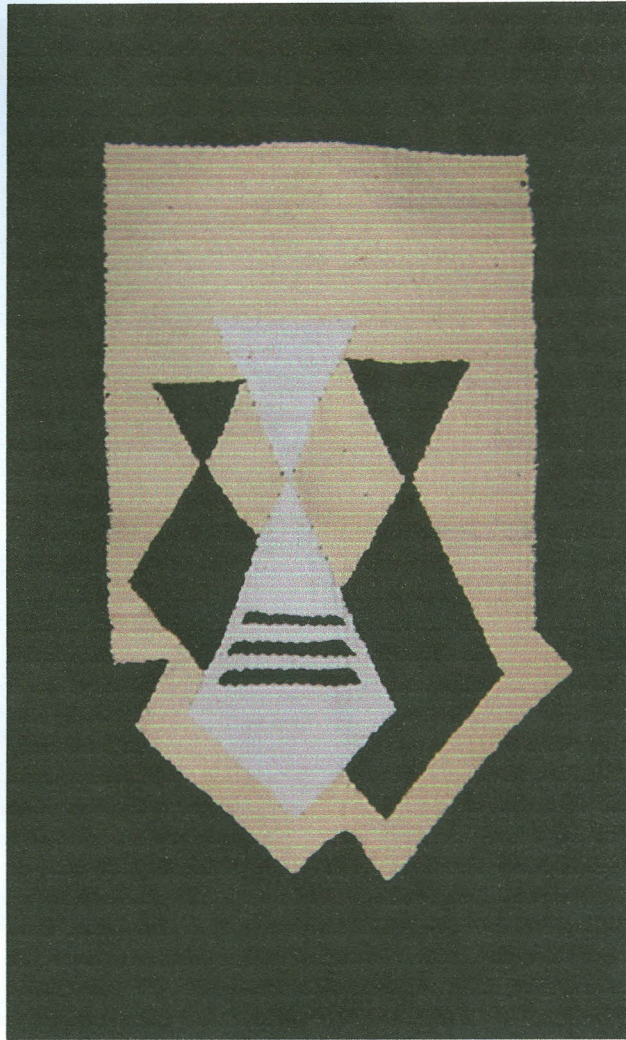
**Plate 5** *Hope for tomorrow*



**Summary table for plate 5**

<b>Product</b>		<b>Wall hanging</b>
Inspiration		Granary
Title		<i>Hope for tomorrow</i>
Technique		Combined tapestry and pile
Material	Warp	White mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		(1x2m) Frame loom
Weave structure		Plain weave with ghiordes knot
Dyes		Synthetic
Finished length		42cm
Finished width		29cm
Color Theme		Black, brown, beige, grey and white.

## Plate 6 Cover my nakedness



**Summary table for plate 6**

<b>Product</b>		<b>Wall hanging</b>
Inspiration		Hima milk Pots and Hut
Title		<i>Cover my nakedness</i>
Technique		Tapestry
Material	Warp	2 ply jute yarn
	Weft	Cotton (T-shirt off cuts)
Equipment		(2.5 x 3m) Frame loom
Weave structure		Plain weave
Dyes		Synthetic
Finished length		130cm
Finished width		178cm
Color Theme		Black, cream and white

## Plate 7 *Cover my nakedness*



### Summary table for plate 7

<b>Product</b>		<b>Wall hanging</b>
Inspiration		Hima settlement
Title		<i>Cover my nakedness</i>
Technique		Pile and tapestry
Material	Warp	White mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		(1x2m) Frame loom
Weave structure		Plain weave with ghiordes knot
Dyes		Synthetic
Finished length		46cm
Finished width		47cm
Color Theme		Green, blue, beige, and white

**Plate 8 Greater influence**



**Summary table for plate 8**

<b>Product</b>		<b>Floor rug</b>
Inspiration		Pots
Title		<i>Greater influence</i>
Technique		Tapestry
Material	Warp	2 ply jute yarn
	Weft	Hand spun 2 ply rug wool
Equipment		(2.5 x 3m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic (Lana)
Finished length		107cm
Finished with		200cm
Color Theme		Red, maroon, white and white

## Plate 9 Reflection



**Summary table for plate 9**

<b>Product</b>		<b>Rug</b>
Inspiration		Iru Basket motif
Title		<i>Reflection</i>
Technique		Pile weaving
Material	Warp	White mercerized cotton No. 18/9
	Weft	Hand spun 2 ply rug wool
Equipment		(2.5 x 3m) Frame loom
Weave structure		Plain weave with ghiordes knot
Dyes		Synthetic (Lana)
Finished length		105cm
Finished width		170cm
Color theme		Navy Blue, green, yellow, pink and white

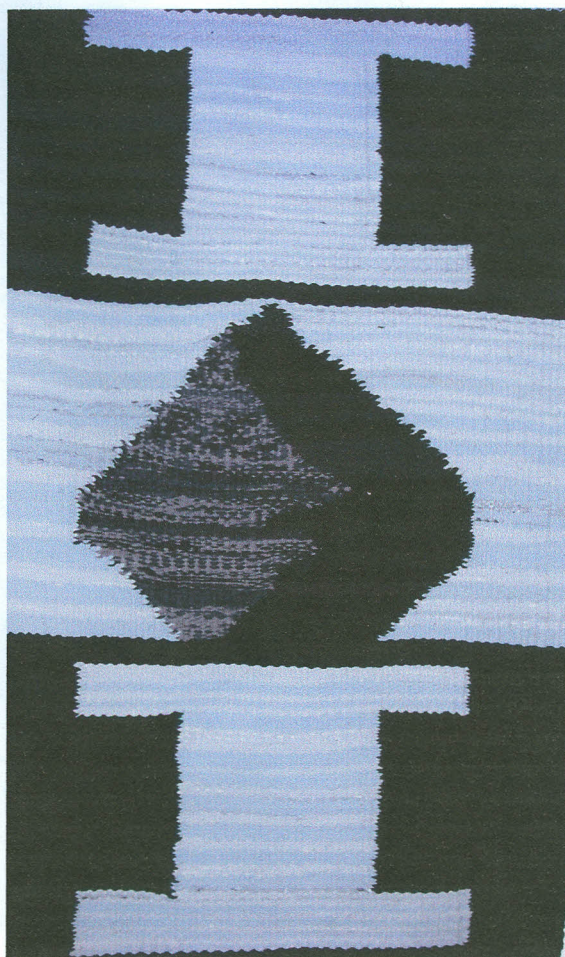
## Plate 10 Lesser influence



### Summary table for plate 10

Product		Floor
Inspiration		Iru gourds
Title		<i>Lesser influence</i>
Technique		Pile weaving
Material	Warp	Mercerized cotton yarn No. 18/9
	Weft	Hand spun 2 ply rug wool
Equipment		(2.5 x 3m) Frame loom
Weave structure		Plain weave with ghiordes knot
Dyes		Synthetic (Lana)
Finished length		97cm
Finished width		142cm
Color Theme		Brown, Green orange and white

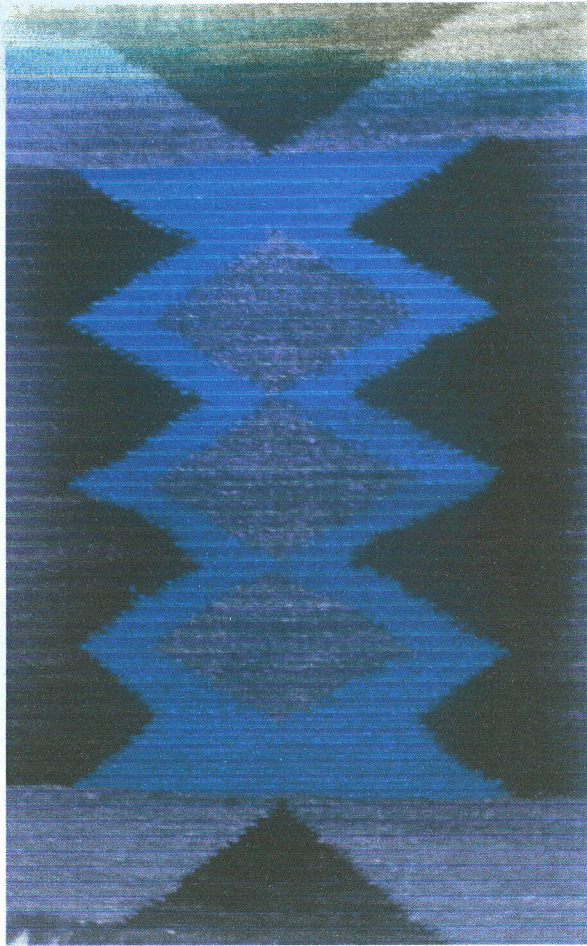
**Plate 11** *Comfort zone*



**Summary table for plate 11**

<b>Product</b>		<b>Bedside floor rug</b>
Inspiration		Stool and basket
Title		<i>Comfort zone</i>
Technique		Tapestry
Material	Warp	Mercerized cotton yarn No. 18/9
	Weft	Cotton (T-shirt off cuts)
Equipment		(2 x 3m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic
Finished length		78cm
Finished width		46cm
Color theme		Black, grey and blue

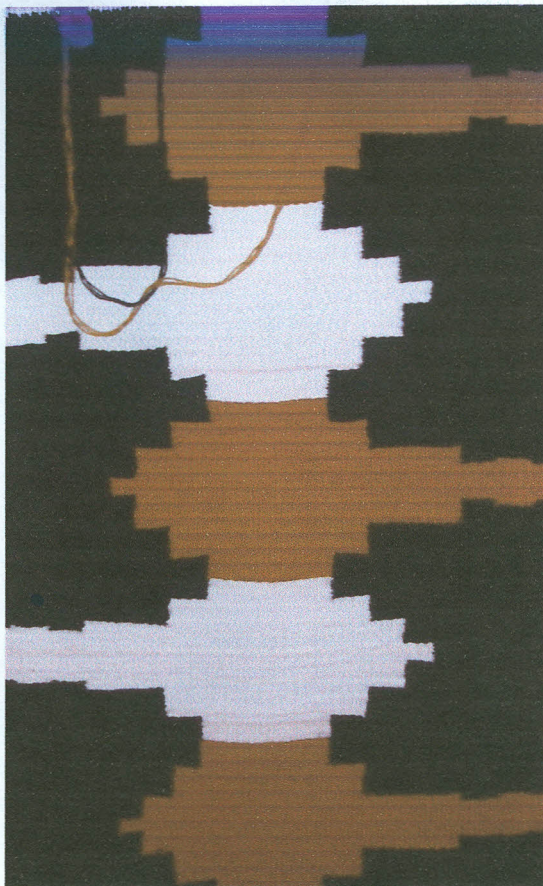
**Plate 12 King's elbow**



**Summary table for plate 12**

<b>Product</b>		<b>Bed side floor Rug</b>
Inspiration		Basket pattern(Enkokora zabakama)
Title		<i>King's elbow</i>
Technique		Tapestry
Material	Warp	White mercerized cotton yarn No. 18/9
	Weft	Hand spun 2 ply rug wool
Equipment		(2 x 3m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic
Finished length		118cm
Finished width		62cm
Color Theme		Black, grey, and blue

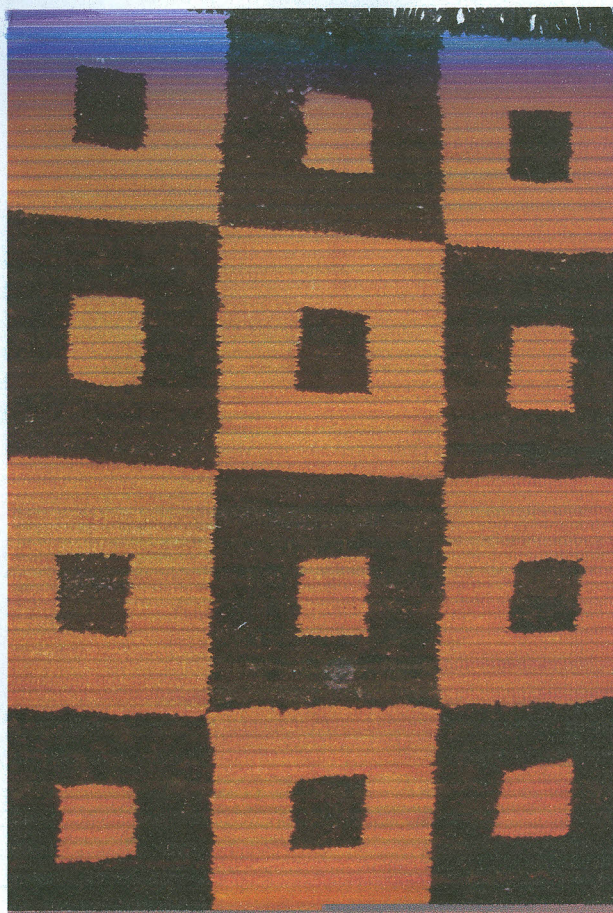
**Plate 13 Influence**



**Summary table for plate 13**

<b>Product</b>		<b>Floor rug</b>
Inspiration		Gourds' pattern
Title		<i>Influence</i>
Technique		Tapestry
Material	Warp	White mercerized cotton yarn No. 18/9
	Weft	Acrylic yarn
Equipment		(2.5 x 3m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic
Finished length		120cm
Finished width		50cm
Color Theme		Brown, yellow ochre and white

**Plate 14 Noble prize**



**Summary table for plate 14**

<b>Product</b>		<b>Floor rug</b>
Inspiration		Walking staff
Title		<i>Noble prize</i>
Technique		<i>Tapestry</i>
Material	Warp	White mercerized cotton yarn No. 18/9
	Weft	Hand spun 2 ply rug wool
Equipment		(2 x 3m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic Lana
Finished length		128cm
Finished width		83cm
Color Theme		Orange and Brown

***Plate 15 The struggle***



**Summary table for plate 15**

<b>Product</b>		<b>Floor rug</b>
Inspiration		Gourd Round patterns
Title		<i>The struggle</i>
Technique		Tapestry
Material	Warp	White mercerized cotton yarn No. 18/9
	Weft	Hand spun 2 ply rug wool
Equipment		(2 x 3m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic (Lana dyes)
Finished length		150cm
Finished width		100cm
Color Theme		Maroon, Grey, purple and white

**Plate 16 Lean on me**



**Summary table for plate 16**

<b>Product</b>		<b>Door rug</b>
<b>Inspiration</b>		Gourds
<b>Title</b>		<i>Lean on me</i>
<b>Technique</b>		Pile weaving
<b>Material</b>	Warp	White mercerized cotton yarn No. 18/9
	Weft	Acrylic yarns
<b>Equipment</b>		(1 x 2m)
<b>Weave structure</b>		Plain weave with ghiordes knot
<b>Dyes</b>		Synthetic
<b>Finished length</b>		
<b>Finished width</b>		
<b>Color Theme</b>		

## **Plate 17 Forsaken**



### **Summary table for plate 17**

<b>Product</b>	<b>Door rug</b>	
<b>Inspiration</b>	<b>'Cross' basket motif</b>	
<b>Title</b>	<i>Forsaken</i>	
<b>Technique</b>	Pile technique	
<b>Material</b>	<b>Warp</b>	White mercerized cotton yarn No. 18/9
	<b>Weft</b>	Sisal
<b>Equipment</b>	(2 x 3m) Frame loom	
<b>Weave structure</b>	Plain weave with ghiordes knot	
<b>Dyes</b>	Reactive dyes	
<b>Finished length</b>	70cm	
<b>Finished width</b>	43cm	
<b>Color Theme</b>	Maroon, Red and cream	

**Plate 18 *Inner joy***



**Summary table for plate 18**

<b>Product</b>	<b>Floor rug</b>	
Inspiration	Gourd motif	
Title	<i>Inner joy</i>	
Technique	Tapestry	
Material	Warp	White mercerized cotton yarn No. 18/9
	Weft	Hand spun 2 ply rug wood
Equipment	(2 x 3m) Frame loom	
Weave structure	Weft faced plain weave	
Dyes	Synthetic Lana	
Finished length	154cm	
Finished width	74cm	
Color Theme	Orange, brown and white	

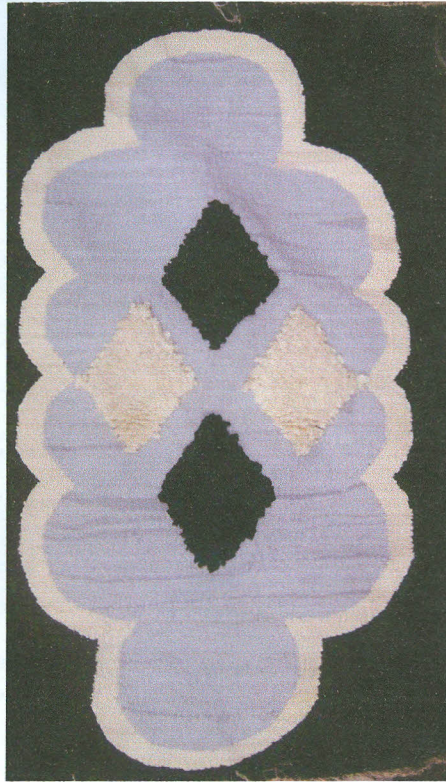
## **Plate 19 Umbrella**



### **Summary table for plate 19**

<b>Product</b>	<b>Door rug</b>	
Inspiration	Umbrella basket motif	
Title	<i>Umbrella</i>	
Technique	Tapestry technique	
Material	Warp	White mercerized cotton yarn No. 18/9
	Weft	Cotton
Equipment	(2 x 3m) Frame loom	
Weave structure	Plain weave with ghiordes knot	
Dyes	synthetic	
Finished length	255cm	
Finished width	97cm	
Color Theme	Black, red, and grey.	

**Plate 20 *The Shield***

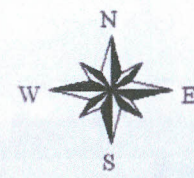
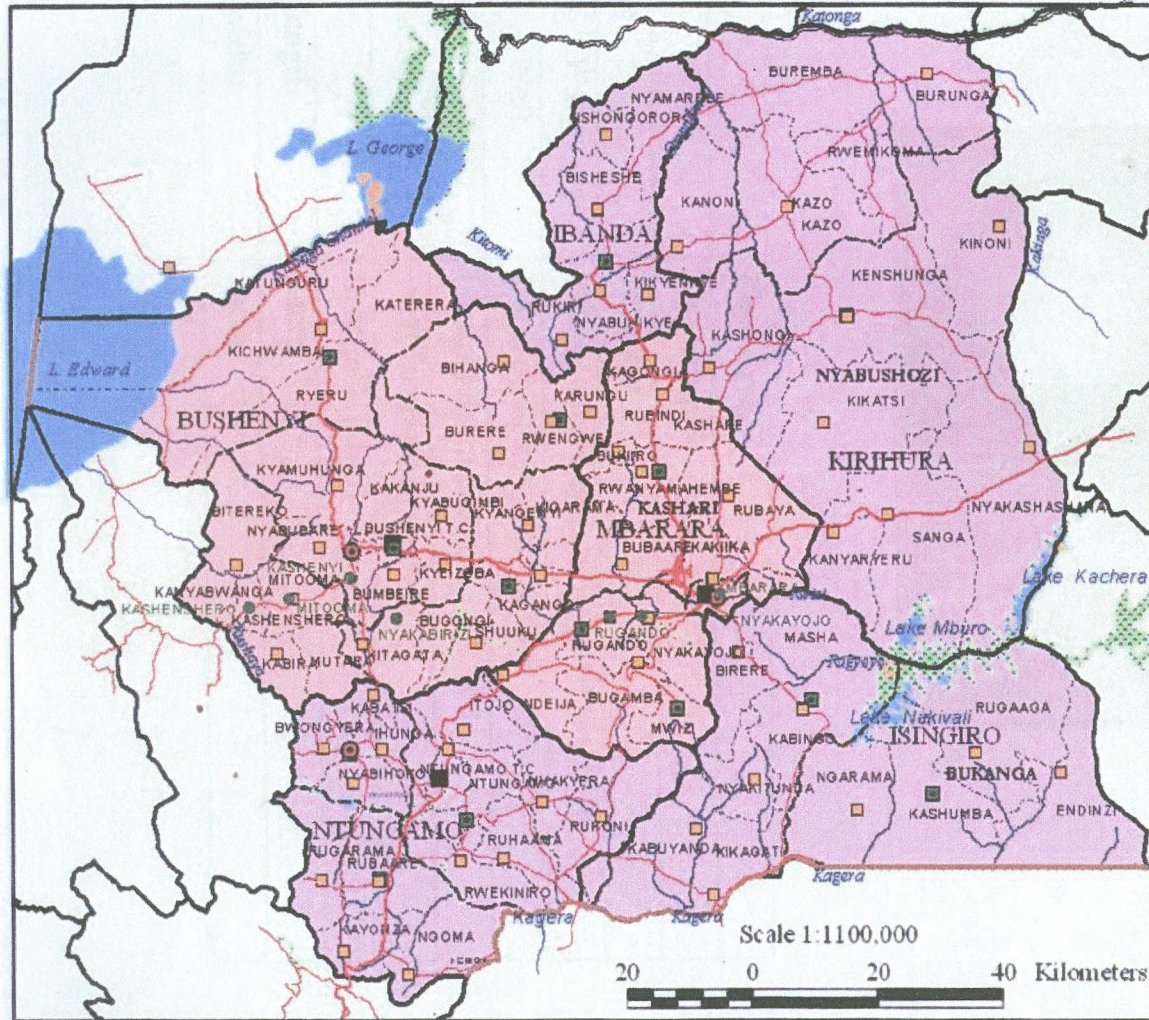


**Summary table for plate 20**

<b>Product</b>	<b>Door rug</b>	
Inspiration	Shield	
Title	<i>The Shield</i>	
Technique	Tapestry technique	
Material	Warp	White mercerized cotton yarn No. 18/9
	Weft	Cotton
Equipment	(2 x 3m) Frame loom	
Weave structure	Plain weave with ghiordes knot	
Dyes	Reactive d yes	
Finished length	153cm	
Finished width	97cm	
<b>Color theme</b>	Grey, black and cream	



### ANKOLE REGION SAMPLED AREAS



- Neatline
- Sampled Areas
- Major Towns
- Air Strip
- Sub county Hqtrs
- County Hqtrs
- District Hqtrs
- MAIN ROADS AND TRACKS**
- Tarmac
- Marrum
- Railway
- International Boundary
- District Boundary
- County Boundary
- Sub County Boundary
- Rivers
- Lake
- Swamp
- Island
- Sampled Districts
- Other Ankole Region Districts

Data compiled by CAMPUS Project,  
 Surveys and Mapping  
 Department Entebbe in February 2009

## APPENDIX 4 SAMPLES OF THE PROJECT DONE DURING THE EXPERIMENTATION PHASE

### Sample 1



<b>Product</b>		<b>Floor rug</b>
Title		<i>The struggle</i>
Technique		Tapestry
Material	Warp	White mercerised cotton yarn No. 18/9
	Weft	Hand spun 2 ply cotton yarn
Equipment		(1x 2m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic (Iana)
Finished length		24cm
Finished width		19cm

## Sample 2



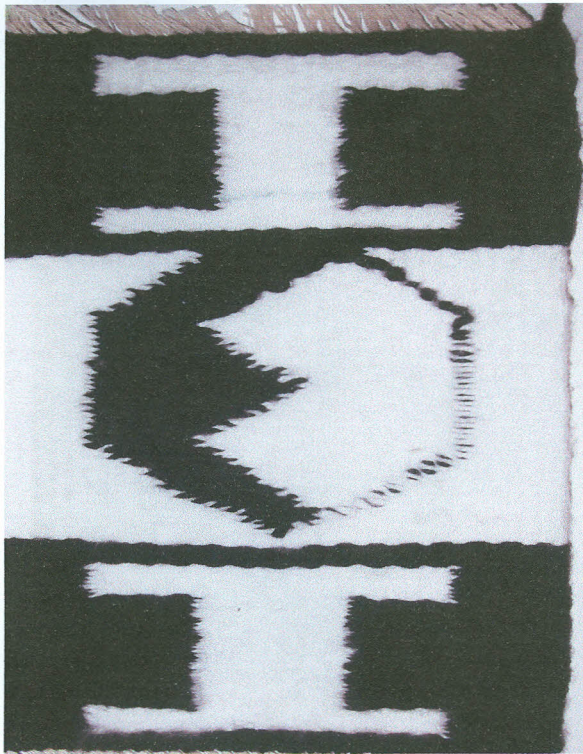
<b>Product</b>	<b>Bed side flooring</b>	
<b>Title</b>	<i>King's elbow</i>	
<b>Technique</b>	Tapestry	
<b>Material</b>	<b>Warp</b>	White mercerised cotton yarn No. 18/9
	<b>Weft</b>	Hand spun 2 ply thin wool
<b>Equipment</b>	(1 x 2m) Frame loom	
<b>Weave structure</b>	Weft faced plain weave	
<b>Dyes</b>	Synthetic	
<b>Finished length</b>	27cm	
<b>Finished width</b>	20cm	

### Sample 3



<b>Product</b>		<b>Floor rug</b>
Title		<i>Inner joy</i>
Technique		Tapestry
Material	Warp	White mercerised cotton yarn No. 18/9
	Weft	Acrylic
Equipment		(1 x 2m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic
Finished length		29cm
Finished width		28cm

## Sample 4



<b>Product</b>		<b>Bedside floor rug</b>
Title		<i>Comfort zone</i>
Technique		Tapestry
Material	Warp	Mercerised cotton yarn No. 18/9
	Weft	Acrylic
Equipment		(1 x 2m) Frame loom
Weave structure		Weft faced plain weave
Dyes		Synthetic
Finished length		26cm
Finished width		18cm

## Sample 5



<b>Product</b>	<b>Door rug</b>	
<b>Title</b>	<i>Lean on me</i>	
<b>Technique</b>	Pile weaving	
<b>Material</b>	<b>Warp</b>	White mercerised cotton yarn No. 18/9
	<b>Weft</b>	Acrylic yarns
<b>Equipment</b>	(1 x 2m)	
<b>Weave structure</b>	Plain weave with ghiordes knot	
<b>Dyes</b>	Synthetic	
<b>Finished length</b>	23cm	
<b>Finished width</b>	19cm	

## Sample 6



Wall hanging

<b>Product</b>		<b>Wall hanging</b>
Title		<i>Where am i?</i>
Technique		Pile
Material	Warp	White mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		(1x2m) Frame loom
Weave structure		Weft-faced plain weave with ghiordes knot
Dyestuff		Synthetic
Finished length		30cm
Finished width		18cm

## Sample 7



<b>Product</b>		<b>Wall hanging</b>
Title		<i>Hima pride</i>
Technique		Tapestry
Material	Warp	White mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		4 harness table loom
Weave structure		Weft-faced plain weave
Dyestuff		Synthetic
Finished length		22cm
Finished width		21cm

## Sample 8



<b>Product</b>		<b>Wall hanging</b>
Title		<i>Iru's pride</i>
Technique		Tapestry
Material	Warp	White mercerized cotton No. 18/9
	Weft	Acrylic yarns
Equipment		(1x2m) Frame loom
Weave structure		Weft-faced plain weave
Dyes		Synthetic
Finished length		37cm
Finished width		29cm

APPENDIX 5: A MODEL RECORD SHEET OF OBSERVED ARTIFACTS

Category of Artifact

.....

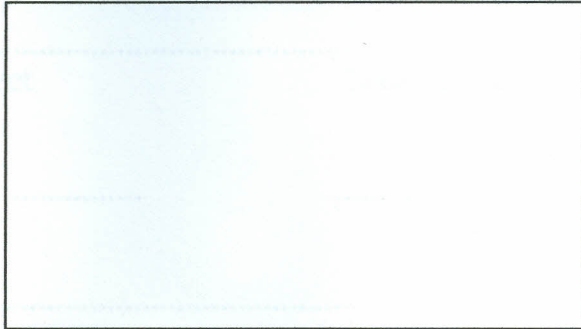
District

.....

Ethnic group

,.....

Photograph or Sketch



Object

.....

Local Name

.....

Materials

.....

Dimensions

.....

Use

.....

Price

.....

Where collected

.....

When Collected

.....

Observations about the Artwork

.....

.....

.....

1. Name of Respondent

.....

2. Age

.....

3. Ethnic Group

.....

4. Category of object

Local name

.....

5. Use of object

.....

6. Technique and material of production

a) Construction technique

.....

b) Décoration Technique

.....

7. What sources were the dyes obtained?

.....

8. What are the meaning of the patterns decorated on the object?

.....

9. Why were such colors selected for the object?

.....

**Category of Artifact**

*Basket*

**District**

*Bushenyi*

**Ethnic group** *Bairu*

**Photograph**



**Object**

*Basket*

**Local Name**

*Ekitemere*

**Materials**

*Grass and artificial/chemical dyes*

**Dimensions**

*45 diameter x 18cm height / 37 diameter x 15cm*

**Use**

*Storing grains*

**Price**

*1,500 Ugshs (small) 3,500 Ugshs (big)*

**Where collected**

*Nyakabirizi*

**Where made**

*Nyakabirizi*

**When Collected**

*19/04/2008*

**Observations about the Artwork.**

*Wide and short.*

*Limited in pattern.*

**Category of Artifact**

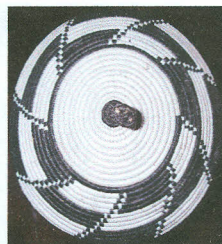
*Basketry*

**District**

*Bushenyi*

**Ethnic group** *Bairu*

**Photograph**



**Object**

*Basket*

**Local Name**

*Endiuro*

**Materials**

*Grass + plastic (Budeeya)*

**Basket pattern**

*Modified Nyamuraza*

**Dimensions**

*20 x 13cm*

**Use**

*For serving food*

**Price**

*5,000 Ugshs*

**Where collected**

*Bushenyi-Nyakabirizi*

**Where made**

*Bushenyi*

**When Collected**

*19/04/2008*

**Observations about the Artwork.**

*The pattern is attractive, modified from Nyamuraza pattern.*

**Category of Artifact**

*Basketry*

**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Basket*

**Materials**

*Plastics and grass*

**Dimensions**

*14 x 10cm*

**Use**

*Serving food*

**Price**

*5,000 Ugshs*

**Where collected**

*Bushenyi-Nyakabirizi*

**Where made**

*Nyakabirizi*

**When Collected**

*19/4/2008*

**Observations about the Artwork.**

*Triangular design*

**Local Name**

*Endiiro*

**Basket Pattern**

*Ekiganja*

**Category of Artifact**

*Basket*

**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Basket*

**Local Name**

*Endiuro*

**Materials**

*Plastic and grass*

**Basket pattern**

*Enkokora zabakama*

**Dimensions**

*19 x 13cm*

**Use**

*Serving millet*

**Price**

*5,000 Ugshs*

**Where collected**

*Nyakabirizi*

**Where made**

*Nyakabirizi*

**When Collected**

*19/04/2008*

**Observations about the Artwork.**

*Sharper edges than Nyamuraza pattern and interpreted as the king's elbows*

**Category of Artifact**

*Basket*

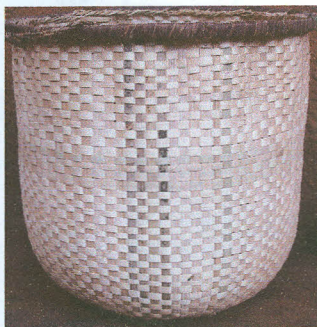
**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Basket*

**Local Name**

*Akatukuru*

**Materials**

*Palm stalk*

**Dimensions**

*32 X 30cm Diameter*

**Use**

*Storing grains*

**Price**

*2,000 Ugshs*

**Where collected**

*Nyakabirizi*

**Where made**

*Nyakabirizi*

**When Collected**

*19/04/2008*

**Observations about the Artwork.**

Woven in papyrus stem.

Rarely with pattern

**Category of Artifact**

*Basketry*

**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Basket*

**Local Name**

*Ekitenga*

**Materials**

*Grass (enkyenzi and obutami)*

**Dimensions**

*35cm x 30cm, diameter 33cm*

*34cm x 19cm, diameter 32*

*32cm x 18cm, diameter 30*

**Use**

*Serving millet*

**Price**

*5,000 Ugshs*

**Where collected**

*Nyakabirizi*

**Where made**

*Nyakabirizi*

**When Collected**

*19/04/2008*

**Observations about the Artwork.**

*Long with narrow opening.*

**Category of Artifact**

*Basketry*

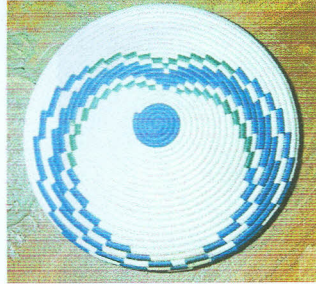
**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot cover*

**Materials**

*Sisal and plastic (Obudeya)*

**Dimensions**

*7cm diameter*

**Use**

*Milk pot cover*

**Price**

*7,000 Ugshs.*

**Where collected**

*Rukindo*

**Where made**

*Rukindo-Mbarara*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

- *White/blue green*
- *Color very attractive*

**Local Name**

*Omuheiha*

**Basket pattern**

*Enshara*

**Category of Artifact**

**District**

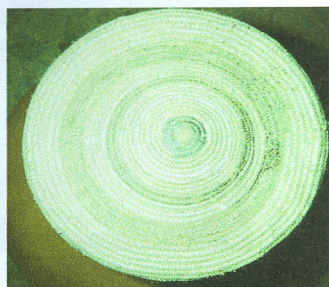
*Mbarara*

***Basketry***

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot cover*

**Local Name**

*Omuheiha*

**Materials**

*Plastic/sisal*

**Basket pattern**

*Ekibaraho*

**Dimensions**

*7 cm diameter*

**Use**

*Milk pot cover*

**Price**

*7,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

*Rings in cream and white*

**Category of Artifact**

*Milk pot cover*

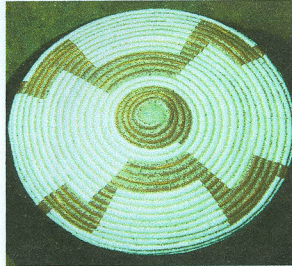
**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot cover*

**Local Name**

*Omuheiha*

**Materials**

*Plastic (Embarasasa)*

**Basket pattern**

*Engabo (Shield pattern)*

**Dimensions**

*7 cm diameter*

**Use**

*Milk pot cover*

**Price**

*10,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

*Maroon and white pattern that symbolizes a shield.*

**Category of Artifact**

*Basketry*

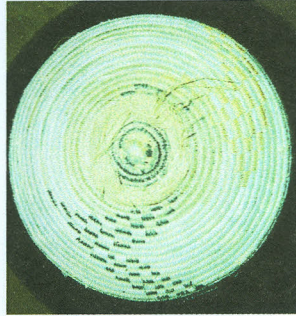
**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot cover*

**Local Name**

*Omuheiha*

**Materials**

*Plastic and sisal*

**Basket pattern**

*Enkokora pattern*

**Dimensions**

*7 cm diameter*

**Use**

*Milk pot cover*

**Price**

*9,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

*Checked pattern within a zig zag shape.*

**Category of Artifact**

*Basketry*

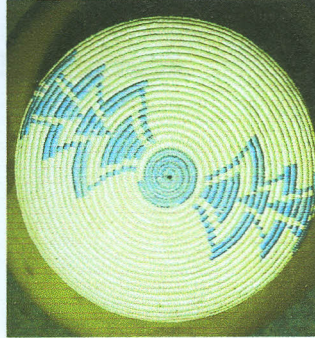
**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot cover*

**Local Name**

*Omuheiha*

**Materials**

*Enkyenzi (grass)*

**Basket pattern**

*Omutaka pattern*

**Dimensions**

*7cm diameter*

**Use**

*Milk pot cover*

**Price**

*10,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

*Inspiration from an umbrella.*

**Category of Artifact**

*Basketry*

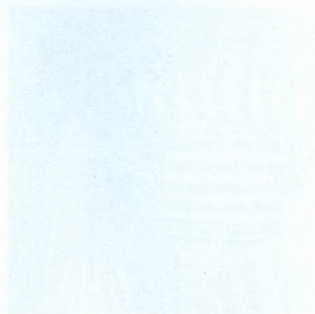
**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot cover*

**Local Name**

*Engohe/embohe*

**Materials**

*Grass*

**Basket pattern**

*Omuheiha (pattern)*

**Dimensions**

*7cm diameter*

**Use**

*Milk pot cover*

**Price**

*12,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

- *Black and white*
- *Highly attractive*

**Category of Artifact**

*Textiles work*

**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Textiles*

**Local Name**

*Enkuuyo*

**Materials**

*Sisal, acrylic thread*

**Dimensions**

**Use**

*Rubbing cows/cleaning*

**Price**

*9,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

- *Highly decorated, used to clean the cows.*
- *Resembles a flywhisk*
- *Twinned*

**Category of Artifact**

**District**

*Mbarara*

*Textile works*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Rope-like/snake like*

**Local Name**

*Emboha*

**Materials**

*Sisal and acrylic*

**Dimensions**

*112cm long*

**Use**

*Decoration/tying the legs of a cow while milking*

**Price**

*5,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

- *Colorful contrasting colors*
- *Zebra design*
- *Snakelike shape*

**Category of Artifact**

*Wood and textiles*

**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot with hanging*

**Local Name**

*Ekyanzi/ekiteko*

**Materials**

*Acrylic yarns/wooden milk pot*

**Dimensions**

*25cm/19cm diameter (base)/10cm neck*

**Use**

*Storage of milk/support wall hanging*

**Price**

*28,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

- Decorative and functional*
- Used for suspending the milk pot on to the omugamba.*

**Category of Artifact**

*Wood*

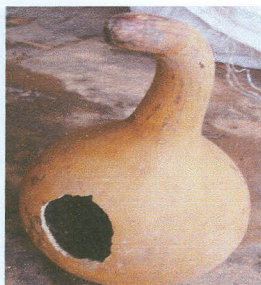
**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Gourd*

**Local Name**

*Ekishare*

**Materials**

*Wood*

**Dimensions**

*30cm height x 15cm, opening 6cm diameter*

**Use**

*Fetching/drawing water from a drum*

**Price**

*500 Ugshs*

**Where collected**

*Kashenyi*

**Where made**

*Grown in Kashenyi*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

*Coiled handle rarely decorated*

**Category of Artifact**

*Wood*

**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Gourd*

**Local Name**

*Enkyeka*

**Materials**

*Wood*

**Dimensions**

*21cm height x 13cm width, neck 4cm, top 7cm*

**Use**

*Drinking*

**Price**

*500 Ugshs*

**Where collected**

*Kashenyi*

**Where made**

*Grown in Kashenyi*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

*Medium size and most times decorated with wavy black designs.*

**Category of Artifact**

Wood

**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Calabash*

**Local Name**

*orutuha/ekigunda*

**Materials**

Wood

**Dimensions**

*47cm by 6cm (4cm "neck". 8cm top, 2cm opening)*

**Use**

*Storing porridge/local brew*

**Price**

*10,000 Ugshs*

**Where collected**

*Kashenyi*

**Where made**

*Kashenyi*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

*Long neck, small mouth with a wide top.*

**Category of Artifact**

*Wood*

**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Gourd*

**Local Name**

*Entsimbo*

**Materials**

*Wood*

**Dimensions**

*5cm by 7cm (Height 10cm, width 25cm)*

**Use**

*Storing ghee*

**Price**

*500 Ugshs (small) Big (5,000 Ugshs)*

**Where collected**

*Kashenyi*

**Where made**

*Kashenyi*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

- *Short, wide and highly decorative/functional*
- *Mainly used by Bahima*

**Category of Artifact**

*Wood*

**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot design*

**Materials**

*Wooden*

**Dimensions.**

—

**Use**

*Decorating the pot*

**Price**

—

**Where collected**

*Rugando*

**Where made**

*Rugando by wood carver*

**When Collected**

*28/04/2008*

**Observations about the Artwork.**

*Design formulated by parallel lines.*

**Local Name**

*Engondo pattern incised  
on to the milk pot.*

**Category of Artifact**

Wood

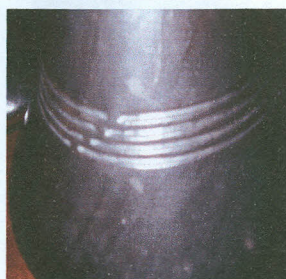
**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot pattern*

**Local Name**

*Emibabo pattern*

**Materials**

*Wooden-curved*

**Dimensions**

—

**Use**

*Decoration of a milk pot*

**Price**

—

**Where collected**

*Rugando*

**Where made**

*Rugando by wood curvers*

**When Collected**

*28/04/2008*

**Observations about the Artwork.**

*Parallel lines that are curved around the pot that gives it a beautiful look especially when polished.*

**Category of Artifact**

*Wood*

**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Gourd*

**Local Name**

*Ekirere*

**Materials**

*Wood*

**Dimensions**

*Diameter opening 12.2cm, 33.6cm height, base 28.5, 14cm neck.*

**Use**

*Keeping milk over night especially for children.*

**Price**

*7,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

*Interesting shape, wide opening.*

**Category of Artifact**

*Wood*

**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Milk pot*

**Local Name**

*Ekyanzi*

**Materials**

*Curved in wood*

**Dimensions**

*30cm height x 18cm bottom width, 8cm opening.*

**Use**

*Used for drinking, milking and storing boiled*

**Price**

*15,000 Ugshs*

**Where collected**

*Rugando*

**Where made**

*Rugando*

**When Collected**

*28/04/2008*

**Observations about the Artwork.**

*Wide bottom with a narrow top*

**Category of Artifact**

*Wood*

**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Gourd*

**Local Name**

*Ekishabo*

**Materials**

*Wood*

**Dimensions**

*42cm high x 40cm wide neck (9.2 cm)*

**Use**

*Chunning milk*

**Price**

*30,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

*Large size with attractive cover*

**Category of Artifact**

*Pottery*

**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Pot*

**Local Name**

*Enyungu-egoya*

**Materials**

*Clay*

**Dimensions**

*27cm x 30cm (diameter 32).*

**Use**

*Mingling*

**Price**

*1500 Ugshs*

**Where collected**

*Kashenyi*

**Where made**

*Kashenyi*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

- *Medium height*
- *Wide opening*
- *Deeper than "orugutsyo"*

**Category of Artifact**

*Pot*

**District**

*Bushenyi*

**Ethnic group**

*Banyankore/Bairu*

**Photograph**



**Object**

*Pot*

**Local Name**

*Ekisigisiro*

**Materials**

*Clay*

**Dimensions**

*48cm x 30cm (diameter 16)*

**Use**

*Making porridge*

**Price**

*2,000 Ugshs*

**Where collected**

*Kashenyi - Bushenyi*

**Where made**

*Igambiro-Mitooma-Ruhinda*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

*Tall, short neck, wide bottom.*

**Category of Artifact**

**District**

*Bushenyi*

*Pottery*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Pot*

**Local Name**

*Enyungu yebitakuri*

**Materials**

*Clay*

**Dimensions**

*37cm by 14cm, diameter 13cm*

**Use**

*Cooking sweet potatoes*

**Price**

*1,500 Ugshs*

**Where collected**

*Kashenyi*

**Where made**

*Kashenyi*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

- *Medium height and size with shape same as "ekisigisiro".*
- *Long neck*

**Category of Artifact**

*Pottery*

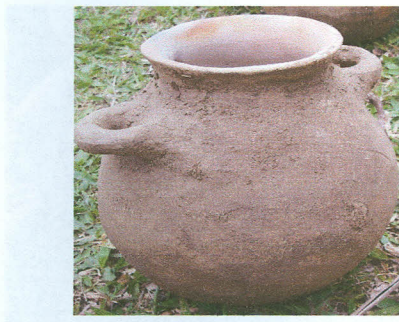
**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Pot*

**Local Name**

*Orwabya*

**Materials**

*Clay*

**Dimensions**

*24cm by 19cm (Diameter 13cm)*

**Use**

*Cooking source e.g. beans and meat*

**Price**

*700 Ugshs*

**Where collected**

*Kashenyi*

**Where made**

*Kashenyi*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

*Small with handles.*

**Category of Artifact**

*Pottery*

**District**

*Bushenyi*

**Ethnic group**

*Bairu*

**Photograph**



**Object**

*Pot*

**Local Name**

*Orugutsyo*

**Materials**

*Clay*

**Dimensions**

*15cm by 16 (diameter 33cm)*

**Use**

*Roasting grains e.g. G. nuts*

**Price**

*1,000 Ugshs*

**Where collected**

*Kashenyi - Bushenyi*

**Where made**

*Igambiro*

**When Collected**

*21/04/2008*

**Observations about the Artwork.**

- *Wide opening & short in height*
- *Fired to a black-brown color*

**Category of Artifact**

*Pottery*

**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Fumigating Pot*

**Local Name**

*Ekicunga*

**Materials**

*Clay*

**Dimensions**

*25cm height x 16cm width, opening 6cm diameter*

**Use**

*Fumigating milk vessels*

**Price**

*10,000 Ugshs*

**Where collected**

*Rukindo*

**Where made**

*Rukindo*

**When Collected**

*25/04/2008*

**Observations about the Artwork.**

*Black with an opening on the lower part.*

**Category of Artifact**

*Pottery*

**District**

*Mbarara*

**Ethnic group**

*Bahima*

**Photograph**



**Object**

*Fumigating pot*

**Materials**

*Clay and paint*

**Dimensions**

*28cm height x 16cm width, opening 4cm diameter*

**Use**

*Fumigating milk vessels.*

**Price**

*15,000 Ugshs*

**Where collected**

*Rugando*

**Where made**

*Rugando*

**When Collected**

*28/04/2008*

**Observations about the Artwork.**

*Black and white designs.*

**Local Name**

*Ekicunga*

**Pattern**

*Gangabo (derived from "Ngabo" cow.*