

# DESIGNE







# DESIGNED IN UGANDA MADE IN BRITAIN

Fashion conscious women of Africa are to have a 'big say' in the future designs of their dresses. Materials planned specially for them by art students of Makerere University College are being printed in Lancashire, the home of Britain's cotton industry.



"Yes, it's charming!" For her next new dress a girl tries on a length of the gaily coloured material produced in Britain.



**Designing.** Under the direction of Mrs. K. M. Young, O.B.E., head of fashion at Makerere University College, students are creating designs. Makerere College, originally founded as a teachers' training college in 1925, and is now the largest of its kind. A grant of over £3 million was made to the College for expansion through the Colonial Development and Welfare Fund.



**Lino-cutting.** A student cuts a design in line for the first printing on cloth.



**Proofing.** An experimental cloth is completed. This may later be selected for printing in Lancashire.



**Printing.** The finished textile, in bright colours, is produced by a British machine.

Stretching as far as the eye can see is material which will be worn by African women during the next few months. Created by an art student at Makerere University College, it is one of six designs being produced in Britain by the 'Calico Printers' Association. This imaginative production step has been taken in an effort to give Africans materials in the colours and patterns that they most like.





"african design" book



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“Mrs. Trowell says: 'At the moment, I am working chiefly along two lines; I am collecting the various traditional patterns of plaited palm mats made by the Sudanese and most coastal tribes, and taking them down on a kind of "knit one, purl one" pattern-book system; many of these patterns are extraordinarily complicated and interesting, consisting of twenty or more different lines to the pattern unit, and [p.203] probably will not get passed on verbally to many of the younger generation; but **what seems to me even more important than a mere anthropological record is that a golden opportunity of teaching design through their own crafts is being missed in the schools;** and I am hoping to analyse the different types of pattern and suggest lines for school work.

– *Arts and Crafts in Africa, 1934 (cont'd...)*



'The other thing in which I am very interested is in thinking out some sort of cottage vocations for the landless detribalized women who sit about doing nothing all day in the town locations. **They should have some crafts to occupy them which are useful and yet hold artistic possibilities (my great object is to let 'art' come naturally or we shall get the fussy arty stuff termed handwork which is the bane of most efforts of this kind).** I am putting up a very primitive loom with the wives of some of the Jeanes teachers here, and am hoping to turn out rugs of sisal or coco-nut fibre on the lines of the mats from Samoa sold in England. **We have not got far yet as there has never been weaving of any kind here and the whole process is new to them.'**

*– Arts and Crafts in Africa, 1934 (cont'd...)*

“Mrs. Trowell has also asked her friends in Africa for assistance on the lines suggested in the enclosed extract from a note that she has circulated :

'It seems to me that what is needed is first a loan collection of photographs and original works of **the best African art**, which may be borrowed for schools; and next a well illustrated book which should **help us to appreciate the greatness of African art** and also **deal in a very practical way with the teaching of drawing and design and the various natural crafts of the African, so that at any rate we may not hinder him in the development of his own art forms.**

'I want **photographs of anything-carving, drawing, pottery-which you feel has a real beauty.** I want descriptions of local crafts-the way in which your tribe fire their pottery, the kind of loom they use for their weaving, the dyes they use in their basket work. I **should like to hear of any experiments you have been trying in teaching along these lines,** and points which you think a really useful book ought to include.'

– *Arts and Crafts in Africa, 1934*

“In Uganda there is a definite native aristocracy, and crafts are considered to be the work of the peasants.”

*–The Kampala Art Exhibition: A Ugandan Experiment, 1939*

“The value of 'handwork' is being more and more realized in the school curriculum both at home and abroad. Whole tomes have been written on the importance of 'learning by doing'. In all but the most antiquated type of school or that in which the size of the class makes the supply of adequate material impossible, history and geography are now made intelligible and interesting to the pupil through modelling and drawing. **All the subtle training in accuracy, of hand and eye, precision of mind, an appreciation of a standard of good honest work as well as the joy of craftsmanship, be it in such things as bookbinding for older pupils or only in paper-cutting and .. plasticine modelling for the tinies, are given their due importance in our scheme of education for the English child.**”

“But in more primitive countries these values, essential though they be, are almost overshadowed by more urgent ones. **No one needs this discipline in accuracy and working to a high standard more than the African child fresh from the easy-going life of the goat-herd wandering through the bush, but he needs more if he is to have a full and rich understanding of life.**”

– *Suggestions for The Treatment of Handwork in the Training of Teachers for Work in Africa, 1936 (cont'd...)*



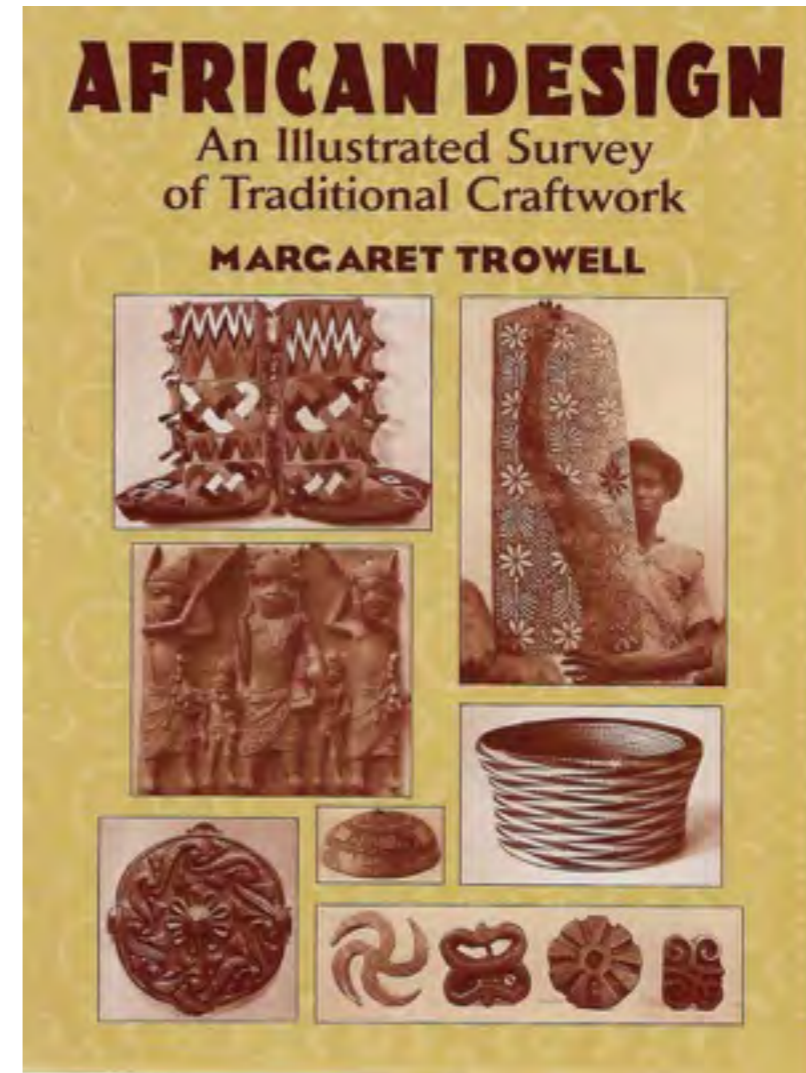
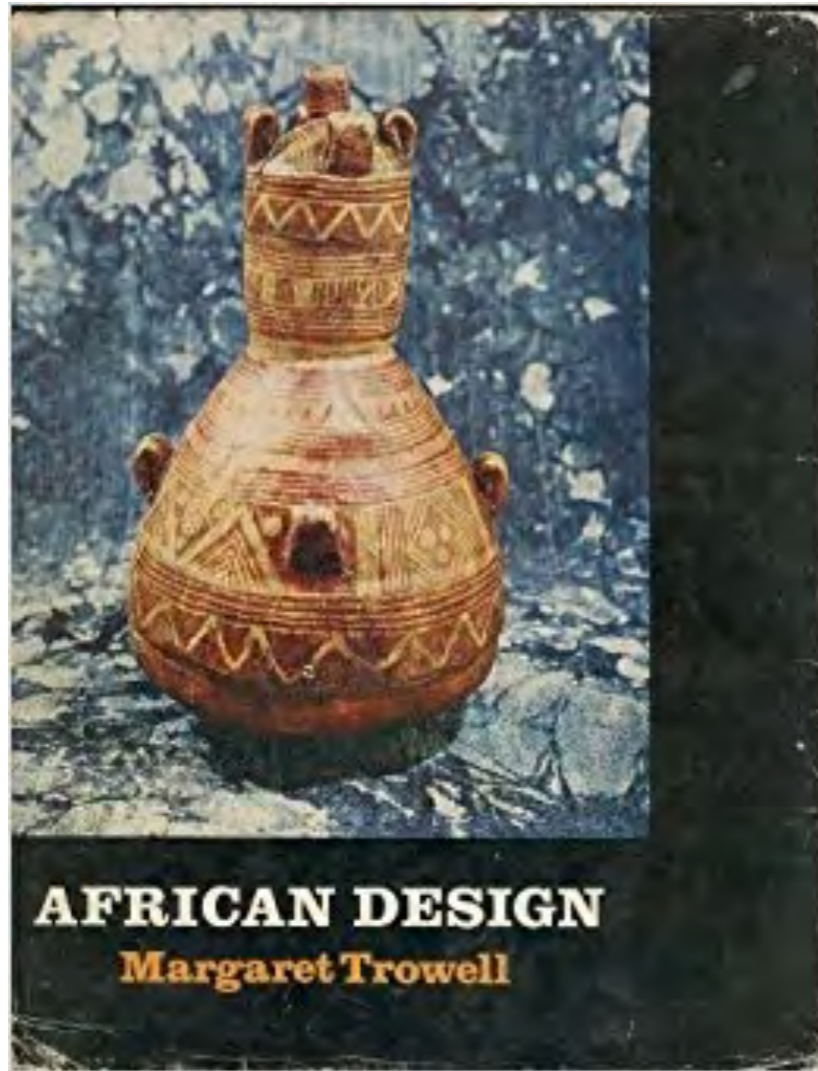
“Much has been said, though little has been done, about **the spiritual value of conserving and developing the art of a people along its own lines**. Let it suffice to say here that unless this is more generally realized one whole side of the life of the African people will, at the best, be submerged under western materialism for several generations; at the worst it may even go altogether.”

– *Suggestions for The Treatment of Handwork in the Training of Teachers for Work in Africa, 1936 (cont'd...)*

**“During the last few hundred years we have come to limit the meaning of the word "art" to pictures. This is really only a specialized form of art; pictures, painted on wooden or canvas panels, began in the thirteenth and fourteenth centuries when the Italian merchant princes became the Patrons of Art in place of the church. Before that we had big frescos in tempera which in their turn partly evolved from painted sculpture; so that painting: was just an offshoot of decorated architecture. **Anything which man makes. his house, his tools, his pots, can be a work of art, and when we are considering the art of a people who had no paper, canvas. or paint, we must use the word in this wider sense. Even the usual distinction of "arts" and "crafts" gives the making of utilitarian but beautiful things a lesser artistic value than painting or sculpture, a distinction which I think we should try to avoid.”****

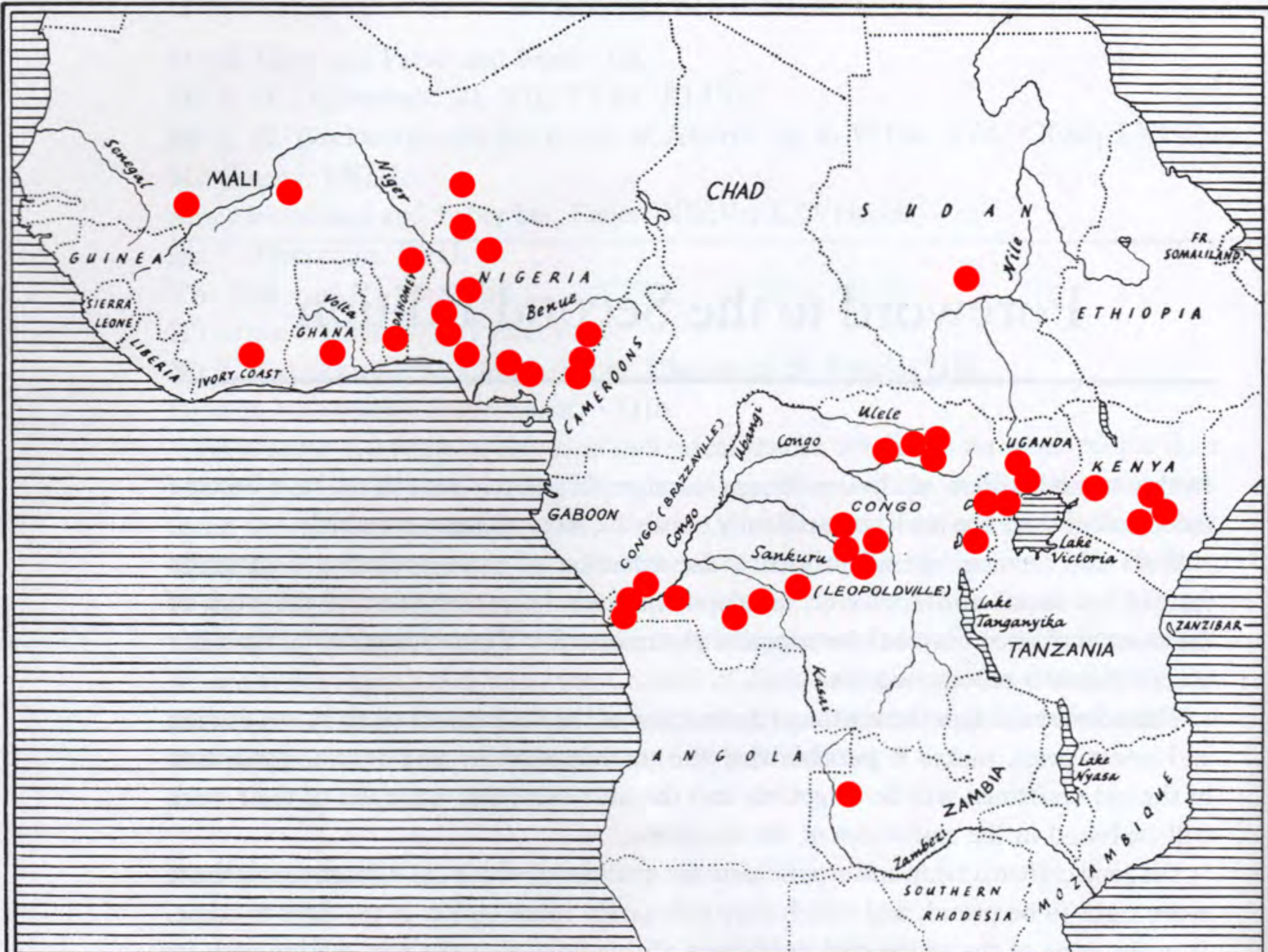
*–From Negro Sculpture to Modern Painting, 1939*





1960







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## *What is Design?*

(noun) a specification of an object, manifested by an agent, intended to accomplish goals, in a particular environment, using a set of primitive components, satisfying a set of requirements, subject to constraints;

(verb, transitive) to create a design, in an environment (where the designer operates)

<https://en.wikipedia.org/wiki/Design#Definitions>

## *What is Industrial Design?*

Industrial design is a process of design applied to products that are to be manufactured through techniques of mass production

[https://en.wikipedia.org/wiki/Industrial\\_design](https://en.wikipedia.org/wiki/Industrial_design)

## *What is decorative art?*

The decorative arts are arts or crafts concerned with the design and manufacture of beautiful objects that are also functional. It includes interior design, but not usually architecture. The decorative arts are often categorized in opposition to the "fine arts", namely, painting, drawing, photography, and large-scale sculpture, which generally have no function other than to be seen.

[https://en.wikipedia.org/wiki/Decorative\\_arts](https://en.wikipedia.org/wiki/Decorative_arts)



## How Trowell Defines Design in *African Design* (1960)”

- We speak of design in a craft, and by that we mean **the whole process of planning the shape of an object and its construction in a way which is not only functionally satisfactory but also pleasing to the eye and touch**, and this satisfaction is both utilitarian and aesthetic; then we include ornament in design and this element is not in the least essential to the utility of the object but owes its existence solely to the desire of the craftsman and the use for something over and above efficiency and comfort. [p.13]
- **The difference, then, between a work of fine art and a design for craft is not absolute but is rather one of emphasis and degree. In a primitive or pre-industrial society even this difference is far less than in a more sophisticated one, for here life is integrated whole and in both the sculptured ancestor figure and the decorated calabash the practical and the more intangible creative qualities are fairly evenly balanced**, for the sculpture is made for the very practical purpose of harnessing spiritual power for material ends, while the decorated calabash has a recognised symbolical significance as well as a material use. The distinction between fine and applied art would puzzle the primitive artist. [p.14]
- We began by defining design as the whole planning of the shape and construction of an object, using the word in its widest sense, and we should remember that even when the term is used in the more limited field of decoration or ornament it carries with it this wider connotation. **By design used in the more restricted sense we mean the decoration of an object** such as a wall, panel, pot, basket, vessel or cloth with a pattern repeated, are fitted together to make a balanced whole within the decorated form. [p.15-16]

In an inclusive account of the decorative art of Africa both the ethnologist's and the craftsman's approach are equally necessary [...]

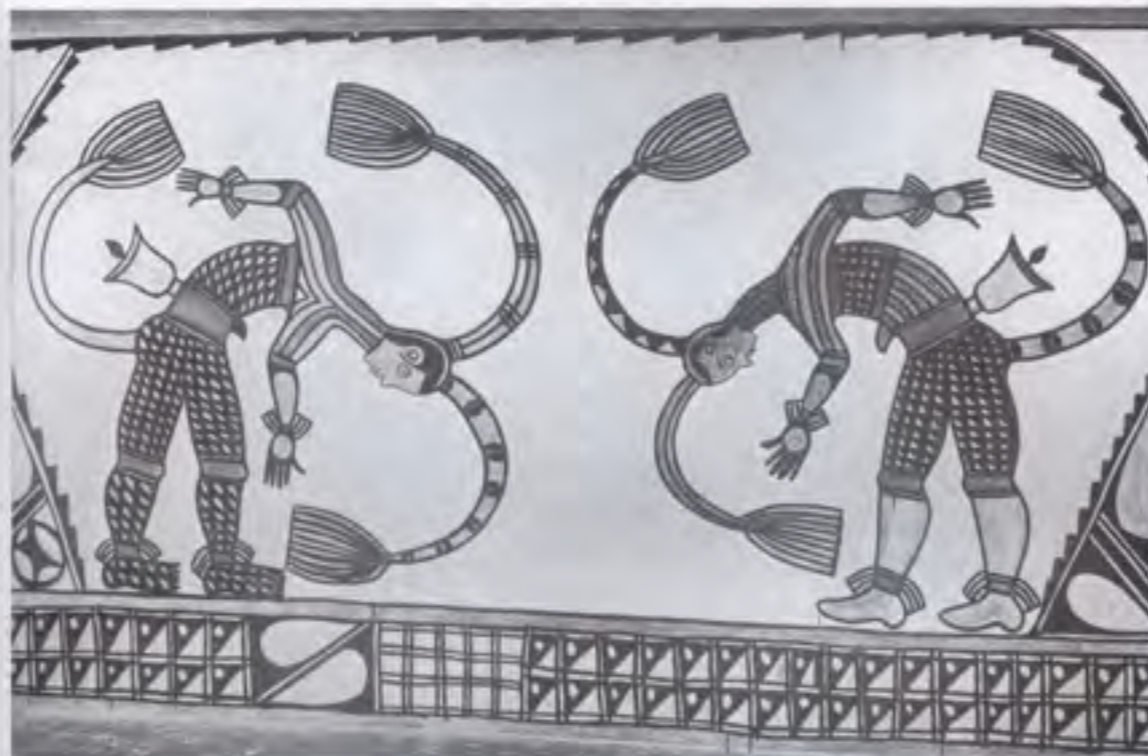
Here little has been attempted beyond discussing the fundamental possibilities and limitations set by technique in applied by design, and following it with a description of some pattern forms which seem to be of outstanding interest. The use of human and animal motifs has been illustrated from the work of parts of the West Coast where it seems to be most highly developed; while as the field of geometrical pattern seems to be richest in the Congo our discussion of this type of design has been centred there.

The approach is frankly that of an artist rather than of an ethnologist, and makes no pretence of being a detailed survey of the subject. But it has been written in the belief that such an outline would be of interest to the student of art history and to the practical designer, be he African or European. [p.17]



"Tandu" skin vessel. Batik dyed cloth.





#### PLATE I. WALL DECORATION

*Top:* Part of the painting of the Oku wall. By an Ibibio artist for Ibo tribe. Provenance, Bende Division, Nigeria.—This work was done by an Ibibio artist hired by the local people. It consists of 'a wall covered with gaily-coloured pictures showing in panels policemen, girls, cows, snakes, dancers and so on, singly and in groups. The borders between the pictures are often filled with patterns based on those of cloths. Each picture is complete in itself and there is no continuous story running through all, nor is there any connection in them with the customs or history of Olokoro; they are Ibibio. It is noticeable that everything is painted separately in a side view without one thing covering another. Several of the panels are very effective decorations in themselves, especially those with an arched decoration above the figures, and that of two dancers with long-tasselled headdresses and tails . . . The paintings are done on a clear white background—the old method used by the women of Bende was to polish the wall until the bits of mica in the mud made it shine with a golden sheen, and then to paint it with ochres, chalk and soot. At Okwu red and yellow ochres, pink clay, black and brown from a sap, and European manufactured washing blue and green powder paint have been used without any medium, such as gum, to make the pigments adhere'. See *Nigeria* 27, 1947.

*Bottom:* Wall painting from the Inre Court House. Provenance, Nr. Awka, Ibo tribe, Nigeria.—Here the stylized drawing of the men in canoes is very interesting. At the base three canoes are seen, viewed end-on; while above them the men are superimposed on what may be a bird's eye view of a canoe.





PLATE VI. WALL DECORATION

Moulded decoration on the outer walls of houses in Bida, Northern Nigeria.—In this example the motifs are contained within panels. Imported plates and dish covers are embedded in various places to give colour to the design.



PLATE VII. WALL DECORATION

Moulded decoration on the outer wall of a house in Kano, Northern Nigeria.—The decoration covers the whole surface of the wall with no repetition of form except round the windows. Rich traders cover the front of their buildings with geometrical designs moulded with mud and covered with native cement from the dye pits, or with real cement. External decoration of this type is said to be of comparatively recent development, as until the end of the last century such patterns were only made on the interior walls of the houses.





PLATE VIII. WALL DECORATION

*Top:* Part of the vaulted ceiling in the reception room of the Emir of Kano, N. Nigeria.—Large coloured china plates are set in the mud at the intersection of the arches, like a boss. Interior decoration of this type preceded the exterior ornamentation of mud buildings at Kano. It was the work of women. See *Nigeria* 23, 1946.

*Bottom:* Coloured decoration on interior wall of hut, Hima tribe, Uganda.—Each of these motifs is symbolic, although the knowledge of the meanings of the symbols is fast dying out. Of these the following meanings are recorded. Top row reading from left to right: 1. The veil of modesty. (A veil made of strands of beads worn to conceal the face of a woman who worships the *Bacwezi* and who is possessed by a spirit. Her eyes must not be seen while she is in this condition.) 2. Two arrows. 3. Moons, the planet Venus, and smaller stars. 4. (In centre to right of the veil.) A crowd of warriors in formation. 5. ? Bottom row: 6. 'The Patterns'. (These are put on men's arms when the rains break and the herds return from the search for water.) 7. ? 8. A spiral hair style.

See Skintu and Wachsmann, 'Wall Patterns in Hima Huts'. Uganda Museum, 1956.

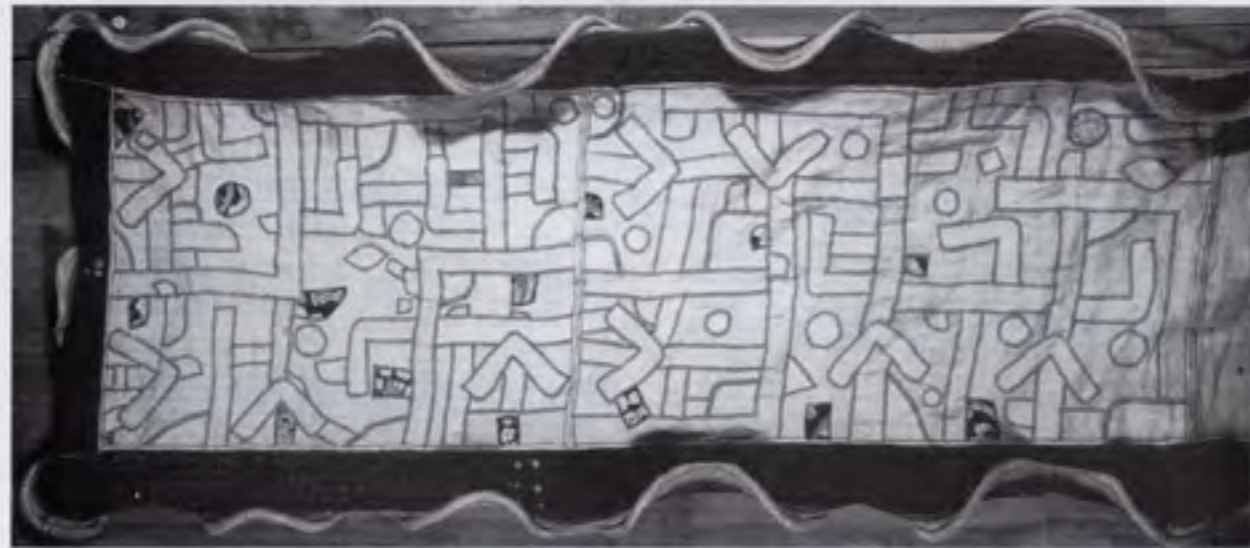


PLATE XXIV. TEXTILE DESIGN

*Top:* Appliqué cloth. An appliqué cloth of the Gyamanhene, Ashanti tribe, Ghana.

*Bottom:* Appliqué cloth. 161 cm. × 69 cm. Bushongo tribe, Congo, Musée Royal de l'Afrique Centrale.—A palm cloth with appliqué strips of the same material together with a few patches of imported prints and a border of pile cloth with insets of imported red fabric.





PLATE XXX. TEXTILE DESIGN

*Top:* Zinc stencil used in resist printing. Yoruba tribe, Nigeria.—The starch paste is painted on to the cloth through the stencil and allowed to dry. The cloth is then dyed, when the parts covered with the paste are unable to pick up the colour. The paste is finally removed from the cloth, leaving the design white against a dark ground.

*Bottom:* Resist printed cloth with stencil. Yoruba tribe, Nigeria.—Here a cloth is seen after dyeing.



PLATE XXXI. TEXTILE DESIGN

*Top:* Cloth printed by the Discharge method. Design showing red on a black ground. Bambara tribe. Mali. Musée de l'Homme.—The cloth having been dyed dark brown or black by soaking in a concoction made from the bark or leaves of certain trees, the design is then painted onto the cloth in a mud probably containing iron acetate. When this is dry the design is painted over a second time with a local soap made from ashes and vegetable oils containing a large amount of potash which acts as a mordant. It is finally painted yet a third time with the mud used in the first coat and thoroughly dried in the sun. The dye is thus chemically removed from the cloth in the painted area so that when the mud has been chipped and rubbed away the pattern stands out light against the dark ground. In this cloth and in the one shown below from the same area the designs have much in common. Both are treated as line drawings, with no solid masses; and certain motifs such as the zigzag line, lozenge shape, and the main form which divides up the broad border on the right of each cloth are used in both. There is sufficient variation in the different borders and panels to avoid monotony.

*Bottom:* Cloth printed by the Discharge method. Design showing red-brown on a black ground. Bambara tribe. Mali. Sudan. Musée de l'Homme.—As above.





PLATE XXXIX. BEADWORK

*Top left:* Beaded covering of a calabash. Bali tribe. Cameroons. British Museum.

*Top right:* Beaded belts. Bantu tribes. S. Africa. British Museum.

*Bottom:* Bead covered cases. Heights, I, 19 cm.; II, 10 cm.; III, 11 cm. Tusi tribe. Rwanda. Musée Royal de l'Afrique Centrale.





PLATE XLI. THE DECORATION OF HIDES AND LEATHER

*Top left:* Hide Shield. Height 110 cm. Masai tribe, Kenya, Manchester University Museum.—The decoration of these Masai shields is painted on in coloured earths.

*Top right:* Hide Shield. Height 125 cm. Masai tribe, Kenya, Manchester University Museum.

*Bottom:* Warriors with shields. Photograph by Hopley, Masai tribe, Kenya.



PLATE XLIV. CICATRIZATION AND BODY PAINTING

*Left:* Drawing showing correct placing of painted designs on the body. Tiv tribe. Nigeria.  
*Right:* Drawing showing cicatrization patterns. Tetela (Sungu) tribe. Central Congo.





PLATE XLV. CICATRIZATION AND BODY PAINTING

*Top left:* Cicatrization pattern on woman's back. Mayombe tribe. Lower Congo.

*Top right:* Cicatrization pattern on woman's back. Nkutshu (Bankutu) tribe. Central Congo.

*Bottom left:* Cicatrization pattern on woman's abdomen. Tetela (Sungu) tribe. Central Congo.

*Bottom right:* Cicatrization pattern on the calves of the legs. Tiv Tribe. Nigeria.





PLATE LII. CALABASH PATTERNS

*Top left:* Calabash bottle engraved with a hot point. Hausa tribe. N. Nigeria. British Museum.—Although roughly executed the filling in of the panels is good.

*Top right:* Engraved calabash bottle. Kamba tribe. Kenya. British Museum.—This very decorative specimen is richly engraved with a very fine line. The engraved lines have been filled with some black material.

*Bottom left:* Engraved calabash bottle. Height 25 cm. Probably Lower Congo. Musée Royal de l'Afrique Centrale.—Loosely arranged and drawn, the drummers and dancers here make an interesting design.

*Bottom right:* Engraved calabash bottle. Tribe and provenance Unknown. British Museum.—The figures on this specimen are scattered about in a haphazard fashion. The chief interest in the work lies in the technique. The background has first been cut away leaving the figures in very low relief, and then engraved with groups of parallel lines; the figures are blackened by scorching.



#### PLATE LXXIV. POTTERY DESIGN

*Top left:* Black earthenware pot with moulded decoration. No documentation. (?) Zulu. S. Africa. British Museum.—The regular bands of moulded pellets on this pot form an interesting contrast to the more angular knobs used in the next illustration. Their arrangement on the body of the pot is excellent.

*Top right:* Earthenware pot with moulded decoration. No documentation. Congo, Musée Royal de l'Afrique Centrale.—The decoration on the upper half of the body of this pot is much more roughly executed than that of the previous one, but the total effect has a vitality which the other lacks.

*Bottom left:* Earthenware pot splashed with vegetable matter. Height 32 cm. Sundi or related tribe. Lower Congo. Musée Royal de l'Afrique Centrale.—Both from the point of view of its general shape and its decoration this is a very beautiful pot: the basic colour is a very pale pinkish biscuit, and the splashed pattern is in several shades of brown.

*Bottom right:* Painted earthenware pot. Height 30 cm. Provenance, Stanley Pool. Probably Teke tribe. Lower Congo. Musée Royal de l'Afrique Centrale.—The body of this pot is roughly painted in vandyke brown.



<b>Buganda Royal Institute of Technical Education</b>	Certificate in Tailoring and Garment Construction	Diploma in Art & Design Diploma in Cosmetology Diploma in Fashion Design Diploma in Interior Design Certificate in Art & Design		
<b>Kyambogo University</b>		Diploma in Textiles: Fabric Decoration Diploma in Ceramics Diploma in Interior Design	Bachelor of Art and Industrial Design Bachelor of Vocational Art and Design with Education	Master of Art in Industrial Art & Design
<b>Makerere University (MTSIFA)</b>			Bachelor of Communication Design Bachelor of Industrial Art & Applied Design	
<b>Muteesa I Royal University</b>			Bachelor of Industrial Art & Design	
<b>Naganda International Academy of Art &amp; Design</b>	Certificate in Art & Design Certificate in Product Design	Diploma in Communication Design Diploma in Textile and Jewellery Design Diploma in Fashion Design		
<b>Ndejje University</b>		Diploma in Commercial Art & Design	Bachelor of Industrial Art & Design	
<b>Nkumba University</b>	Certificate in Needlecraft Certificate in Beadwork Certificate in Signage Design Certificate in Rug Weaving Certificate in Pottery Production	Diploma in Graphic Digital Design Diploma in Vocational Arts/ Crafts and Design Studies Diploma in Interior and Landscape Design	Bachelor of Fashion and Textiles Design Bachelor of Commercial Art Bachelor of Graphic Communication Design	Master of Arts in Commercial, Industrial Art and Design
<b>Uganda Christian University</b>			Bachelor of Industrial Fine Art	

“During those early years any attempt to arouse interest in the indigenous crafts was met with a deep suspicion as an attempt to keep [the African students] down to a lowly level”

*–School of Fine Art, Makerere University, Uganda, c.1982*