

# **AMPLIFYING THE GHANAIAN BEAD THROUGH PUBLICATION DESIGN**

By

**NANCY LEOCA TEKUOR ACKAM**

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College of Art and Social Sciences



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## DECLARATION

I hereby declare that this submission is my own work towards the award of Master of Communication Design. To the best of my knowledge it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

Student Name and ID:

Nancy Leoca Tekuor Ackam

(PG 3340809)

Signature

Date

Certified by:

Mr. K. G. Ato deGraft-Johnson

(Supervisor)

Signature

Date

Certified by:

Mr. K. G. Ato deGraft-Johnson

(Supervisor)

Signature

Date

Certified by:

Mr. K. G. Ato deGraft-Johnson

(Head of Department)

Signature

Date

## ABSTRACT

Adornment with beads is a strong feature in Ghanaian culture. From the north to the south of Ghana, beads are commonly used for various rites, celebrations and everyday purposes. However, in cultural promotion, beads have not been given as much attention as the wearing of our local textile prints or *Kente*.

In view of this the research sought to achieve the following objectives. That is, to examine categories of beads classified as Ghanaian and their characteristics, to review trends that have evolved in the bead-making and bead-stringing industry, to ascertain the extent of consumption and knowledge about Ghanaian beads among the general public and to develop a publication design format that will amplify interest in Ghanaian beads and advocate for wider consumption.

Data needed for the study were gathered from bead-makers, bead collectors, bead sellers, bead jewelers and bead users. Sampling techniques such as snowball sampling and purposive sampling were employed to locate and select respondents who were interviewed. Face-to-face interviews guided by interview list or questionnaires (depending on the respondents) and participant observation were the data collection techniques and tools used in retrieving information for the study.

The study identified two schools of thought with regard to classification of Ghanaian beads. Furthermore, it revealed the innovative trends in bead making and stringing. It also discovered that most beads users have very little knowledge about beads. The study, thus, recommended and developed a Catalogue on beads titled “STRUNG WITH PRIDE; Ahwenepa, Ghanaian Beads in Print” to aid in the education and promotion of Ghanaian beads, as well as to attract prospective investors into the industry.

## TABLE OF CONTENTS

CONTENT	PAGE
Title Page	i
Declaration	ii
Abstract	iii
Table of Contents	iv
List of Tables	vii
List of Figures	viii
Acknowledgement	xiii
<b>CHAPTER ONE: INTRODUCTION</b>	<b>1</b>
1.1 Statement of the Problem	1
1.2 Research Questions	2
1.3 Objectives of the Study	3
1.4 Delimitation	4
1.5 Definition of Terms	4
1.6 Importance of Study	5
1.7 Organization of Text	5

1.8 Layout of References	6
<b>CHAPTER TWO: REVIEW OF RELATED LITERATURE</b>	7
2.1 Body Adornment	7
2.2 The Significance of Beads Worldwide	20
2.3 African Beads	23
2.4 Ghanaian Beads	35
2.5 Publication Design as a Mass Communication Tool for Advocacy	45
<b>CHAPTER THREE: METHODOLOGY</b>	50
3.1 Introduction	50
3.2 Research Approach	50
3.3 Unit of Analysis	51
3.4 Research Design	52
3.5 Sampling Techniques	52
3.6 Data Collection Technique	56
3.7 Data Analysis Technique	57
3.8 Studio Practice	58

<b>CHAPTER FOUR: DISCUSSION AND PRESENTATION OF FINDINGS</b>	<b>71</b>
4.0 Introduction	71
4.1 Beads Classified as Ghanaian and their Characteristics	71
4.2 Improvements in Bead-making and Bead-stringing	81
4.3 Utilisation and Knowledge of Ghanaian Beads	88
4.4 Publication Design Format that Advocates Ghanaian Beads	93
<b>CHAPTER FIVE: SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS</b>	<b>96</b>
5.0 Introduction	96
5.1 Summary of Findings	96
5.2 Conclusion	98
5.3 Recommendations	101
5.4 Suggestions for Further Research	103
<b>BIBLIOGRAPHY</b>	<b>105</b>
<b>APPENDIX A: QUESTIONNAIRE</b>	<b>108</b>

## LIST OF TABLES

Table		Page
1	Location of Bead-Sellers	54
2	Location of Bead- Jewellers	55
3	Areas where Bead Users were sampled	55

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## LIST OF FIGURES

Figure		Page
1	Indian woman wearing a Bindi (Hindu-India)	9
2	Egyptian Gold snake armband	10
3	Japanese woman in Kimono	10
4	Burmese woman in brass neck rings (The Padaung of Karen, Burma)	11
5	Pregnant woman from the Karo tribal area with scarification, Omo Valley, Southern Ethiopia	14
6	Young Nuba woman displaying elaborate scarification. Alley, Sudan	14
7	Karo-Ethiopia	16
8	Mursi – Ethiopia	17
9	Surma – Ethiopia	17
10	Young Surma woman South-west Ethiopia wearing a combination of beads, armbands, bracelets, earring, scarification and a unique coiffure/hairstyle	19
11	Young Masai girl in multi-strand bead neck dress and headband. Masai – Kenya	19
12	Shai – Ghana	19
13	Ashanti – Ghana. Girl in kente cloth with beads and gold jewellery	19
14	Nigeria - Igbo woman dressed up with an elaborate headgear and beads	19
15	An array of ancient stone beads from Afghanistan, primarily hard stones	21
16	Aquamarine beads from Brazil and Pakistan	22
17	Bali beads, Silver working from the fabled island of Bali, Indonesia	22
18	Yoruba beaded crown	24
19	Beaded stool made from wood, cowries, beads and leaves of hammered copper. Musee Barbier-Mueller, Geneva	24
20	Chevron bead	26
21	Watermelon - A variation of the Chevron	26
22	Vaseline bead	26
23	Mosaic / Millefiori bead	27



24	Padre Turquoise	27
25	African Christmas bead	28
26	White Heart bead	28
27	Wedding bead	28
28	Annular or Dogon	28
29	Cherry Red	28
30	Russian Blue	28
31	Kenyan Batik Bone	29
32	Brown Bone bead	29
33	White Conus Shell	29
34	Ostrich Eggshell Discs	30
35	Snake Vertebrae	30
36	Yemini Black Horn	30
37	Lost Wax Brass	30
38	African Brass bicone	31
39	African Copper bicone	31
40	Mali Clay tubes	31
41	Clay Spindle whorl	32
42	Ateyun beads	32
43	Keta Awuazi beads	32
44	Mauritanian Kiffa beads	33
45	Dichroic, corded beads from Nigeria and their Czech or Venetian imitations	34
46	Amber beads from Mali/Morocco	34
47	Botswana Agate beads	34
48	Ethiopian Gold and Silver	34
49	South African Fimo beads	35
50	Kenyan 'Kazuri' glazed ceramic beads	35
51	Ashanti Lost Wax Brass & Gold beads	37
52	Bauxite/ De-Bauxite bead	37
53	Akoso bead	39

54	Meteyi beads	39
55	Recycled antique beads	41
56	Recycled transparent beads	41
57	Recycled transparent beads	41
58	Recycled glass powder beads	42
59	Glazed or painted beads	43
60	Bodom beads	43
61	Pictures of the researcher at the Department of Archaeology Museum, Legon and Suntrade Ltd, Asylum Down	57
62	Ostrich shells strung with amber beads	59
63	Glass beads strung with local textile print	59
64	Multi strand of seed beads with lost wax beads	59
65	Collection from African Daydreams	59
66	Display of contemporary Ghanaian beaded necklaces	60
67	Wristwatch strap made from local beads	60
68	Display of contemporary Ghanaian beaded necklaces	60
69	Beaded bridal glove	60
70	Anklet made from local beads	60
71	Candle stand made from transparent glass beads	60
72	Transparent glass beads strung with lost wax neck piece	61
73	Powder glass beads strung with lost wax neck piece	61
74	Waist beads	61
75	Young woman clad in beads	61
76	Candle-stand made from glazed beads	61
77	Beaded lingerie; G-string	61
78	Catalogue displaying back cover, spine and front cover	63
79	Catalogue displaying page spread, print space, positioning and brand image, effective use of typography and clear photography	65
80	Page display of work in progress using Adobe Illustrator	69
81	Page display of work in progress using Adobe Photoshop	69
82	Page display of work in progress using Adobe Illustrator	70

83	Page display of work in progress using Adobe Illustrator	70
84	Recycled antique beads; Soweno	72
85	Recycled transparent bead	73
86	Recycled transparent beads; Koli	73
87	Recycled glass powder beads; Ntaka, Dzagba	74
88	Recycled glass powder beads	74
89	Glazed or painted beads; Aplekuwa, Ade	75
90	Glazed or painted beads	75
91	Glazed or painted beads	75
92	Bodom beads	75
93	Bodom beads	76
94	Lost wax brass	77
95	Lost wax brass	77
96	Bauxite beads	78
97	Old bottles	79
98	A collection of expensive bottles	79
99	Chevron; Powa	80
100	Milifiori; Soweno	80
101	Seed Beads; Mlemi-mue	80
102	Ena Akpeme hyie tsapi lafa	80
103	Ohiafo kpewe te	80
104	Mete	80
105	Metal mortar and pestle used for pulverization	81
106	Mould filled with glass powder	81
107	Moulds in kiln	82
108	Beads on the Smoothing stone	82
109	Dichromatic beads	83
110	Seed beads	83
111	Vibrant coloured transparent glass beads	83
112	Transparent Glass beads fashioned into various shapes	84
113	Cotton thread	85

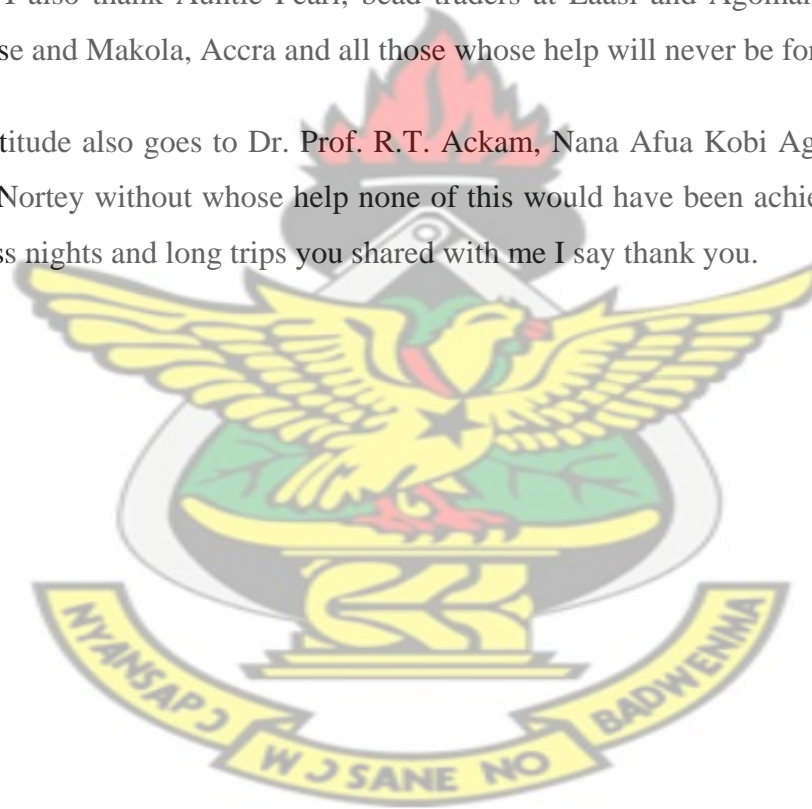
114	Raffia	85
115	Pliers	85
116	Hammer and anvil	85
117	Filigree style box	86
118	Standard two inch eyepins for making earrings and pendants	86
119	Copper chandelier finding with six loops for dangles	86
120	Silver hook and eye clasp	86
121	Toggle clasp	86
122	Gold plated French ear wires	86
123	Leather	86
124	Wire	86
125	Fibre cords	86
126	Elastic cord	87
127	Threading table	87
128	Threading with raffia	87
129	Chart on Beads utilisation among Ghanaian women	88
130	Chart on When bead users wear beads	88
131	Chart on Parts of the body beads are worn everyday	89
132	Chart on Events on which occasional bead users wear beads	90
133	Chart on Parts of the body occasional bead users wear beads	91
134	Chart on Level of knowledge of bead users about beads	91
135	Chart on Publications for advocating bead consumption	92

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 The Problem Statement

Ghanaian culture is being given more attention as it loses some of its indigenous appeal and uniqueness. Attempts have been made to boost certain cultural practices in order to ensure that unique features of our culture that are worth preserving do not disappear. Initiatives like that of wearing Ghanaian-made prints on Fridays have endured, and enhanced an appreciation for local textile prints.

Adornment with beads is a strong feature in Ghanaian culture. It has not, however, in cultural promotion, been given as much attention as the wearing of our local textile prints or *Kente*. Beads, from the north to the south of Ghana are, however, quite commonly used for various rites, celebrations and everyday purposes. All across the country, infants as well as old people adorn various parts of their body with beads, underneath, above or alongside their clothing. There are often varying, sometimes significant reasons for beads being used as adornment. Beads are integral to the sense of being “Ghanaian”. Increased promotion and advocacy for bead-wearing can therefore be further explored.

Beads appear to be becoming increasingly popular in everyday fashion. This is due to the fact that imported beads offer a wide range of choice in terms of size, colour and weight. Better still, they appear attractive and easy to use. There is increasing transformation and innovation, however, in the design and production of local beads making them



competitive with imported beads. Endeavours to project and encourage patronage of local beads are continuing but there is the need for greater advocacy.

People must be made aware that beads are useful objects. Ghanaian identity would be further differentiated if this is done. The usefulness of beads alone, however, cannot convince consumers to purchase and wear them. As stated by Leach (1979), there can be no fullness or complete realisation of *utility* without beauty, refinement and charm. The absence of these aesthetic qualities must be intolerable to both maker and consumer. Consumers must be given beautiful, refined and charming beads in considerable variety and quantity, to satisfy more individual tastes and preferences. Clearly, advocacy for the use of beads as adornment will shore up the bead-making industry and amplify the craftsmanship of bead jewellers across the country.

It is in the light of this that the researcher has chosen this topic, in order to advocate for the greater use of local beads in contemporary Ghanaian fashion. Publication design offers many devices or approaches that can be employed in advocacy. The researcher intends to explore the uses publication design can be put to, in advocating for increased wearing of beads as part of a “Ghanaian identity.”

## **1.2 Research Questions**

In view of the crucial role that beads play in projecting “Ghanaian identity” it has become apparent to find answers to questions such as:

- What categories of beads are classified as Ghanaian beads?
- What are the characteristics of Ghanaian beads?

- How has the bead-making and bead-stringing industry improved over the years?
- How extensive is the use of beads among Ghanaians?
- How well do bead consumers know the beads in the market?
- How can publication design be used as a channel to educate and advocate for wider consumption of Ghanaian beads?

### 1.3 Objectives

In response to the above research questions, the project will be guided by the following objectives:

- To identify and examine categories of beads classified as Ghanaian and their characteristics.
- To review trends that have evolved in the bead-making and bead-stringing industry.
- To ascertain the extent of consumption and knowledge about Ghanaian beads among the general public.
- To identify and develop a publication design format that will amplify interest in Ghanaian beads and advocate for wider consumption.

### 1.4 Delimitation

The research will be accomplished by developing a publication that will catalogue and showcase a variety of finished local bead products, bead – making and beading

techniques, their corresponding histories, and their availability. This will aid in reaching the main objective of the project, which is, to advocate for wider consumption of Ghanaian beads. This research will however be limited to two regions, the Eastern and Greater Accra Regions of Ghana, for a more in-depth study.

### 1.5 Definition of Terms

**Adornment:** This is generally an accessory or ornament worn to enhance the *beauty* or status of the wearer. They are often worn to embellish, enhance, or distinguish the wearer, and to define cultural, social, or religious status within a specific community. When worn to show economic status, the items are often either rare or prohibitively expensive to others. Adornments are usually colourful, and worn to attract attention.

**Bead:** Small perforated objects, usually spherical, that may be strung into necklaces and bracelets or attached to clothing or furnishings. The word *bead* is derived from Middle English *bede*, meaning “prayer,” and was originally applied to prayer beads, or rosaries. Beads are made of a variety of materials and may not always be small: seeds, wood, ivory, bone, horn, shell, coral, pearl, jet, amber, gemstones, metals, ceramics, and plastics are used.

**Bead-making:** this refers to the processes involved in making beads.

**Beading Techniques:** Also known as beadwork, it is the art or craft of attaching beads to one another, to cloth or any desirable surface, usually by the use of a needle and thread or soft, flexible wire. Most beadwork takes the form of jewellery or other personal adornment, but beads are also used in wall hangings and sculpture. Beadwork

techniques are broadly divided into loom and off-loom weaving, stringing, bead embroidery, bead crochet, and bead knitting.

**Coiffure:** This refers to the way a person wears or arranges his or her hair.

**Jeweller:** A person who makes, sells or repairs jewellery.

**Jewellery:** Items worn as ornaments, example necklaces, bracelets, earrings, or rings. Jewellery may be made from any material, usually gemstones, precious metals, beads, or shells. Factors affecting the choice of materials include cultural differences and the availability of the materials. Jewellery may be appreciated because of its material properties, its patterns, or for meaningful symbols. Jewellery differs from other items of personal adornment in that it has no other purpose than to look appealing although a few exceptions can be identified.

**Stringing:** This is a common terminology used to describe the act of passing thread through the eye of a bead. Sometimes used to refer to some stages in the production of beaded jewellery.

## 1.6 Importance Of The Study

It is the aim of this research to demonstrate the innovative making and use of local beads in contemporary Ghanaian society through Graphic Design, thus, creating the necessary hype that will cause individuals of different age groups, gender and backgrounds to patronize locally-made beads. This research will thus provide knowledge about existing beads which will enhance the production of new kinds and use of beads highlighting essential adaptations in ideologies of consumers and processes of manufacturers that will

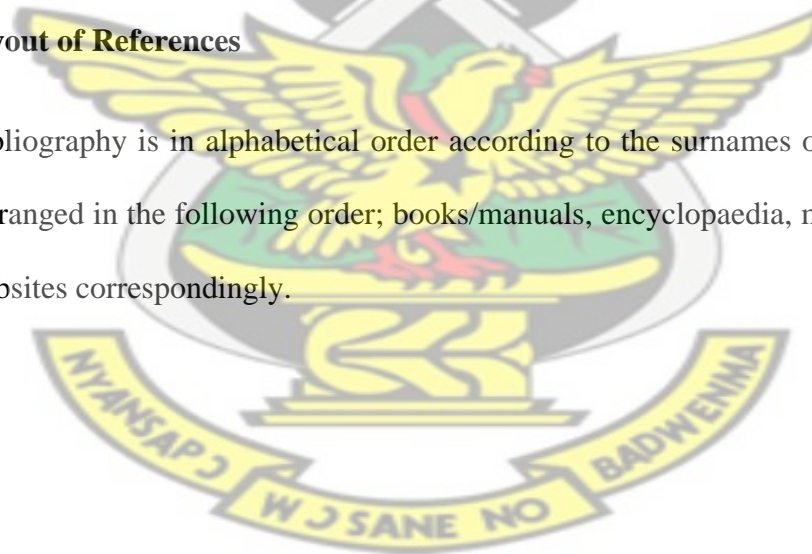
foster the purchase and ownership of local beads. Finally, Advertising and Re-packaging through publication design will promote the patronage of local beads on a larger scale attracting not only primary consumers but also investors.

### **1.7 Organization of Text**

In chapter one, an outline of the background to the study, the problem statement, research questions, research objectives, delimitation, definition of terms and the importance of the study has been given. Chapter two discussed literature related to the topic. Chapter three discussed the methodology. Chapter four discussed the analyses of data gathered from the field. Chapter five enveloped discussions on the summary of findings, conclusions and recommendations.

### **1.8 Layout of References**

The bibliography is in alphabetical order according to the surnames of authors and has been arranged in the following order; books/manuals, encyclopaedia, magazines/journal, and websites correspondingly.





## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Introduction

Review of related literature was presented under the following sub – headings: Body Adornment, Significance of Beads Worldwide, African Beads, Ghanaian Beads, Publication Design as a Mass Communication Tool for Advocacy.

#### 2.1 Body Adornment

While advocating for increase in the use of Ghanaian beads it will be helpful to briefly examine how the body has been adorned globally.

In general, body adornment has been practiced all over the world. Humans for centuries have communicated their identity through their choice of clothing and adornment (Scribner, 2002). Cultures everywhere, as stated by DeMello (2007) have changed parts of their body in an attempt to meet their cultural standards of beauty, as well as their religious and/or social obligations. People have also been known to modify and adorn their bodies as part of a practice of carving for themselves personal and social identities highlighting therefore on individual status and membership. Mention is also made of how people, before recorded history have used movable ornaments such as jewellery and permanent markings like tattoos to enhance their appearances and to send messages to their societies or others. (DeMello, 2007; Seabastian, 2008).

Entries of modification and adornment of the body over the years have included, amputation, body-piercing, branding, breast-augmentation and reduction, female genital



mutilation, foot binding, genetic engineering, henna application, infibulations, lip plate, military tattoos, nose piercing, engineered obesity, permanent makeup, gang and convict tattooing, silicone injections, tanning, cosmetic tattooing, jewellery and clothing. (DeMello, 2007)

Body adornment for various cultures has different inspirations, the body however provides the main motivation and becomes "a ground on which all cultures inscribe significant meaning" (Hewitt, 1997). Hewitt further explains that body mutilation for example has been part of non-Christian cultures for ages as a positive mark of identity, while in many modern Western cultures permanently marking the body has been considered degrading or deviant. However, according to Mascia-Lees (1992), even though many cultures and religions embraced body art as statements of devotion or status, some forbid it. For instance, the Koran, the holy book of Islam, forbids marking the body and the Christian Bible associates body markings with sin. Several efforts to stamp out body marking practices were made. Pope Hadrian I for example decreed a ban on tattooing in 787 A.D. and Constantine prohibited tattooing, for it was seen as altering God's work. The Puritans of the New England colonies associated body markings with witchcraft. Additionally, the earliest human evidence of tattooing goes back to the Neolithic with tattooed mummies found in Europe, Central Asia, the Andes and the Middle East. Simple tattoos have been found on icemen from the 4<sup>th</sup> or 5<sup>th</sup> Century BC which have shown that the practice was followed in widely separated parts of the globe. Adornments such as jewellery have been found in the earliest human graves and bodies unearthed some five thousand years ago show signs of intentional head-shaping. It is clear that adorning and modifying the body is a central human practice. Body painting

for instance has probably been practiced since the Paleolithic age as archaeological evidence indicates. (DeMello, 2007; Seabastian, 2008).

While the focus of body art in today's society may not be as extreme as former practices, the degree of body mutilation remains controversial. Humanity seems unlikely to discontinue this very personal act of creativity simply because religious or cultural authorities decree it unnecessary. "The spiritual meaning of body mutilation has been lost at times due to cultural and religious changes, and yet people incessantly and



instinctively return to it as a means of expressing their deepest desires and fears. (Hewitt, 1997; Mascia-Lees; Frances, 1992)

Body adornment, be it make-up, jewellery, or mutilation the world over identifies individuals, ethnic groups, regions and countries with it. The following illustrations and accompanying captions are a few examples from different cultures around the world.

**Fig. 1** Indian woman wearing a Bindi (Hindu – India)

Bindis worn by women serves as a reminder of their wedding vows, because a bindi is worn by Hindu married women to symbolize their marriage. Myth is that it protects them from the *bad eye* of people. However, today the religious significance of the bindi is largely forgotten and it is worn as a fashion accessory. This traditional Hindu adornment is known by many names: Bindhi, Pottu, Tilakam, and Tika. It is worn on the forehead as shown in Fig. 1 (solarnavigator.net 2011)

In the North of Africa the Egyptians have been known for years to have crafted jewellery from various precious minerals such as gold. See Fig 2. The Egyptians created gold bracelets, pendants, necklaces, rings, armlets, earrings, head ornaments, pectoral ornaments and more. Jewellery was considered important enough that it was buried with the Pharaohs to join them in their journey to the afterlife. Pharaohs were even buried in



**Fig. 2** *Egyptian Gold Snake Armband*

gold leaf funerary masks, like the famous one found in King Tut's tomb. It was this abundance of riches that has made the Egyptian pyramids such a lure to tomb robbers. (Sebastian, 2008). Clothing which is also another form of adornment unifies and also distinguishes individuals and groups. A typical example of people identified by clothing is the Japanese. See Fig 3.

The kimono is the traditional clothing of Japan. Kimono styles have changed significantly from one period of Japan's history to another, and today there are many



**Fig. 3** *Japanese Woman in Kimono*

different types of kimono worn by men, women, and children. The cut, colour, fabric, and decorations of a kimono may vary according to the sex, age, and marital status of the wearer, the season of the year, and the occasion for which the kimono is worn. Adornment such as clothing often does not permanently alter the shape or form of the body as other adornments like jewellery do

as shown in Fig. 4. on the neck of a woman from Burma.

Burma, officially the Republic of the Union of Myanmar is a country in Southeast Asia. The country is bordered by the People's Republic of China on the northeast, Laos on the east, Thailand on the southeast, Bangladesh on the west, India on the northwest, and the Bay of Bengal to the southwest, with the Andaman Sea defining its southern periphery.

Known by their nickname, the 'Long Neck Tribe', women of the ethnic group according to research conducted by Ron Gluckman (2007) on Burma



**Fig. 4** *Burmese woman in brass neck rings.*  
(The Padaung of Karen, Burma)

and Thailand, have worn ornamental brass rings for centuries. Although the exact reasons have been lost in the myths of time, the end result is world famous. Like many ethnic groups in Africa, they endeavour to stretch their

necks, slowly, a ring at a time. Rings are snapped around the necks of girls beginning at the age of six. A few rings may be added

every year, up to a limit of 20. The record, according to one village woman, is 28 brass rings.

Gluckman (2007) observes that the women's necks are not actually stretched. Rather, the weight of the rings gradually crushes the women's collar bones, producing the illusion of long necks. At least, that's the official explanation. In person, the effect is sufficiently striking to overwhelm thoughts of any rational explanation. The necks seem eerily elongated. "The women look like giraffes" he says. The women only remove the rings on their wedding night. Then, a long and elaborate process of neck washing ensues. Otherwise, the rings must remain in place, because the women's muscles can no longer



support the neck alone. There are however many different accounts of why the Padaung practice this peculiar custom. Waddington (2002) adds that their own mythology explains that it is done to prevent tigers from biting them. Others have reported that it is done to make the women unattractive so they are less likely to be captured by slave traders. The most common explanation, though, is the opposite of this - that an extra-long neck is considered a sign of great beauty and wealth and that it will attract a better husband. An adulterous woman, though, is said to be punished by removal of the rings. In this case, since the neck muscles will have been severely weakened by years of not supporting the neck, a woman must spend the rest of her life lying down.

### **2.1.1 Body Adornment in Africa**

Evidence at archaeological sites in Africa which unearthed forms of body modification, including flesh permanently marked either by a knife or tattoo needle and elongated earlobes and necks have proven that the practice of body adornment has roots reaching back at least some 30,000 years (Mascia-Lees and Frances, 1992). In Africa, body decoration, jewellery and dress may offer clues to a person's age, ethnic group, region, social position, and even political opinions. African body art can be created on the body itself in the form of tattoos, scarification, body painting, or coiffure which change the wearer into an object shaped by colour, movement, textures, patterns and designs. Body art can also be created for wear on the body in the form of garments or jewellery.

Scarification, as a cultural activity, is widely performed across Africa. It is the practice of incising the skin with a sharp instrument, (such as a knife, glass, stone, or coconut shell) in such a way as to control the shape of the scar tissue on various parts of the

body.

Cicatrisation on the other hand is a special form of scarification, whereby a gash is made in the skin with a sharp instrument, then smeared with caustic plant juices which causes irritation of the skin and forms permanent raised blisters. Dark pigments such as ground charcoal or gunpowder are sometimes rubbed into the wound to provide emphasis. These cuts, when healed, form raised scars, known as keloids. These are usually seen on the face, torso, thigh, or upper arm. The most complicated cicatrisation was probably found in the Congo Basin and neighbouring regions, and among the Akan speakers of West Africa. (Coleman, 2002).

Scarification is a long and painful process, and a permanent modification of the body, transmitting complex messages about identity and social status. Permanent body markings emphasize fixed social, political and religious roles. Facial scarification in West Africa is used for identification of ethnic groups, families, individuals, but also to express personal beauty. Certain scars on the foreheads of men in the Igbo region of Nigeria, for example, indicate high social rank. In some cultures, scarification is believed to provide magical or protective benefits. It is also performed on girls to mark stages of the life process, such as puberty, marriage among others. They can assist in making them more attractive to men, as the scars are regarded as appealing to touch as well as to look at, but also as testimony that women will be able to withstand the pain of childbirth. The Tiv of Nigeria value women with raised scars as mates because they consider scarified women more sexually demanding and therefore, likely to bear more children. The Tiv claim the raised scars stay sensitive for many years and they produce erotic sensations in both men and women when touched or stroked. However, it should



be kept in mind that multiple; overlapping meanings tend to underlie different decorations in different societies. See Figs. 5 and 6.



Fig. 5 **Karo, Ethiopia**  
*Pregnant woman from the Karo tribal area with scarification, Omo Valley, southern Ethiopia.*

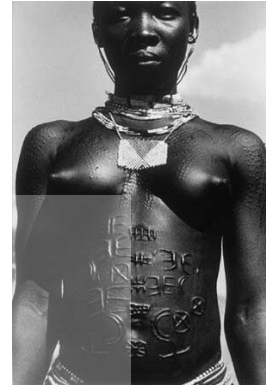


Fig. 6 **Nuba, Sudan**  
*Young Nuba woman displaying elaborate scarification depicting the passages of life. Alley, Sudan*

The art of scarification is however changing in Africa. In many communities, scarification patterns can now be seen only on the elderly. Younger members of ethnic groups in recent times may refuse these marks for several reasons, the main reasons being cosmetic and social. Ironically, people from both African and Western societies go under the knife in order to perfect their bodies. In the West, however, people prefer to hide their scars (Coleman, 2002).

Sometimes body art can have protective symbolism, created to help a person during dangerous life changes such as movement from childhood to adulthood. For centuries, the African body stimulated many Westerners' prejudices about Africans. The image of "naked savages" long poisoned the relationship between African and Western people and lead to many Africans abandoning their own distinct attire in favour of Western dress. Today, many Africans embrace a variety of traditional forms of body adornment,

creating a sumptuous visual display and turning each decorated person into a vibrant and unique work of art. However, as Western-style attire becomes more common in Africa, some traditional types of adornment and dress are fading away from everyday use especially in the cities. Many Africans still wear traditional clothing and decoration for special occasions or as a form of self-expression.

Hairstyles are also used in parts of Africa to express symbolic meaning as well as personal style. Common styling techniques include shaving, braiding, stringing beads on the hair, interweaving fibres with the hair, and shaping the hair with mud or clay. Some people use hairstyles to mark stages in life. Young men of the Maasai shave their heads when they become adult warriors. Then they let their hair grow long, spending hours styling each other's hair into elaborate arrangements of many twisted strands coated with red mud.

According to Scribner (2002), Africans since 4000 B.C. have been embellishing themselves with paint or pigment. Sudanese used *ocher*, a reddish or yellowish earthy iron oxide (Encarta, 2009) as cosmetic. Ancient Egyptians used cosmetics and enhanced their lips and cheeks with red colouring. In Egypt, both sexes of varying age groups wore eye paint, or *kohl*, on both their upper and lower eyelids. While being considered beautiful, *kohl* as noted helped protect the eyes from insects and the glare of the sun.

Body paint also functions as a sign of social status and ethnic background and as part of many African rituals. Turkana men in Kenya cake their hair with clay and red colouring to celebrate a successful hunt or the end of planting. In many parts of the African continent, decorating the body with white clay represents spirituality. Ceremonies

marking a new stage in life often involve body painting. Young Dan women from Ivory Coast, for example, paint themselves with bold geometric patterns during rituals that mark the passage from girlhood to womanhood.

As shown in **Fig. 7**, the Karo people of Ethiopia differentiate themselves from neighbouring tribes by excelling in body painting. They use ochre, chalk, charcoal and pulverized mineral rock to achieve a variety of colours which include orange, white,



black, yellow and red. Body artists use vibrant designs to accentuate fine facial features and enhance their graceful movements. (Bint Photobooks).

**Fig. 7 Karo - Ethiopia**

Other types of body decoration practiced in Africa are also permanent. In North Africa, some Bedouin and Berber ethnic groups mark their faces with tattoos. Berber tattoos often indicate membership in a particular group and are modelled after ancient Libyan script. Some East African peoples beautify themselves by extracting certain teeth or by filing or chipping their teeth into sharp points. Other groups pierce holes in their lips and earlobes and then gradually stretch them by inserting larger and larger plugs or plates as shown in **Figs 8** a Mursi woman wearing a lip plate and **Fig. 9** Young boy from Surma with earrings and beads around the neck. The rings are made with casing (the part of a cartridge of a bullet).



**Fig. 8 Mursi – Ethiopia**



**Fig. 9 Surma – Ethiopia**

### **2.1.2 Accessories**

Jewellery and other accessories express more about their wearers and enhance clothing. Various styles of brass, stone, bone, or iron bracelets and armlets may declare an African's success, gender, or religion. In some cases, much of a person's wealth is worn in the form of gold jewellery. Belts, caps, and jewellery may be decorated with beadwork in designs that represent a certain idea or message.

Accessories often indicate a person's authority. In some societies, only leaders or members of special groups may wear items made of precious materials, such as ivory or gold. The pharaohs who ruled ancient Egypt wore a type of beaded necklace reserved only for gods. In ancient Benin, the traditional costume of the king consisted of a coral-beaded crown and smock, and jewellery of ivory and coral. The red of the coral represented power, while the white of the ivory stood for spiritual purity. Among the Zulu of South Africa, the king wears a necklace of leopard claws, while lesser chiefs wear ornaments of bone carved in the shape of leopard claws. Nakamura, (2005),



unearths meanings behind necklaces or ear adornments worn by the Samburu of East Africa where a woman's necklace and earring may not simply be colourful and beautiful adornments but at the same time provide many kinds of information about the woman such as whether she is single or married; whether she has a lover, whether she has already gone through circumcision; whether she has experienced childbirth or miscarriage. From such minute detail as a small shell or a cattle hair tied to a woman's necklace, one can discern that she has had an experience of a breech birth or that a cow she is milking has not produced much milk recently.

Each ethnic group has its unique way of adorning the body so that within one country, variations of body adornment are evident. Often a combination of adornment is used in the everyday lives of Africans. A very common feature however is the wearing of beads as can be seen in Figs 5, 6, 7, 8 and 9. Beads worn on certain parts of the body may not be readily visible to onlookers, a good example being waist beads which are often worn by women.

It is relatively obvious that "traditional" body adornments are in actuality undergoing rapid change. In recent years the design of the adornments such as beads has become more flamboyant, with many more beads being used. At times, young people bring back new designs and materials from the cities and tourist resorts where they work away from home. Materials, sizes and colours of the adornments have therefore changed with time just as the tastes of the "traditional" Africans. Body adornments may in fact be one of the most contemporary phenomena. The following picture illustrations from Figs. 10 – 14 show some African ethnic groups displaying a combination of adornment but most importantly unique beads peculiar to them.



**Fig. 10 Surma – Ethiopia**  
*Young Surma woman South west Ethiopia wearing a combination of beads, armbands, bracelets, earring, scarification and a unique coiffure/hairstyle.*



**Fig. 11 Masai – Kenya**  
*Young Masai girl in multi-strand bead neck dress and headband.*  
**Masai – Kenya**



**Fig. 12 Shai – Ghana**  
*Elaborate headdress called Cheia*



**Fig. 13 Ashanti– Ghana.**  
*Young girl in kente cloth with beads and gold jewellery*



**Fig. 14 Igbo – Nigeria**  
*Igbo woman dressed up for her traditional marriage ceremony with an elaborate headgear and beads.*



## 2.2 The Significance of Beads Worldwide

What are beads? Beads are typically small usually round pieces of glass, wood, metal, or object pierced for stringing. The Encyclopaedia Americana (1980:393), talks of the English word bead as believed to be derived from the Medieval English word 'bede', meaning prayer. The name, according to the Encyclopaedia Americana Volume 3 (1970), was first transferred to strung objects used in prayer, such as the rosaries (prayer beads), and then to other kinds of strung objects. Beads for centuries have had many functions including serving as money for certain civilizations or empires.

Beads of many varieties have long been prized by man. They have been discovered in royal tombs of Ur, home of the patriarch Abraham, on Egyptian mummies of great antiquity and in the old graves of Greece and Italy. Most of these discoveries were grooved animal teeth and bones which often served as pendants.

Beads of all kinds are usually strung into necklaces, anklets, bracelets and waist bands or attached to clothing or furnishings. Strung beads are worn over, around, with or underneath everyday apparel. Beads of various types are generally grouped into the following; Glass beads, Plastic beads, Seed beads, Metal beads, Organic Materials (beads), Ceramic beads, Semi-Precious beads (Withers & Burnham, 1997).

Dubin (1987) asserts that Westerners perceive beads as mere adornment. In fact she states further, they tend to limit themselves by simply draping them around their necks. Yet, through the centuries, beads have functioned as more than jewellery. They are kaleidoscopic, combined and recombined in an astonishingly wide range of materials; they express social circumstances, political history, and religious beliefs. Besides

personal adornment, beadwork is used in West Africa in altar mantles, garments for royal statues, and coverings for kingly stools. Beads are worn to communicate status almost everywhere and were even used in North America to cement political alliances.

Beads have frequently been enlisted as symbolic repositions of sacred knowledge, been deemed to have curative powers, served as the fee for passage to the afterlife and used as prompters to insure the proper conduct of ritual and prayer. Beads have been the medium of exchange in barter and the standard units of value in market systems. From the 17<sup>th</sup> to 19<sup>th</sup> century, Europeans exchanged glass beads for beaver pelts in North America, for spices in Indonesia, and for gold, ivory, and slaves in Africa. Beads reflect the culture of which they are a part in that they give insight into the social, political, economic and religious lives of the people who have made and worn them. (Dubin, 1987) Figs. 15 – 17 show a few beads from across the globe.

In ancient times, as it is today, Afghanistan was the source of the world's most beautiful lapis lazuli. But other stones including carnelian, crystal, serpentine, jaspers and various quartz hard stones were also cut and polished in Afghanistan. Ongoing warfare has severely impacted everyone in Afghanistan, harming among other things, all parts of the bead industry from mining to bead making. Today, many traditional Afghan beads that reach western markets are produced by refugees in



**Fig. 15** An array of ancient stone beads from Afghanistan, primarily hard stones.

Pakistan. Among the most popular are replicas of ancient stone beads from the region in semi-matte carnelian, lapis, turquoise, and a green serpentine

we know as olive jade.



**Fig. 16 Aquamarine beads.**  
*High-quality aquamarine comes mostly from Brazil and Pakistan.*

The name aquamarine, derived from the Latin term for “water of the sea,” aptly describes the stone’s beautiful blue-green colour. Natural high-quality aquamarine comes mostly from Brazil and Pakistan. Lower-quality beryl is often heat-treated to produce a blue tone, and

it is then sold as aquamarine. Throughout history, sailors have carried aquamarine to protect against drowning and other dangers of the sea. In healing, aquamarine soothes feelings of grief and loneliness. It also cools infections and reduces inflammation. Furthermore, aquamarine is used to break old patterns and put forth a new and improved self. Aquamarine is the birthstone for March.



**Fig. 17 Bali beads** *Silver working is an ancient tradition on the fabled island of Bali, Indonesia*

Silver working is an ancient tradition on the fabled island of Bali, Indonesia. There, metal smiths trace the origin of their craft to the gods and to Bali’s fiery volcanoes. Over countless generations, families of artisans have passed down and perfected techniques of granulation and filigree to make exquisite beads and ornaments, not only of silver but also of vermeil and gold.

For granulation, Balinese bead makers heat short snippets of fine hand-drawn silver wire over a bed of charcoal to form tiny balls of various sizes. Then, they create elaborate patterns by positioning these granules, one by one, on a silver bead and

bonding them to the surface almost imperceptibly by using only flux and bean paste, instead of solder. Filigree work calls for equal skill and artistry, as Balinese craftspeople deftly manipulate straight or twisted silver wire to construct intricate beads as well as to decorate.

### 2.3 African Beads

The origins of African beads will probably always remain speculative, given their fragility, portability, and popularity. Beads have been trade items since early times. At present the earliest known African beads, found in Libya and Sudan, were made from ostrich shells and date to circa 10,000 BCE (Dubin, 1987). In eastern Africa, for example, seashells, cowries, and glass beads were found at the earliest Iron Age sites in Zimbabwe (300-400 CE) and a particular pattern of glass bead by the end of the first millennium CE.

Coles & Budwig (1997) assert that the entire continent of Africa is covered in beads and that you can find them anywhere, abandoned and forgotten, buried in a cemetery, in a riverbed, or on the seashore. Africa for centuries has been the destination of millions and millions of beads carried here as ballast in ships, as gifts or as currency. Beads were eagerly sought by Africans for decoration and as a sign of their wealth and status. Different cultures favoured different styles. Some traded them, some revered them, and some made their own.

Beads have played important roles as currency and as artistic medium in the personal lives of Africans and in the court life of African kingdoms. They have close bond with royalty among Africans which is made evident in the accumulated collections of



valuable beads by many African rulers. A truly distinguishing mark which separates rulers from the ordinary man can be seen not only in the ownership of large quantities of



**Fig. 18** Yoruba Beaded Crown

beads, variety of exquisite beaded clothing and regalia but also in the power rulers wield in determining the distribution and use of these beads (Geary, 1983 & Nicolls, 2000). Among the most fascinating beaded objects from Africa are the crowns of Yoruba kings in Nigeria which they wear with veils on state occasions and public functions as shown in Fig. 18.

According to Thompson (1970), the veil beaded strands which shroud the face of the king are symbolic. These signify the emblems of the gods and it is a prototypical sign of kingship. Other features including faces on the crown often represent ancestors of the lineage while the gathering of birds alludes to the spirits' world and the kings' ability to mediate between the realms of spirits and human beings.

Rulers in Cameroon like Yoruba also possess lavishly beaded works of art which vary from beaded sculpture to clothing, adornment and regalia. (Harter, 1986; Northern, 1975). Evidence of beaded sculpture dating to the beginning of the nineteenth century is common among the Bamum of Cameroon (Geary, 1983).

Nobles do not sit on ordinary stools. When an



**Fig. 19** Cameroon, Bamoum. Given by King Njoya to a German officer, c.1905. Wood, cowries, beads and leaves of hammered copper. 57 cm. Musee Barbier-Mueller, Geneva

appropriate stool is not available, they prefer to stand. For this reason, stools are sometimes carried from place to place. See Fig 19. Beaded stool from Cameroon.

Many very different cultures have evolved across the continent and links have been forged between many nomads at ceremonies and fairs. As a result, their traditional jewellery and adornments absorbed numerous decorative influences from their near neighbours. Body adornment and dress have also been affected by two of Africa's main faiths; Christianity and Islam, and religious beliefs are particularly reflected in jewellery design (Coles & Budwig, 1997).

Beads can be found from several countries on the continent of Africa. These beads can generally be grouped under four categories, namely; Trade beads, Organic Beads, Metal, and Other beads. Some of these beads are briefly reviewed in the ensuing paragraphs.

### 2.3.1 Trade Beads

Trade beads were used as mediums of exchange for such commodities as ivory, gold, copper and even slaves. Samples of the trade beads are as follows:

- a) **Chevron** beads are found in many countries on the continent including Ghana. The Chevron is comprised of multiple layers of glass that have been built around a pole and moulded. They are traditionally composed of red, blue, and white although modern chevrons can be found in any colour. A Chevron is valued by its number of layers, and how finely ground the pattern is. The number of layers determined the number of slaves one could purchase in the Gold Coast era. The Chevrons shown in Fig. 20 could have



purchased six slaves. These beads on this graduated strand according to *Beadazzled* (2010) were made in the mid- to- late- 1800s in Venice.



Fig. 20 Chevron Bead



Fig. 21 Watermelon-A variation of the Chevron

- b) **Vaseline** bead derives its name from its colour. See Fig. 22. They were made in Bohemia circa 1830-1900 by skilled Czech bead makers. They were first formed in a hand-held mould and then faceted by hand. These beads were then shipped to Africa to be traded for equivalent commodities.



Fig. 22 Vaseline Bead

- c) ***Mosaic or Millefiori*** bead originate from Venice, Italy.

This bead is particularly identified as a classic African trade bead. The bead owes its name to the technique of glass bead making used in its production which is called mosaic or millefiori meaning 'a thousand flowers'.

Wound beads are decorated with slices of multilayered drawn canes. Strands are matched with a consistent pattern, which is a highly valued attribute of this bead. Production of the Mosaic bead dates back into the early 1800s. (See Fig 23)



**Fig 23.** *Mosaic / Millefiori bead*

- d) ***Padre Turquoise*** beads derive their name from the Spanish word for "father," the priests who founded the Spanish Missions in California. Turquoise blue "padres" were first made in China in the 17th and 18th centuries, carried across the Pacific to the Spanish colonies in the Americas and from there on to Europe and Africa. (See Fig 24)



**Fig 24.** *Padre Turquoise*

Other African trade beads include the African Christmas bead from Venice, White Heart from Italy, Wedding beads from Bohemia, Annular or Dogon bead from Germany, Cherry Red bead and Russian, Blue bead from Bohemia. These beads have been absorbed into the everyday lives of Africans and have been given local names. One will thus not find many of these beads by the names written in this thesis but rather by the local name of each community in which the bead can be found. (See Figs 25, 26, 27, 28, 29 and 30)



**Fig. 25** *African Christmas bead*



**Fig. 26** *White Heart bead*



**Fig. 27** *Wedding bead*



**Fig. 28** *Annular or Dogon*



**Fig. 29** *Cherry Red*



**Fig. 30** *Russian Blue*

### 2.3.2 Organic Beads

Organic beads are crafted from natural objects with simple drilling to create holes for stringing. Some are further decorated or shaped to enhance appearance and create variety. Samples are as follows:

- a) ***Kenyan Batik Bone:*** These hand-carved cow bone beads come from Kenya in east Africa. To decorate the surface, artisans create the pattern using a "batik" process. This involves painting a pattern on the surface of a plain bead with a wax-like substance. When the beads are subsequently immersed in dye, the pigment darkens the bare surfaces and leaves the wax-coated areas a natural bone colour. (See Fig. 31)





**Fig. 31** *Kenyan Batik Bone*

- b) **Brown Bone bead:** These hand-carved and polished African cow bone beads from Kenya range from light and dark brown depending on the saturation of the pigment used to dye them. These beads in Fig. 32 are versatile, and can be paired with everything from recycled glass to gemstone.



**Fig. 32** *Brown Bone bead*

- c) **White Conus Shell:** These African beads, carved from the tip of the conus shell, are a beloved adornment of the Mauritanian women. Their Guedra dancers embellish their hair and clothing with these shell discs called "al bot min teffou", a tradition that has lasted for over a hundred years.



**Fig. 33** *White Conus Shell*

Each bead is painstakingly carved and drilled by hand. (Fig. 33)

Other Organic beads from Africa include Kenyan Ostrich Eggshell Discs, Snake Vertebrae, Yemini Black Horn and the Madagascan Cowries Shell. (Figs. 34, 35 and 36)



**Fig. 34** *Ostrich Eggshell Discs*



**Fig. 35** *Snake Vertebrae*



**Fig. 36** *Yemini Black Horn*

### 2.3.3 Metal Beads

- a) **Lost Wax Brass:** These brass beads are painstakingly crafted in Ghana using the ancient lost wax casting method. Unlike mass produced castings, which are all identical, lost wax cast beads are each unique. Extensive grinding and polishing after the casting process make these beads smooth, shiny, and surprisingly light for their size. (Fig 37)



**Fig. 37** *Lost Wax Brass*



- b) ***African Brass/ Copper Bicone***: A classic shape, originally made only in brass by the Kirdi people of Cameroon. Today these beads are also available in white metal and sometimes copper. (Figs 38 and 39)



**Fig. 38** *African Brass Bicone*

**Fig. 39** *African Copper Bicone*

#### 2.3.4 Other Beads

- a) ***Mali Clay Tubes***: Some people believe these tiny clay tubes must be ancient. Others think they must be new, but their charming irregularity in shape, size, and colour makes them look wonderfully old. People who know clay mention that these beads are "hard fired" making them sturdier than they look. (Fig. 40)



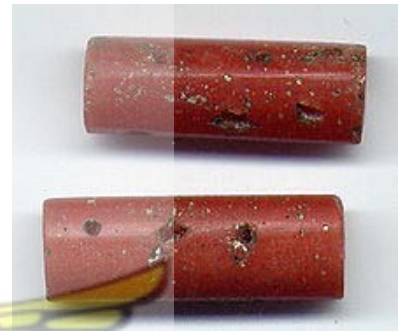
**Fig. 40** *Mali Clay Tubes*

- b) **Clay Spindle Whorl:** Shaped like traditional spindle whorls for spinning cotton thread or fine wool yarn, these clay beads come from Mali in West Africa. The two sides of the bicone are often not symmetrical, just like the real spindle whorls. Assorted geometric designs decorate these striking beads. Firing gives the clay a dark gray matte finish. (Fig 41)



**Fig. 41** *Clay Spindle Whorl*

- c) **Recycled Glass Bead:** Another West African people known to produce powder glass beads include the Yoruba from Nigeria. Beads from their production differ technically from typical Ghanaian powder glass beads in that they are not made in moulds and in the wet-core technique. Finely crushed glass is moistened with water and shaped by hand. The perforations are made before the beads are fired, using a pointed tool. So-called **Ateyun beads** (Fig 42) were made in different shapes but always in red, to imitate real Mediterranean coral. Genuine coral was rare, but very much sought after and highly valued by the Yoruba people. Yoruba bead makers made their own imitations at more affordable prices. (Barbot, 1746).



**Fig. 42** *Ateyun beads*

Apart from red beads imitating coral, blue beads were also highly valued. **Keta awuazi beads**, (Fig. 43) originating from Nigeria or possibly Togo, were made in horizontal moulds and mould marks are often evident along their



**Fig. 43** *Keta Awuazi beads*

sides. Keta awuazi beads are cylindrical in shape. Manufacture ceased during the 1940s. Krobo bead makers produced similar blue powder glass beads, using glass derived from old cream jars to achieve the blue coloration. (Barbot, 1746)

Mauritanian Kiffa beads (Fig. 44) are also manufactured in the wet core technique. Glass which is finely crushed to a powder is mixed with a binder such as saliva or gum arabic diluted in water. Decorations are made from the



**Fig. 44** *Mauritanian Kiffa beads*

glass slurry i.e. crushed glass mixed with a binder, and applied with a pointed tool, usually a steel needle. The beads are formed by hand and not placed in moulds. The firing takes place in small containers, often sardine cans, in open fires. (Barbot, 1746).

- d) **Aggrey Beads:** The identification of the famed Aggrey beads of Africa has been a subject of much heated debate and has not yet been settled by a comprehensive study, although several manuscripts written by American bead researchers exist. Yanagida (2009), a Japanese journalist, has published a small paper showing some possible candidates for the aggrey, or akori beads and Busch has published a plausible identity for these elusive beads. Other names for possible aggrey beads are cori or segi, but the distinguishing characteristic is the display of dichroism, evident when these drawn beads are viewed under both reflected- and trans-illumination. Many have a corded surface. Those shown here are monochrome blue glass under reflected light and are somewhat different from those of essentially the same colour but possessing inlaid red stripes, which some regard as a good candidate for the real aggrey bead. (Beadazzled, 2009). (Fig. 45)





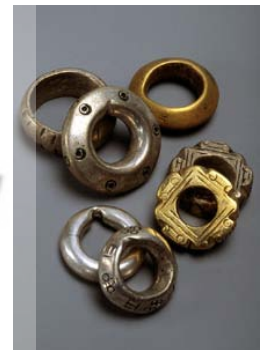
**Fig. 45** Shown are an array of dichroic, corded beads from Nigeria and their Czech or Venetian imitations on the left; the longest are 1.5 cm. (Liu, 1995)

Other African beads worth mentioning are; Moroccan Amber, Botswana Agate, Ethiopian Gold and Silver, Kenyan ‘Kazuri’ Glazed Ceramic, South African Fimo, , Ethiopian Copper and Bronze with Evil Eye Circles, Egyptian Glazed Ceramics, Moroccan Enamel Silver, Mauritanian Ebony and Silver Inlay, Nigerian Ceramic, Congolese Malachite. (Figs 46, 47, 48, 49 and 50)



**Fig. 46** Amber Beads from Mali/Morocco

**Fig. 47** Botswana Agate Beads



**Fig.48** Ethiopian Gold and Silver



**Fig. 49** South African Fimo Beads



**Fig. 50** Kenyan 'Kazuri' Glazed Ceramic Beads

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## 2.4 Ghanaian Beads

Ghanaian beads have been speculated to have come from the Middle-East, over the trans-Saharan trade route, from other West African countries, Europe or from Ghana itself. This is backed by proof from archaeological sites in Ghana like Daboya, Banda, Begho, Elmina and Shai. Excavations in these areas from 1970s to 1990 have revealed treasures of buried beads some dating back into A.D. 700-1800S. (Wilson, 2003)

At Daboya, northern Ghana, a collection of sixty three imported glass beads were retrieved. In two of Shai's villages, excavators retrieved glass beads, bauxite beads, and European drawn glass beads such as the millefiori (Wilson, 2003). Other personal finds by archaeologists like Crossland have revealed beads from lineages and cultures of long ago. These beads also included pieces from the trans- Saharan trade.

What then are Ghanaian beads? Some who defined it as beads made by Ghanaians are quickly changing their positions on this issue as evidence have shown that a number of *Ghanaian* beads were actually not made in Ghana. Djaba (2011), a native of Krobo who has been into bead production for years defines *Ghanaian beads* as beads whose design,



colours, symbols and name reflect the idea of being Ghanaian. Material on a number of Ghanaian beads is reviewed in the ensuing paragraphs.

- a) ***Lost Wax Brass & Gold Beads:*** These brass beads are painstakingly crafted in Ghana using the ancient lost wax casting method. Unlike mass produced castings, which are all identical, lost wax cast beads are each unique, guaranteeing that the designs will also be true originals. Extensive grinding and polishing after the casting process make these beads smooth, shiny, and surprisingly light for their size. The Ashanti had perfected the lost wax method of casting in gold by the 17th century (Barbot, 1746). This process involves rolling bee's wax into fine threads, which are then coiled and combined to build the detailed shape of bead or pendant. Soft wet clay was used to carefully encase the wax. A few openings (spruces) were left in the mould. When it was heated, the wax ran out of the mould through these holes. Later, molten gold was poured into the mould and assumed the shape left by the lost wax. After it cooled, the mould was broken, releasing the golden bead. Unlike other forms of casting, this method insures that every bead is a unique original because once the mould used for it is broken open it cannot be reused. Today, the Ashanti of Ghana and Baoulé of Cote d'Ivoire still make similar lost-wax cast beads from brass and bronze. Sometimes the beads are gold plated to mimic the original solid gold ones, now found only in museums and in the collections of Ashanti royalty (Beadazzled 2009). (Fig. 51)



**Fig. 51** *Ashanti Lost Wax Brass & Gold Beads*

- b) ***Bauxite/ De-Bauxite Bead:*** (See Fig 52) Bauxite is a soft stone, the source of aluminium, which is mined in Ghana. It is carved into beads of various tubular shapes and sizes, the colours range from almost pinkish brown for new beads, to rich dark browns that result from extended handling and wear. For generations, West Africans have mined bauxite to make beads (Dubin, 1987), this the Krobo people of Ghana call ‘abo’. Formed from leached and weathered volcanic soils, bauxite is a claylike aggregate composed primarily of aluminium oxides. The presence of iron oxides gives it a reddish coloration. Krobo villagers shape it mainly into cylinders of varying length and diameter, which they perforate with a bow-drill. Ranging from rosy beige to rusty brown, bauxite beads are opaque and, when new, may appear dull or dusty. But with age, wear and contact with oils, they darken and acquire a warm lustre. When damp, they smell of fresh earth.



**Fig. 52** *Bauxite/ De-Bauxite Bead*

c) **Recycled Glass Bead:** The earliest **powder glass beads** on record were discovered during archaeological excavations at Mapungubwe, in present-day Zimbabwe, and dated to 970-1000 CE. In our time, the main area of powder glass bead manufacture is West Africa, most importantly, Ghana. The origins of bead-making in Ghana are unknown, but the great majority of powder glass beads produced today is made by Krobo and Ashanti craftsmen and women. Krobo bead-making has been documented to date from as early as the 1920s but despite limited archaeological evidence, it is believed that Ghanaian powder glass bead-making dates further back. Bead-making in Ghana was first documented by John Barbot in 1746. Beads still play important roles in Krobo society, be it in rituals of birth, coming of age, marriage, or death.

Powder glass beads are made from finely ground glass, the main source being broken and unusable bottles and a great variety of other scrap glasses. Special glasses such as old cobalt medicine bottles, cold cream jars, and many other types of glasses from plates, ashtrays, window panes - to name only a few - are occasionally bought new, just for the purpose (Beadazzled 2009). Krobo glass beads are technically not always 'powder' glass beads, as beads are sometimes made from broken pieces of bottles or old broken beads (Djaba, personal communication 2011). The heart of the bead factory is the kiln that is built from clay, earth and sometimes old car parts. The size of a factory is denoted by the number of kilns and master craftsmen (Wilson, 2003).

- d) **Akoso bead:** Older Ghanaian dry core powder glass beads, dating from the 1950s, are the **Akoso beads**, which were also manufactured by the Krobo. The most common colour of Akoso beads is yellow. (Fig. 53) There are also green, and rarely blue or black specimens.



**Fig. 53 Akoso bead**

The glass surface is often worn away at the ends and around the beads' equator, exposing a grey core.

The most prevalent decorations, preformed from strips of hot glass, were applied in patterns of cross-crossed loops, longitudinal stripes and circles. Glass from crushed Venetian beads was used for making the glass powder, and the decorative patterns were made of glass derived from Venetian beads, or from small whole Venetian beads such as so-called green heart and white-heart beads (Barbot, 1746).

- e) **Meteyi beads:** These were made by the Ashanti people of Ghana (Fig 54). Longitudinal seams that can often be observed on these beads give evidence that they were made in horizontal moulds. Meteyi beads are often ellipsoid in cross section and they have a rough surface on the side which touched the bottom of the mould



**Fig. 54 Meteyi beads**

during firing. They can be opaque yellow, and more rarely, green, blue or white, with stripe decorations in combinations of blue, yellow, white or red. Manufacture ceased during the 1940s (Barbot, 1746). It is not uncommon to find similar designs carrying different names and even used differently among various cultures.



### 2.4.1 Krobo Beads

Krobo powder glass beads are made in vertical moulds fashioned out of special locally dug clay. Most moulds have a number of depressions, designed to hold one bead each, and each of these depressions, in turn, has a small central depression to hold the stem of a cassava leaf. The mould is filled with finely ground glass that can be built up in layers in order to form sequences and patterns of different shapes and colours. The technique could be described as being somewhat similar to creating a sand "painting" or to filling a bottle with different-coloured sands and is called the "vertical-mould dry powder glass technique". When cassava leaf stems are used, these will burn away during firing and leave the bead perforation. Certain powder glass bead variants, however, receive their perforations after firing, by piercing the still hot and pliable glass with a hand-made, pointed metal tool. Firing takes place in clay kilns until the glass fuses (Barbot, 1746; Djaba, 2011).

Krobo beads according to Djaba (2011), can be identified under five categories or characteristics. These categories simply represent the variation in techniques involved in producing each individual group of beads. These beads with their names are illustrated below.

- a) ***Recycled Antique Beads:*** Recycled Antique beads are made from old broken glass beads. Old broken beads bought from old women in the villages as well as broken pieces from the production site are slightly crushed and put into moulds and fired. When the pieces melt in the kiln, they form a single bead with each original piece still showing off



its colour. This produces a mosaic of colours on each single bead as shown in Fig. 55.

(Everlove, 2011; Djaba, 2011)

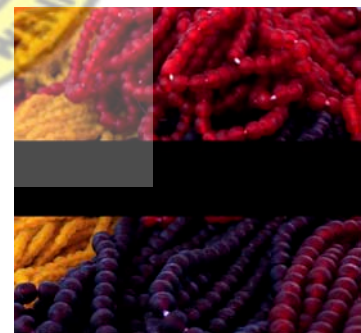


**Fig. 55** *Recycled Antique Beads*

- b) **Recycled Transparent Beads:** This bead reflects the exact colour of the bottle used which is broken and washed. The bead maker decides on which colour to produce at any given time. Availability of certain colours of bottles makes it common therefore to see more of a particular colour in bead markets as compared to others. The *Coca-Cola and Beer* bottles which are most commonly used produce grey and green looking beads respectively. Colours such as red, orange and some blues are not however easy to come by as very few bottles suitable for producing beads come in these colours. (Djaba, 2011).



**Fig. 56** *Recycled Transparent Beads*



**Fig. 57** *Recycled Transparent Beads*

High demand for transparent glass beads in particular colours which are not obtainable from bottles has created a new trend of crushing and firing single-coloured seed beads from Bohemia, Czech Republic in moulds originally

meant for crushed glass. The result of this is almost unnoticeable by the untrained eye. (A Malian trader, 2011). Such colours as shown in Fig 57 are often arrived at through this means.

- c) ***Recycled Glass Powder Beads.*** Bottles used for this are crushed with a metal mortar and pestle to get very fine powder which is then mixed with ceramic pigment and fired at 1000 degrees Celsius without losing its colour. The difference between this bead and the transparent glass bead lies in the use of pigment which determines the colour of the finished bead and makes it opaque. Another difference lies in the treatment of the glass used. As the name suggests, glass for this technique is crushed or pounded into powder whereas glass for the transparent glass bead is merely broken into pieces. The transparent glass bead thus takes the colour of the bottle used while glass powder beads take the colour of pigment or ceramic dye used. (See Fig. 58)



**Fig. 58** *Recycled Glass Powder Beads*

- d) ***Glazed or Painted Beads:*** The bead is first made, as in the recycled glass powder bead. It is then designed or painted using pigment mixed with fine glass powder and re-fired. Glazed beads can be opaque or transparent depending on the technique used in producing the beads prior to painting. (See Fig. 59)

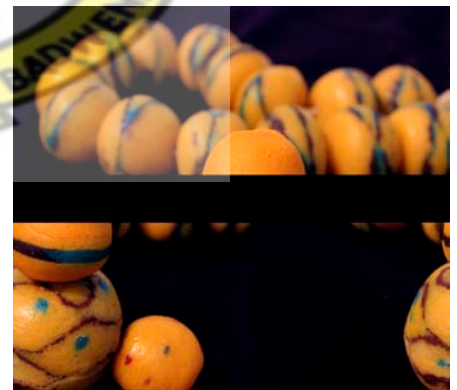


**Fig. 59** *Glazed or Painted Beads.*

e) ***Bodom Beads:*** This bead is typically made for and often used by chiefs and queen mothers. They are recognised as very large beads with a smooth, thin outer layer of ochre yellow or lemon yellow glass covering a dark glass core made by powder glass techniques. At his workshop, Djaba, demonstrated how this bead is painstakingly made. Cruciform and designs of eyes are very common. It is assumed that this was influenced by the Christian crucifix which is surmised to have been brought to Ghana through the trans-Saharan trade (Liu, Ahn, & Dudley, 1995).



Often found as the central bead of a necklace, the *bodom* or *abodom* is interpreted by some locals as meaning “barking” as in that of a dog. This they say implies that the bead commands attention and acknowledgement. It is not uncommon to find certain ethnic groups calling this bead *akoso*.



**Fig. 60** *Bodom Beads*

Ongoing debates among scholars and natives to arrive at the name and interpretation of



this very bead have only gone to confirm that many beads across different cultures have different names and symbolism (Fig. 60) (Ahn, 1995).

Different beads have different names and meanings. *Powa* means “I am challenging you,” while *Koli* declares “You are not better than I,” and *Odonor* speaks up with, “You are envious because I have and you do not.” *Omitiomete*, being more modest, simply says, “The results of my labour.”

While many beads are just for everyday use, there are those that become the property of families and are preserved for generations. Such family beads are highly valued and, often, somewhat revered. They are never sold, and are displayed at ceremonies like the dipo rites of passage for Krobo girls, festivals and funerals in remembrance of dead family members and, sometimes, just to show the family’s wealth. These beads are prominently used in connection with tradition.

In recent times however, beads in the Ghanaian society are used as fashion accessories by both men and women. It is, however, not out of place to see the contemporary Ghanaian man wearing beads on his wrist or around the neck to compliment an outfit, or add an air of importance based on the association of beads with royalty. Beads are thus not merely worn to grab the attention of the opposite sex but also for an individual’s enjoyment. (Acquah, A.C 2004).



## 2.5 Publication Design as a Mass Communication Tool for Advocacy.

The aim of this project is to employ publication design in publicising and fostering the use and appreciation of Ghanaian local beads. It is imperative then to understand the term Publication Design and the context in which it will be used in this review.

Publication Design is concerned with; the publishing of something, especially printed material. Lakshmi (2007) defines it as the comprehensive guide to all forms of printed publication, aimed at a wide audience, covering consumer, corporate and trade; it explores everything from transport and display to issues of sustainability and advances in technology.

The designer's role, Lakshmi (2007) expounds, is to manage the design process in an informed way by fully understanding the publication's goal and how it can be achieved using the principles and elements of design. There are many different categories and types of publication, all aimed at different audiences, from consumer to corporate to trade. Magazines, newspapers, and books are, perhaps, the most obvious contenders, but the world of publications does not end there. It also incorporates annual reports, product catalogues, newsletters, journals, and everything in between (Pavlik & McIntosh, 2004).

Publications are conceived and developed for a number of reasons. The aim of most publications can be broken into four categories namely to inform, persuade, sell or entertain.

Textbooks, instruction manuals, newspapers, encyclopaedias, dictionaries, and directories that educate or inform can be grouped under the first category. The main aim of this category is dissemination of knowledge from basic to complex. Cost of such

publications varies from expensive to nothing. A number of them come with other purchased items in the case of instruction manuals, newspapers on their part are not very expensive whereas dictionaries or encyclopaedias may be expensive.

Publications that persuade, try to convince the reader to make a decision or act in a deliberate way. These include campaign literature, travel brochures, and other promotional literature that persuades its audience to buy or invest in a product or service. Imagery and text used in such publications is flattering and well thought out. Jargons that identify the target to the product or service are often used to generate the right response. They are usually colourful and their sizes are designed to allow for easy distribution and carriage.

Publications with the goal to sell differ from persuasive publications in that they serve as a medium. Simply put they allow the reader to see merchandise, make informed choices, and then follow through with a purchase. Catalogues are a good example. A catalogue represents a collection of products grouped into categories. The categories in a catalogue can have sub-categories, and products may appear in multiple categories. You can define a product with variations, for example, the same shirt can have different colours. These are called *product variants*.

Depending on the purpose of a catalogue, they may be published, to the tune of many thousands of new catalogues per year, by print houses. Catalogues for auction sales, for example, attribute prime importance to the numbering of lots and estimated going prices of each item, so that readers know which lots to bid on and approximately how much money they will have to spend. Speaking of spending, these are not sales fliers. They are

no less expensive to publish than other types of art catalogues, and so must be purchased. Auction catalogues can be works of art themselves, for great care is taken to illustrate the lots with high quality images. Additionally, these catalogues are treasure troves of information for researchers. Each lot is typically accompanied by pertinent details such as media, dimensions, artist, year of creation, venues in which it has been displayed, bibliographic citations and *provenance* or record of ownership. Other categories of catalogues also make good use of imagery to sell ideas, services and products to potential and existing customers.

The last category's aim is to entertain its audience. These include novels, comic books, picture books, or any other publication that exists solely for entertaining the reader. Although some publications have just one goal, many publications have more than one goal. For instance, magazines contain useful information, provide some entertainment value, and include ads that attempt to persuade the reader to buy. Identifying the primary goal of a publication is the first step in conceiving an effective design approach.

Just as important as the type of publication being created is its target audience. Whereas trade magazines are aimed at specific, niche audiences and designed accordingly, consumer magazines have a much wider appeal, which is reflected in their more user-friendly, inclusive design. The venue of the publication, which refers to the place where a publication will be seen and read, is another important factor to consider. Both aspects influence a publication's design and format (Baran, 2007).

As stated by Treece & Kleen (1998), successful communicators are much more than skilled technicians; they must have understanding of the process of communication and

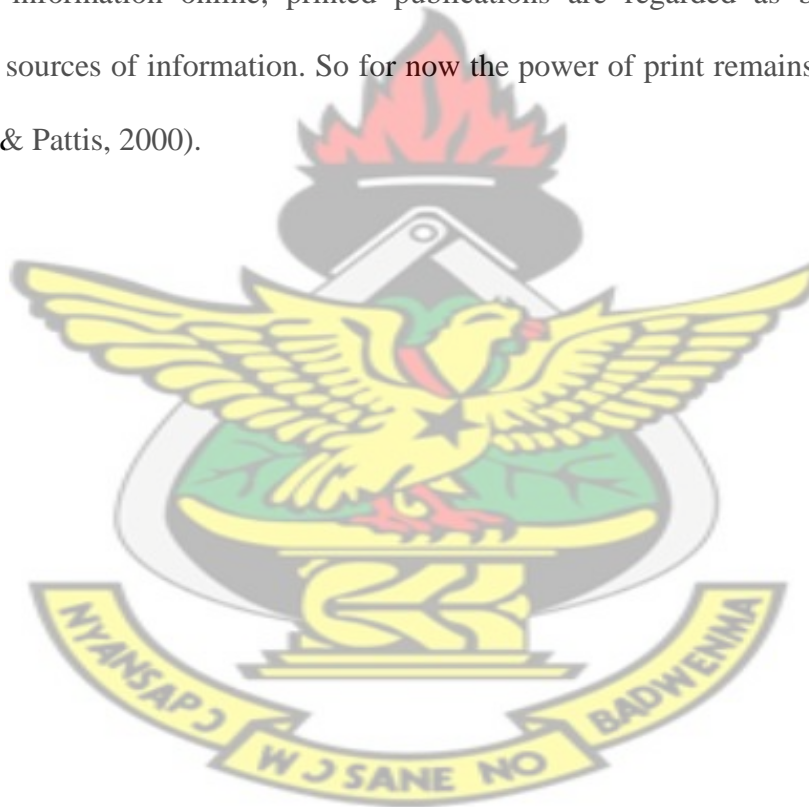
of the effect of varying perceptions and emotions upon the reception of meaning. This helps to appreciate the level of consideration that must be given to messages between people from varying cultures, whether these people are from different countries or from different subcultures in the same country.

Communication in itself, according to Harold Lasswell (1948), can simply be defined as the transmission of a message from a source to a receiver so that it answers such questions as *Who? Says What? Through which Channel? To Whom? With what Effect?* Baran (2007), however pokes a hole in this definition, arguing that communication of this sort will not provide results as to whether the receiver assimilates the information sent due to such barriers as language, literacy or content of message. He adds that response or feedback to the message sent, forms part of the idea of communication. Communication for his part is a “reciprocal and ongoing process with all involved parties more or less engaged in creating shared meaning”. He concludes by defining communication as the process of creating shared meaning; a definition supported by Wilbur Schramm, 1954 in the book *The Process and Effects of Mass Communication*. (Pavlik & McIntosh, 2004)

A publication must thus communicate very well to its target in order to be considered successful. Identifying the target aids communicators to use the right language, both in text and illustrations to reach the minds of its market, convincing them of their need of a particular product. The resulting action of increase or decrease in purchase then gives the needed feedback, as to what can be done to better position the product.



Presently, we are surrounded by more publications than ever before although many thought the digital age would push print to the background. However, if anything, the print medium has become even stronger as a result of the digital revolution. In-as-much as online publications may be cheaper, faster, and easier to produce, there is no way that staring at a screen can compare with the touch and feel of a book or magazine. On an experiential level, there is simply no competition. In addition, printed publications have an authenticity to them that surpasses their digital counterparts as anyone it seems can publish information online, printed publications are regarded as being much more reliable sources of information. So for now the power of print remains as strong as ever (Carter & Pattis, 2000).



## CHAPTER THREE

### METHODOLOGY

#### 3.1 Introduction

Having known the objectives, which defined what the research seeks to achieve, and reviewed literature, which provided the conceptual background for the research, explaining the methodology for the study becomes apparent. This chapter therefore discusses the various processes through which data for the study was obtained. Among the issues discussed in this chapter are research design, unit of analysis, sampling approach, data collection techniques, analysis and presentation of data. To start with, the researcher explained how the study was approached.

#### 3.2 Research Approach

Descriptive and exploratory researches were the principal research approaches that guided the researcher. Explaining what descriptive research entails, Leedy & Ormrod (2005), said descriptive research involves acquiring information about one or more groups of people through questions and tabulation of answers. This may include their characteristics, opinions, attitudes, or previous experiences. The ultimate goal is to learn about a large population by surveying a sample of that population. The conclusions drawn from one transitory collection of data may extrapolate about the state of affairs over a longer time period. Descriptive research thus answers the questions “how?” and “who?”. On the other hand, exploratory research answers the question “what”. It promotes creativity, open mindedness, and flexibility; adopts an investigative stance and explores all sources of information.

Owing to the features mentioned in the previous page, these two research approaches were employed to guide the study. Using the exploratory approach, the researcher included in the interview guide and questionnaire, questions (i.e. research questions) like: *what* are the main classifications and characteristics of Ghanaian beads? *What* improvements have evolved in the bead making and bead stringing industry over the years? Guided by the descriptive approach, the researcher asked respondents questions like: *How* has innovation and improvement in bead stringing influenced the usage of Ghanaian beads? *Who* are principal consumers of beads? *What* is their knowledge about Ghanaian beads? *How* can Ghanaian beads be amplified to the general public? Having explained how the research was approached, the researcher identified respondents who provided answers to the questions prepared. These respondents constituted the unit of analysis.

### **3.3 Unit of Analysis**

A unit of analysis refers to the type of unit or element the researcher used when measuring. In this study the units of analysis were bead-makers, bead-sellers, bead jewellers, bead collectors and bead users, specifically women. These units of analysis played immerse roles by providing data needed by the researcher for the study. For instance, a set of data needed to categorise beads as Ghanaian and their characteristics were gathered from bead-makers and bead-sellers. Another set of data on improvements and innovations in bead making and bead stringing were obtained from bead-makers, bead-jewellers and bead-sellers. With regard to the extent of beads utilisation and knowledge about Ghanaian beads, the researcher gathered a set of data from bead users specifically women. Having elucidated the composition of the respondents, the

researcher employed research designs, which have data collection and analysis techniques, tools appropriate for gathering the needed information from these units of analysis.

### **3.4 Research Design**

Case study and survey research are the main research designs that guided the researcher in collection and analysis of data for the study. Case study was employed because it is especially suited for learning more about a little known situation. Using case study research design, the researcher explored categories of beads classified as Ghanaian and their characteristics from bead-makers, bead collectors and bead-sellers. Furthermore, there was a search for data on the trends of improvements in bead-making and innovations in bead-stringing from bead-makers, bead-sellers and bead-stringers. For data on the level of consumption and public knowledge about beads from bead users, the researcher conducted a survey of bead users. This is because survey research involves acquiring information about one or more groups of people – perhaps about their characteristics, opinions or experiences – by asking questions and tabulating their answers. After identifying the units of analysis and the appropriate research designs that guided the collection and analysis of data, the researcher identified and selected some bead-makers, bead-sellers, bead-jewellers, bead collectors and bead users using a number of sampling techniques and tools.

### **3.5 Sampling Techniques**

Confronted with constraints associated with time, financial resources and distribution of population, data for the study were obtained from a sample. A sample is a finite part of a



statistical population whose properties are studied to gain information about the whole (Webster, 1985). Various sampling techniques were employed to obtain data, needed to answer the research questions, from the units of analysis namely bead-makers, bead-sellers, bead-jewellers and bead users especially women.

Snowball sampling was used to gather data from bead-makers and bead collectors. Snowball sampling (also called network, chain referral or reputational sampling) is a method for identifying and sampling (or selecting) the cases in a network. It is a multistage technique. It begins with one or a few people or cases and spreads out on the basis of links to the initial cases. This technique was apt because bead-makers are scattered throughout the area and cannot be easily located. Thus, the researcher needed the assistance of a bead-maker or collector to locate other members in the network. Using this sampling technique, the researcher first and foremost contacted a bead – maker at Odumase, Krobo, Mr. Nomoda Djaba, the Executive Director of Cedi Beads and co-founder of the Ghana Bead Association, a connoisseur in bead-making. Cedi Beads is an internationally recognised bead making company located at Odumase. After discussions with him at Odumase, he directed the researcher to the Agomanya and Laasi bead markets. Here five different bead-makers were identified and selected for discussions. Other bead-makers in the chain were located at Asylum-Down and Achimota Forest respectively. Kati Torda, owner of Suntrade Ltd and co-founder of the Ghana Bead Association was located at Asylum-Down while Everlove Tetteh, a connoisseur in bead making with over 15 years of experience in bead-making was located at Achimota Forest. To locate bead collectors, the researcher was directed to the Department of Archaeology at University of Ghana. Having gathered data on beads

exhibited at the Department's Museum, the researcher was directed to Mr. Crossland, a renowned bead collector and archaeologist of the Department of Archaeology, University of Ghana, Legon. The researcher gathered worthy data from Mr. Crossland, archaeologist, for the study. In all, ten (10) reputable bead-makers and collectors were identified and sampled for the study using the snowball sampling. The researcher gathered a set of data related to classification and characteristics of Ghanaian beads as well as trends of improvements in bead making from these bead-makers.

Purposive sampling was another sampling technique employed in this study. It is a technique that identifies and isolates its sample based on the objective of the research. It goes directly to the source from which information regarded as important to the research can be found. It does not work with generalisations or proportions but with facts from 'experts'. Using this sampling technique, the researcher visited bead-sellers and bead jewellers at different places and sought answers to a set of questions related to classification and characteristics of Ghanaian beads and trends of innovations in bead stringing. Among the areas visited by the researcher for discussions with bead-sellers are Agomanya and Laasi Market, Asylum Down, Achimota Forest, Makola, Sakumono and Agbogba-Legon. Collectively, 30 respondents were contacted by the researcher. Table 1. shows the number of respondents contacted from each area.

**Table 1: Location of Bead – Sellers**

No.	Location of Bead – Sellers	Number of Bead – Sellers
1	Agomanya and Laasi Market	23
2	Asylum Down	1
3	Achimota Forest	1
4	Makola	3
5	Sakumono	1
6	Agbogba – Legon	1
	<b>Total</b>	<b>30</b>

Using this same sampling technique (i.e. purposive sampling) the researcher contacted bead jewellers at different areas. These areas included Sakumono, Makola, Agbogba - Legon, Achimota Forest, Asylum Down and Agomanya and Laasi Market. The researcher sought their opinion on a set of questions related to the trend of innovations in the bead stringing industry. In all 13 of these jewellers were identified and interviewed by the researcher. Table 2 shows the number contacted from each area.

**Table 2: Location of Bead Jewellers**

No.	Location of Bead – Jewellers	Number of Bead – Sellers
1	Agomanya and Laasi Market	4
2	Asylum Down	3
3	Achimota Forest	1
4	Makola	3
5	Sakumono	1
6	Agbogba – Legon	1
	<b>Total</b>	<b>13</b>

Another group of individuals the researcher sampled, using purposive sampling technique, were bead users. Because the researcher is interested in discovering the extent of bead consumption and public knowledge about beads, data related to this objective were obtained from 200 women sampled from different areas. The researcher focussed on women because bead wearing is usually associated with women albeit men occasionally but scarcely wear it. The areas are presented in the Table 3 below.

**Table 3: Areas where Bead Users were sampled**

No.	Areas	Number of Bead Users
1	Spintex, Accra	15
2	Sakumono	25
3	Makola, Accra	32
4	Accra Mall, Tetteh Quarshie	52
5	Asylum Down, Accra	18
6	Agbogba, Legon	46
7	Tema, Community 2	12
	<b>Total</b>	<b>200</b>

After identifying the number of respondents to be contacted, the researcher employed a number of data collection techniques and tools to gather the needed data for the study. The techniques and tools used are presented below.

### **3.6 Data Collection Technique**

Different approaches and tools for data collection were employed to gather relevant data from the field. With regard to classifications and characteristics of Ghanaian Beads, the researcher engaged the bead-makers and bead-sellers in face-to-face interview. Guided by interview guide, the researcher asked a list of open ended questions to obtain information related to categories of beads classified as Ghanaians and their characteristics. To aid memory, the researcher took short notes and recorded answers given by sampled bead-makers and bead-sellers using a tape recorder, after respondents had granted permission. The researcher also took keen observation of beads displayed by respondents (bead-makers, sellers and jewellers) and took pictures of them for the study.

Participant observation was another data collection technique employed by the researcher. Using this technique the researcher gathered a set of data on trends of improvements in bead making and innovations in bead stringing from the bead-makers, bead-sellers and bead jewellers. With this technique the researcher carefully scrutinized the processes and procedures in bead making and bead stringing. To ensure that facts presented are genuine, the researcher took active part where necessary in a number of relevant events. At bead production sites at Odumase, Achimota Forest, Sakumono and Makola, for example, the researcher assisted with the beadwork, which is often done by women. At these workshops, beadworks from simple to complex techniques were



utilised. This helped in comparing the various materials and tools used by seemingly indigenous and contemporary bead jewellers thus determining their contribution to the speed of work and aesthetics of the finished product to its performance on the bead market to mention a few.

To gather data on extent of beads utilisation and public knowledge about beads from the sampled women, the researcher used face-to-face interviews. Using this technique, the researcher administered 200 structured questionnaires to obtain needed information from bead users. After obtaining the data needed for the study from the field, the researcher employed a number of data analysis techniques and tools.



**Fig 61** Pictures of the researcher at the Department of Archaeology Museum, Legon and at Kati Torda's shop, Suntrade Ltd Asylum Down.

### 3.7 Data Analysis Technique

Data gathered from the field were analysed qualitatively and quantitatively. Qualitatively, the researcher arranged facts gathered, about beads from the field in a logical order. After scrutinising the data, the researcher developed themes such as categories of beads classified as Ghanaian and characteristics, improvements in bead-making and innovations in bead-stringing. The researcher then synthesised the

information on hand with the themes. Pictures that demonstrate what the study aims to achieve, in terms of classifications and characteristics of Ghanaian beads, trends of improvement in bead-making and innovations in bead-stringing, were aptly presented in the reports. Thus, pictures of a collection of beads classified as Ghanaian, bead manufacturing processes, old and modern tools for bead stringing and uses of beads were shown.

Quantitatively, the researcher used diagrams like pie charts and bar charts to analyse data gathered on extent of beads utilisation and public knowledge about Ghanaian beads. Pie charts were used in presenting information on Beads Utilisation Among Ghanaian Women, When Bead Users Wear Beads and the Level of Knowledge of Bead Users about Beads. On the other hand, bar charts were used in presenting information on Parts of the Body Beads were worn Everyday, Events on which Occasional Bead Users wore Beads, Parts of the Body Occasional Bead Users wore Beads and Publications for Advocating Bead Consumption. Results were outlined in chapter 4 of the thesis while photographs gathered from the field were assembled and used in designing a catalogue as discussed under the next sub-heading.

### **3.8 Studio Practice – Preparation of Catalogue that Amplifies Ghanaian Beads**

#### **3.8.1 Introduction**

After the analysis of data, the researcher utilised data gathered from the field in producing a catalogue with the stated aim of amplifying Ghanaian beads. Most beadwork examined took the form of jewellery, but beads were also seen being used in other interesting forms such as candle stands and even lingerie. See Figs 62 to 77. These

photographs, together with the information gathered were skilfully incorporated into the design of the catalogue.



**Fig. 62** *Ostrich shells strung with amber beads*



**Fig. 63** *Glass beads strung with local textile print*



**Fig. 64** *Multi strand of seed beads with lost wax beads*



**Fig. 65** *Collection from African Daydreams*

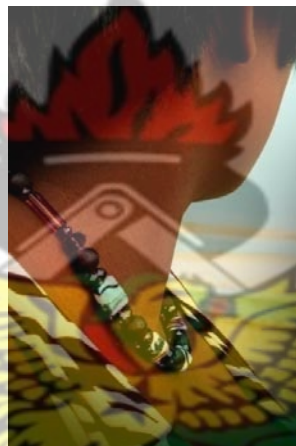
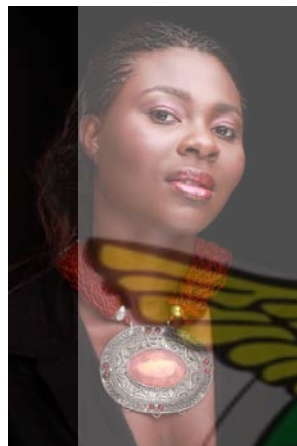




**Fig. 66** Display of contemporary Ghanaian beaded necklaces



**Fig. 67** Wristwatch strap made from local beads



**Fig. 68** Display of contemporary Ghanaian beaded necklaces



**Fig. 69** Beaded bridal glove



**Fig. 70** Anklet made from local beads



**Fig. 71** Candle stand made from transparent glass beads.

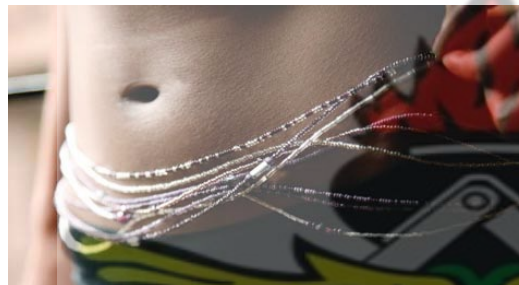




**Fig. 72** Transparent glass beads strung with lost wax neck piece



**Fig. 73** Powder glass beads strung with lost wax neck piece



**Fig. 74** Waist beads



**Fig. 75** Young woman at her traditional marriage ceremony clad in beads.



**Fig. 76** Candle-stand made from glazed beads.



**Fig. 77** Beaded lingerie (G-string)

### 3.8.2 Step-by-Step Procedure of the Project Execution

The purpose of design is to make a publication attractive physically, to make it as easy to read as possible, and to make it meet the requirements of its particular market. Designers plan the overall type design of a publication, specifying the kind of type (font) to be used for the text, for the chapter headings, the initial letters in chapters, the title page, and even the titles that appear at the top of every page (known as running heads). Eshun (2005) writes, “the designer should look at design with an eye toward lower costs, faster schedules, and more marketing punch, as well as pleasing quality, typography, and intelligent problem solving”. The designer (researcher) was therefore guided by the following general elements in book designing and principles in developing the catalogue with outstanding effects.

#### (a) General Elements of Book Design

The general elements of Book design that guided the designer in developing the Bead catalogue include the following:

##### (i) Front Cover

The front cover is the face of the catalogue, and is marked appropriately, by text and/ or graphics, in order to identify it as such, namely as the very beginning of the catalogue. The front cover contains the title and authors’ name accompanied by an appropriate illustration as shown in Fig. 78

##### (ii) Spine

The spine on the other hand is the vertical edge of a book as it stands on a bookshelf (as shown in Fig 78). It is customary for it to bear printed text. The researcher identified

two ways of presenting printed text on the spine, namely traditional European style and American style. Books from Europe have the vertical spine text traditionally running from bottom up while publications printed in the United States have printed text running from top to bottom. Nevertheless, this convention in recent times has seen changes. The spine usually contains all, or some four elements (besides illustration, if any), and in the following order; 1) author or editor or compiler, 2) title, 3) publisher and 4) publishers' logo.

### (iii) Back Cover

The back cover often but not always contains biographical matter about the author or editor, and quotes from other sources commending the book as shown in Fig. 78



**Fig. 78:** Catalogue displaying Back Cover, Spine and Front Cover

### (iv) Front Matter or Preliminaries

The front matter or preliminaries, forms part of the first section of a book, and is usually the smallest section in terms of the number of pages. The pages are numbered in lowercase roman numerals. Blank or endpapers are counted, however no page number is printed on them.

#### (v) Page Spread

A basic unit in book design is the page spread. The initial left page called the verso and right page, called recto are of the same size and aspect ratio. They are centred on the gutter (space between edge of the page or spine and text body) where they are bound together at the spine as shown in Fig. 79. The design of each individual page is governed by the print space which is largely dictated by the designer's creative decisions. The print space sets the layout for arrangement of letters of the alphabet, or words and images. Adherence to these technical design elements ensures sufficient space at the spine of the book as well as the other three margins of the page which frame the book thus enhancing practical and aesthetic value.

#### (vi) Print Space

The print space is a typographic term and determines the effective area on the page of a book, journal or other publication on which text and images are printed. The space is limited by the surrounding borders, or in other words the gutters outside the printed area which is subject to the designers decisions. In some instances the print space is the whole page or spread, that is from the gutter to the edge as shown in Fig. 79.





**Fig 79:** Catalogue displaying Page Spread, Print Space, Positioning and brand image, Effective use of typography and Clear photography.

## (b) Principles in Catalogue Designing

Having applied the general elements of Book design in developing the catalogue, the designer employed the following eight principles that ensure pro-active and dynamic catalogues with outstanding effects in developing the Bead catalogue.

### (i) Covers

Without doubt the cover is the most important page in the catalogue as in every other publication. It quickly has to tell the reader everything about your products and your proposition. It has to communicate relevance to one's target audience and draw the reader in. In a retail parallel, the cover can fittingly be described as a catalogue 'shop window'. An effective cover creates and satisfies relevance, desire/need as shown in Fig.

78.

(ii) Pace and Eye flow

Pace is the art of engaging your reader's attention. In their most basic form, catalogues are listings, and if set simply as a body of type would be extremely boring and monotonous. Good typography and pictures break the rhythm, directing the reader around the page and through the catalogue. Prudent use of graphic devices can attract attention and 'pull out' products. Eye flow is vitally important; as catalogues are 'read' in predictable ways. Principles governing layouts like the rule of thirds highlights how a reader enters a spread top right, tracks across to the middle left and finally exits bottom right; this creates exploitable hotspots and dead areas. This principle proved beneficial in the execution of individual pages of the catalogue and the entire catalogue as a whole.

(iii) Positioning and Brand Image

As a society influenced by brand association, we strive to be identified with the products we buy and whom we buy them from. One of the first steps to creating a successful catalogue is to define and record the positioning statement. The design of a catalogue should support and enhance this statement. This will create an instantly recognizable sales vehicle as shown in Fig 79.

(iv) Clear Typography

Typography is a silent partner to design, yet it has the power to have a great effect on the communication of one's message. Good typography lubricates the message and relays information smoothly and seamlessly. These ideas were considered in the design and execution of the bead catalogue. It was observed that type is much harder to read on a coloured background and efforts were made to avoid blocks of type running over

pictures. Line lengths were also given due consideration based on the fact that short line lengths are easier to read. Use of coloured type was also avoided as much as possible except in headings or for impact. See Fig. 79.

(v) Clear, Benefit-Led Copy

With retail catalogues, the purpose of copy is to create a desire/demand for product. The dialogue and tone used has to be appropriate to the target audience and this is sometimes difficult to judge. The copy as used for the bead catalogue is benefit-led, clearly reinforcing the features of the catalogue accordingly; thus enhancing identifiable benefits such as ease of use and performance.

(vi) Good Organisation

An important principle in catalogue design dictates that a catalogue should be carefully planned with a logical journey through the sections and product groupings. This makes it advisable and practical to start with the most important feature of the catalogue, which helps to reinforce one's proposition very early on. Knowledge of the fact that readers start from the back page of the catalogue as well as the front greatly informed the design decisions of the back cover of the bead catalogue as it has been established as being a powerful page. For this reason equal attention was given to the design of the front cover as well as the back cover of the bead catalogue.

(vii) Clear Photography

With catalogue photography, product is king. Styling or framing the photography appropriately for your audience makes it very clear what you are selling as shown in Fig. 79.

(viii) Sell Off the Page

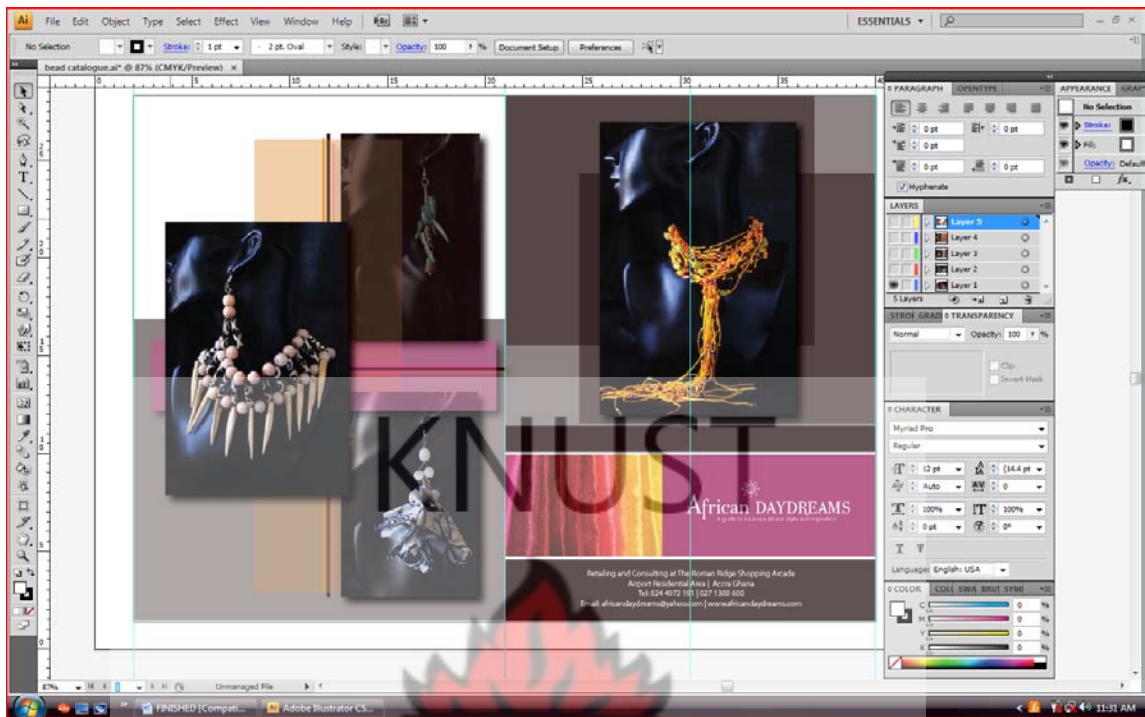
Although it may sound obvious, selling off the page is often misunderstood; it is not just a matter of shouting 'buy me!' at every opportunity but most importantly to create desire and expectation on each page of the catalogue. Products have to be placed in a marketing context so the reader is given the opportunity and information to make the purchase.

### 3.8.3 Design Process and Decisions

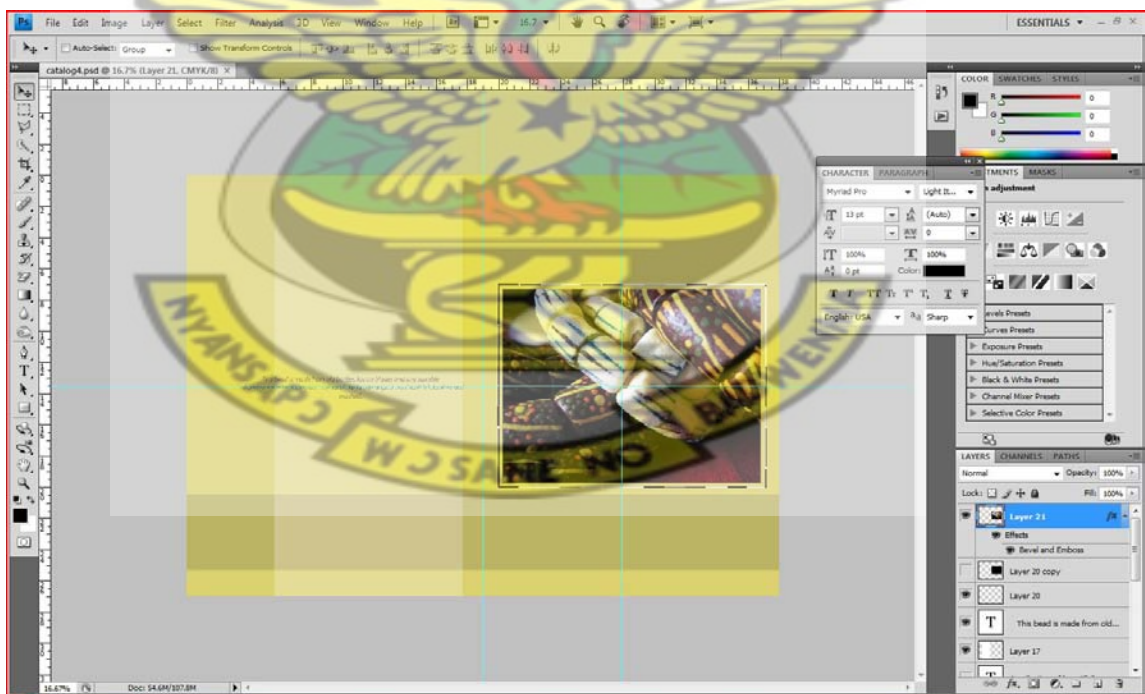
A catalogue with size of 7 inches by 6 inches with 84 pages was developed. The size and number of pages were calculatedly preferred over a number of other sizes the researcher developed. This was chosen for several reasons which included portability, cost of production, convenience in handling and stated purpose of catalogue.

In all, three design and editing software were used in the creation of this catalogue to place text and images in their respective order. These included Adobe Illustrator, Adobe Photoshop and Adobe Indesign. A collection of photographs and data gathered from the field were skillfully arranged following the layout designed for the catalogue. See Figs. 80 to 83.





*Fig. 80 Page display of work in progress using Adobe Illustrator*



*Fig. 81 Page display of work in progress using Adobe Photoshop*



Fig. 82 Page display of work in progress using Adobe Illustrator



Fig. 83 Page display of work in progress using Adobe Illustrator

## CHAPTER FOUR

### DISCUSSION AND PRESENTATION OF FINDINGS

#### 4.0 Introduction

This chapter represents analysis of data collected from the field. It first and foremost explains categories of beads classified as Ghanaian beads and their characteristics. Secondly, it presents innovations in bead-making and bead-stringing identified from the field. Thirdly, it discusses the extent of consumption and knowledge about Ghanaian beads. Finally, it explains the processes undertaken to develop a publication design to advocate for wider consumption of Ghanaian beads.

#### 4.1 Beads Classified as Ghanaian and their Characteristics

##### 4.1.1 Introduction

The immense role beads play in promoting “Ghanaian identity” requires enhancement. Beads are embedded in the very fabric of Ghanaian symbolic culture; it speaks as much about the past as the present and future. It speaks of philosophies, beliefs and ways of knowing. It announces pain, joy and pride. The bead also symbolises links amongst the people of Ghana in a complex and ancient network to a surprising range of people the world over. The bead also represents the link between heritage, creativity and change. (Sutherland-Addy, Aidoo and Dagadu, 2011). There indeed are a vast array of beads in the Ghanaian market for consumption by Ghanaians and attempts to identify which of these beads on the market are Ghanaian beads have given rise to two schools of thought.



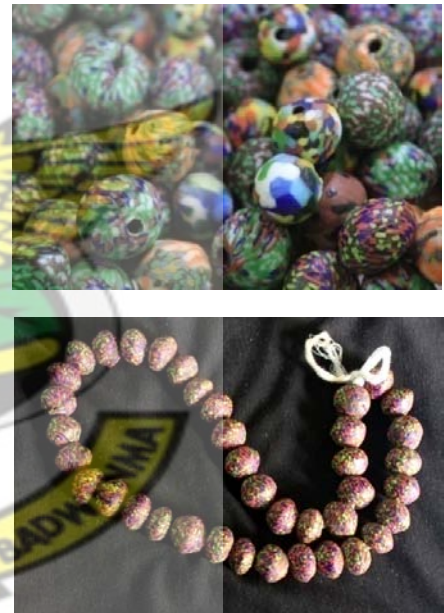
#### 4.1.2 First School of Thought

The first school of thought comprised bead-makers (manufacturers) with well over fifteen to thirty (15 – 30) years of experience in the industry. These connoisseurs in bead-making, classified Ghanaian beads primarily as beads ‘locally’ produced by Ghanaians. They stressed upon techniques, processes, materials and finishing as the determining factors of a bead being Ghanaian. Owing to this explanation, the following techniques, used by bead-makers in Ghana, were identified. Thus, any bead produced by a Ghanaian using any of these techniques is a Ghanaian bead.

##### a) Recycled Antique Beads

These beads are made from old broken glass beads, which are normally bought from old women in the villages as well as obtained from broken pieces of beads from production sites. They are slightly crushed depending on their size and put into moulds and fired. When the pieces melt in the kiln, they form a single bead with each original piece still showing off its colour.

This produces a mosaic of colours on each single bead as shown in Fig. 84. Each bead produced from this technique however has its individual name. Variations in colour and size of surface particles, often sets one bead from another.



**Fig. 84** *Recycled Antique Beads*  
(Soweno)



#### b) Recycled Transparent Beads

This bead locally known as Koli reflects the exact colour of the bottle or glass used in its production. The bead-maker decides on which colour to produce at any given time.



**Fig. 85** *Recycled Transparent Beads*

Availability of certain colours of bottles makes it common therefore to see more of a particular colour in bead markets as compared to others. The *Coca-Cola* and *Beer* bottles which are most commonly used produce grey and green looking beads respectively. The finished piece is polished by rubbing with machine oil or Vaseline on the smoothening stone to give the bead a glossy finish. See Figs. 85 and 86.



**Fig. 86** *Recycled Transparent Beads (Koli)*

#### c) Recycled Glass Powder Beads

Bottles used for this are crushed with a metal mortar and pestle to get very fine powder which is then mixed with ceramic pigment and fired at 650° to 800° degrees Celsius without losing its colour. The difference between this bead and the transparent glass bead lies in the use of pigment which determines the colour of the finished bead and thus renders it opaque. Another difference lies in the treatment of the glass used. As the name

suggests, glass for this technique is crushed or pounded into very fine powder whereas glass for the transparent glass bead is merely broken into pieces. The transparent glass bead takes the colour of the bottle used while glass powder beads take the colour of pigment or ceramic dye used. (See Fig. 87 and 88)



**Fig. 87** *Recycled Glass Powder Beads*



**Fig. 88** *Recycled Glass Powder Beads*

#### d) Glazed or Painted Beads

The bead is first taken through the process of the recycled glass powder bead. After the first firing, it is allowed to cool and then designed or painted using pigment mixed with fine glass powder and re-fired, that is, put back in the kiln for a second firing. Glazed beads can be opaque or transparent depending on the technique used in producing the beads prior to painting. (See Figs. 89 to 91)



(Aplekuwa)



(Ade)

**Fig. 89** *Glazed or Painted Beads*



**Fig. 90** *Glazed or Painted Beads*



**Fig. 91** *Glazed or Painted Beads*

#### e) Bodom Beads

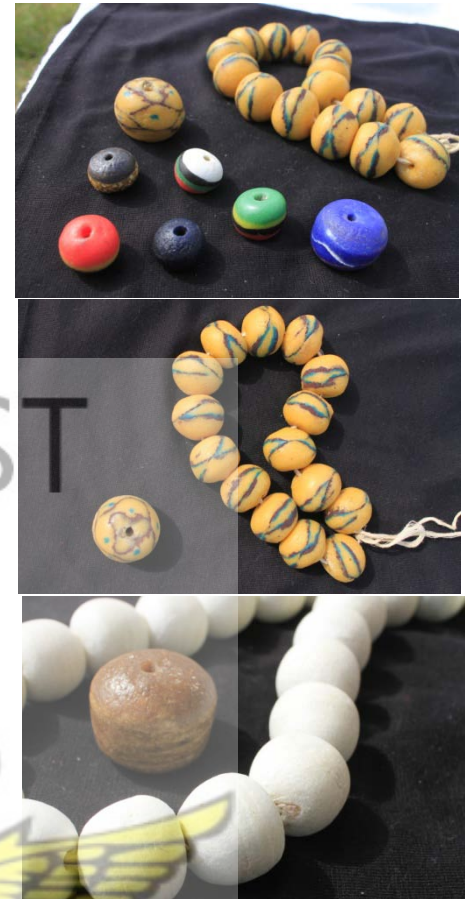
The Bodom bead was typically made for and often used by chiefs and queen mothers. They are recognised as very large beads with a smooth, thin outer layer of ochre yellow or lemon yellow glass covering a dark glass core



**Fig. 92** *Bodom Beads*



made by powdered glass techniques. At his workshop, Cedi demonstrated how this bead is painstakingly made. Cruciform and designs of eyes are very common. It is assumed that this was influenced by the Christian crucifix which is surmised to have been brought to Ghana through the trans-Atlantic trade. Often found as the central bead of a necklace, the *bodom* or *abodom* is interpreted by some locals as meaning “barking” as in that of a dog. This they say implies that the bead commands attention and acknowledgement. It is not uncommon to find certain ethnic groups calling this bead *akoso*. Debates among natives about the name and interpretation of this very bead have only gone to confirm that many beads across different cultures have different names and symbolism. This bead is now seen in other colours besides the traditional yellow ochre and lemon yellow. It appears the bead is now more identified by size (often the biggest) and use (as central bead on a strung necklace). (See Figs. 92 to 93)



**Fig. 93 Bodom Beads**

#### f) Lost Wax Brass & Gold Beads

These brass beads are crafted in Ghana by the Ashanti using the ancient lost wax casting method. Unlike mass produced castings, which are all identical, lost wax cast beads are



each unique, guaranteeing that designs are also true originals. Extensive grinding and polishing after the casting process make these beads smooth, shiny, and surprisingly light for their size.

This process involves rolling beeswax into fine threads, which are then coiled and combined to build the detailed shape of bead or pendant. Soft wet clay is used to carefully encase the wax. A few openings (spruces) are left in the mould. When it is heated, the wax runs out of the mould through these holes. Later, molten gold is poured into the mould and assumes the shape left by the lost wax. After it cools, the mould is broken, releasing the golden bead. Unlike other forms of casting, this method insures that every bead is a unique original because once the mould used for it is broken open, it cannot be reused.



**Fig. 94** *Lost Wax Brass*



**Fig. 95** *Lost Wax Brass*

Today, the Ashanti of Ghana still make similar lost-wax cast beads from brass and bronze. Sometimes the beads are gold plated to mimic the original solid gold ones, now found only in museums and in the collections of Ashanti royalty. (See Figs. 94 to 95)

#### g) Bauxite Beads

Bauxite is a soft stone, the source of aluminium, which is mined in Ghana. It is carved into beads of various tubular shapes and sizes, the colours range from almost pinkish brown for new beads, to rich dark browns that result from extended handling and wear.

The Krobo people of Ghana call it ‘abo’. Formed from leached and weathered volcanic soils, bauxite is a claylike aggregate composed primarily of aluminium oxides. The presence of iron oxides gives it a reddish coloration. Krobo villagers shape it mainly into cylinders of varying length and diameter, which they perforate with a bow-drill. Ranging from



**Fig. 96 Bauxite Beads**

rosy beige to rusty brown, bauxite beads are opaque and, when new, may appear dull or dusty. But with age, wear and contact with oils, they darken and acquire a warm lustre. See Fig. 96

It came to the attention of the researcher that the names of individual beads were sometimes different from manufacturer to manufacturer. This was explained to be ignorance on the part of some manufacturers as well as influence from various ethnic groups. It is not uncommon to find each community having a name for each bead, indicating that the name used for a particular bead in one community might very well be different from another. Other information gathered also indicated that the name of a bead may appear different because of the change in colour of a bead. It was thus noted that colours of a particular bead may vary but the pattern may be the same. The names identified with the various beads shown in this section may thus be subject to debate.

With the exception of the Lost Wax beads and Bauxite beads, it was noted that the primary material used in the production of these local beads is glass, often scrap gathered from old bottles, glass slabs and louver blades (see Figs 97 and 98) and then pigment; that is ceramic dye. A number of these bottles are said to be very expensive because of their colours and quality. (See Figs. 98)



**Fig. 97** Old bottles



**Fig. 98** A collection of expensive bottles

#### 4.1.3 Second School of Thought

The second school of thought comprised some bead makers, bead sellers and bead jewellers with well over fifteen to thirty (15-30) years of experience in the industry. This segment of connoisseurs in the industry agreed with the above classification. Nonetheless, they expounded the definition. They describe Ghanaian beads beyond the context of techniques, processes, materials and finishing. For example, they pointed out that materials used in the production of these beads, by Ghanaian bead – makers, are to a large degree foreign that is starting from the bottles used to pigments (ceramic dye) used in colouring. They explained that to define Ghanaian beads under these characteristics alone will be biased.

Cultural association, symbolism and familiarity added to the former definition, they believed, enveloped the idea of Ghanaian beads much better. Some beads, they stated have been accepted over the years as Ghanaian, not because they were or are locally produced, but were used as trade beads in the colonial era when the traditional system of governance was still strong. Chieftains, because of their role, were often the main recipients of these beads. This exchange, among other reasons, landed these imported beads in the traditional palaces. Over time these beads were absorbed into the local



traditions of ethnic groups and cultures. A large number of these beads have been given local names and used symbolically for various traditional and cultural rites.

By this definition, Ghanaian beads include such beads as the Chevron (Powa), Milifiori (Soweno), other imported beads with Chevron-like characteristics and seed beads of different colours and sizes. (See Figs. 99 to 104)



**Fig. 99** *Chevron (Powa)*



**Fig. 100** *Milifiori (Soweno)*



**Fig. 101** *Seed Beads (Mlemi-mue)*



**Fig. 102** *Ena Akpeme hyie tsapi lafa*



**Fig. 103** *Ohiafo kpewe te*



**Fig. 104** *Mete*



## 4.2 Improvements in Bead-making and Bead-stringing

### 4.2.1 Introduction

Over the years, the bead industry has witnessed some level of innovations in bead-making and bead-stringing. Empirical data from the field that highlights these improvements are presented below. They are presented under these sub-headings:

Improvement in bead-making and innovations in bead-stringing.

### 4.2.2 Improvement in Bead-making

Similarity in processes involved in bead – making at the various workshops visited could not be overlooked. The general processes involved in bead-making are *Pulverization*; that is crushing of bottles/ glass into powder, *Sieving*; in this process fine powder is separated from particles using a mesh, *Toning*; this is the stage where the bead maker adds colour (ceramic dye) to the glass powder, *Moulding*; pulverized/broken glass is poured into a clay mould which is of varied designs and sizes, *Firing*; *Cooling*; *Washing* and *Threading*.

Depending on the type of bead being made, the bottle/glass is either crushed (pulverized) into powder or broken into pieces. The pieces or powder are then poured into already prepared moulds known as “moite” and then fired in the kiln at melting temperatures between 650° and 800°



**Fig. 105** Metal mortar and pestle used for pulverization



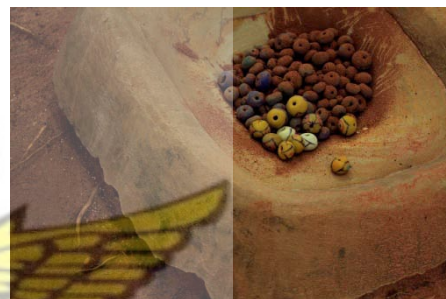
**Fig. 106** Mould filled with glass powder

for 30 to 35 minutes. It was observed that with the exception of the glazed or painted beads, all the other techniques are fired only once. When the glass is well fired, it has a glossy tone and must then be removed from the fire. It is



**Fig. 107** *Moulds in Kiln*

removed from the mould and allowed to cool down for a while in the oven before it is brought out to avoid rapid cooling down which would lead to breaking of the beads. When sufficiently cooled, the beads are brought out to further cool. They are then washed and polished on the smoothening stone with water and sand to remove dirt and rough edges for about 15 minutes after which they are given a second washing. In the case of the glazed bead, they are prepared for decoration. See Figs 105 to 108.



**Fig. 108** *Beads on the Smoothening stone*

Societal and technological advancements have, however, made it mandatory to introduce a few innovations into the making and stringing of locally-produced beads. Accessibility to machinery and tools as was gathered, however, has not encouraged much change in manufacturing processes. Few manufacturers like Cedi Beads use a mechanised crusher to break glass into smaller pieces but the pounding is still done by manual means in the metal mortars. This means very few beads are produced at a time and at great cost, in terms of time and energy. This has, however, not stopped manufacturers from making

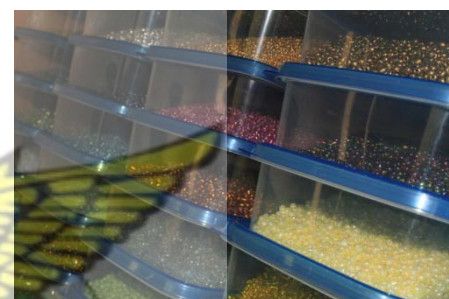
do with what they have. A good example is the fabrication of the Dichromatic or Lamp work bead.

Lamp work beads or Dichromatic beads are a different class of beads produced in Ghana by very few bead manufacturers. The technique involved in its production is different from other glass beads. A fascinating combination of glass, oxygen and fire is used in its production. Finished pieces can sometimes have gold or silver as the core of the bead. The process is quite involving and makes this type of bead very expensive. From this research, Cedi Beads in Krobo, was noted to be the only one producing such beads at the moment. See Fig 109.

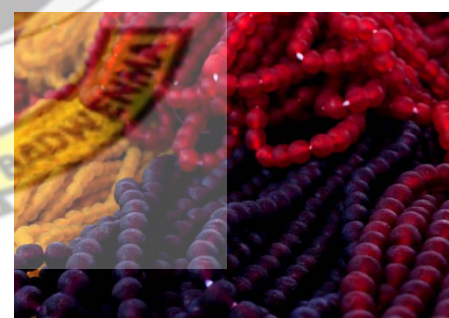


**Fig. 109** *Dichromatic beads*

Another innovation common among the manufacturers of glass beads is the use of imported glass seed beads (Fig. 110) from Bohemia, Czech Republic, in the production of specifically Transparent glass beads. This invention was necessitated by a high demand for transparent glass beads in particular colours, and the unavailability of



**Fig. 110** *Seed Beads*



**Fig. 111** *Vibrant coloured transparent glass beads*

bottles and louver blades in these colours like red, orange, purple, magenta and yellow, to mention a few. These single-coloured seed beads are poured into the moulds and fired in the kiln just as is done with the crushed glass. The difference between beads produced



by this technique and the traditional technique is almost unnoticeable to the untrained eye. Vibrant attractive colours as shown in Figs. 111 are obtained from this unique technique. This has seen to the availability of transparent glass beads in a wide variety of rather gay colours which seem to have great appeal on younger buyers.

Still under innovations in the bead making industry, a third item discovered was the transparent glass bead fashioned into shapes and objects other than the traditional cylindrical shape. These are used as pendants for necklaces, key holders and earrings to mention a few as shown in Fig 112.



**Fig. 112** *Transparent Glass beads fashioned into various shapes*

#### 4.2.3 Innovations in Bead-stringing

Bead Stringing is also known as Beadwork, Beading and Threading. It is simply the art or craft of attaching beads to one another, cloth or any desirable surface, usually by the use of a needle and thread or soft, flexible wire. Innovations in stringing of beads far outnumbered the new inventions of production processes. This as noted can be attributed to the influx of foreign stringing materials and tools on the market. These have gradually replaced old materials like Cotton Thread and Raffia. See Figs. 113 and 114





**Fig. 113** *Cotton Thread*



**Fig. 114** *Raffia*

Modernized clasps, hooks, threads and accessories have contributed in enhancing the appearance of local beads. Tools and materials now commonly used include Round nose pliers, Files, Hammer and Anvil, Reamer, Wire cutters, Jig, Tweezers, Loom and Needles. Threads of varied compositions are used with regards to the use of the finished piece, they also include; Beading wire, Tiger tail, Polyester thread, Nymo thread, Silk threads, Linen thread, Cotton thongs, Leather thongs, Hemp thread, Fine, clear elastic, Fish line, Beeswax, Thread conditioner, Precoiled memory wire, Surgical wire and Silver wire. A number of these as noted can be purchased from hardware shops. The following show more modern accessories and tools now used by bead jewellers in their beadwork. (Figs 115 to 125)



**Fig. 115** *Pliers*



**Fig. 116** *Hammer and Anvil*



**Fig. 117** *Filigree style box*



**Fig. 118** *Standard two inch eyepins for making earrings and pendants*



**Fig. 119** *Copper chandelier finding with six loops for dangles*



**Fig. 120** *Silver Hook & Eye Clasp*



**Fig. 121** *Toggle Clasp*



**Fig. 122** *Gold Plated French Ear wires*



**Fig.123** *Leather*



**Fig.124** *Wire*

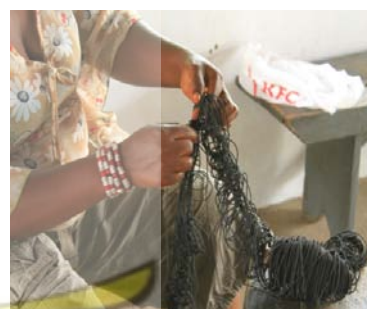


**Fig. 125** *Fibre Cords*

Modern beadwork which started as a creative hobby to create jewellery, purses, coasters, and dozens of other crafts has now become an industry on its own in Ghana. Beads are available in many different designs, sizes, colours, and materials, allowing much variation among bead artisans and projects. Simple projects can be created in less than an hour by novice beaders, while complex beadwork may take weeks of meticulous

work with specialized tools and equipment. Modern beadwork techniques are broadly divided into loom and off-loom weaving, threading, bead embroidery, bead crochet, beads and wire, bead knotting and bead knitting. These techniques range from basic to advanced and these comprise Full Beading, Illusions, Criss Cross, Baskets, Loops, Bead weaving, Stitching, Crocheting, Knotting and many more. Simple stringing of beads has now become more innovative and exciting as designs vary to suit every age and lifestyle. This was convincingly evident from workshops and shops visited.

The study discovered that 25% of bead makers now thread some of their wares using modern accessories and tools like the cords and strings. This means that a good number (75%) still use cords like the raffia and



**Fig. 126 Elastic Cord**

cotton thread (See Figs. 126 to 128). It was noted that bead-Jewellers are the ones utilising these modern accessories and tools the most compared to the bead – makers (manufacturers). These accessories have greatly influenced designs and patronage of beads. Thus, it has made finished beaded jewellery more appealing or attractive and easy to use. Those still using the old tools, on the other hand, argued that depending on the end use of the strung piece in such rites as ‘dipo’, it may be unnecessary or inappropriate to use some of



**Fig. 127 Threading Table**



**Fig. 128 Threading with Raffia**

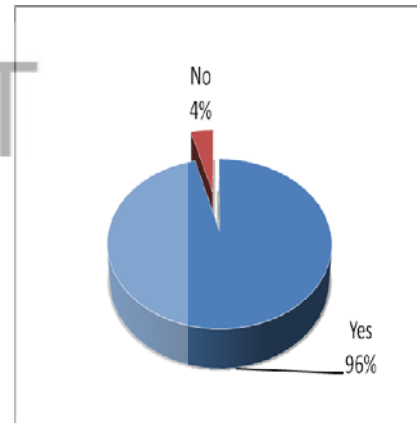


these modern accessories, indicating that it takes the ‘Ghanaian identity’ out of the piece.

### 4.3 Utilisation and Knowledge of Ghanaian Beads

#### 4.3.1 Introduction

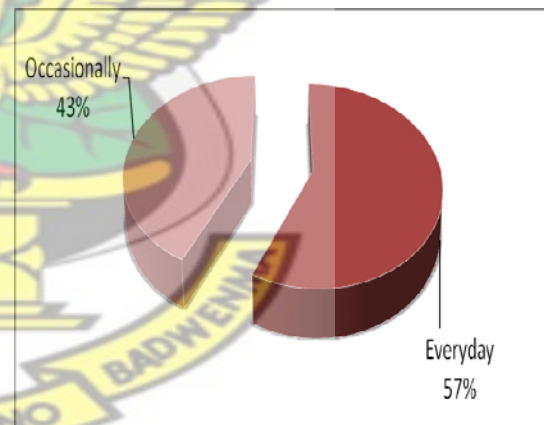
This section discusses the level of bead usage among the general public and the types they prefer. It also presents the level of public knowledge about beads. Findings from analysis of data gathered from the field that explain the usage and public knowledge about beads are presented below.



**Fig . 129** *Beads Utilisation Among Ghanaian Women*

#### 4.3.2 Utilisation of Ghanaian Beads

In an attempt to communicate one's identity, humans for centuries have chosen various kinds of clothing and body adornments. Bead wearing is one of the means that Ghanaian women have chosen to communicate their identity to the rest of the world. It is impressive to know that 96% of 200 Ghanaian women interviewed wear



**Fig . 130** *When Bead Users Wear Bead*

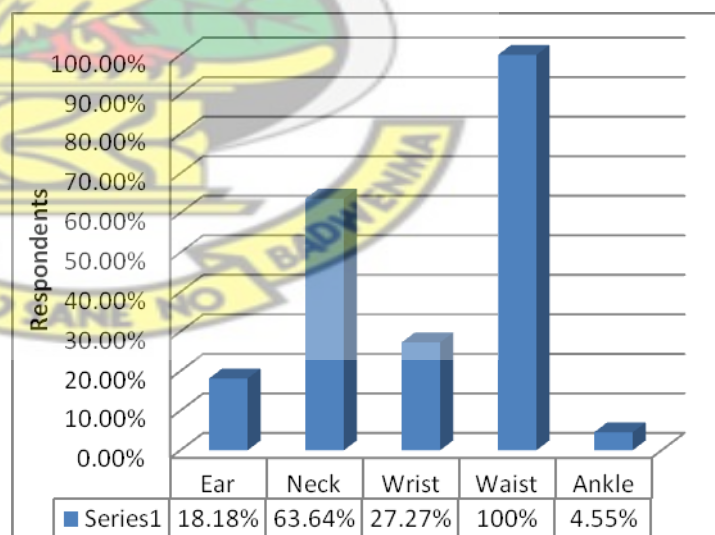
beads (Fig 129). The remaining four percent 4% do not wear beads at all due to certain reasons. One of such reasons is religious beliefs. A sect of the Seventh Day Adventist church, a Christian religious denomination, is one of such groups that discourages their



members from wearing beads because they view the wearing of beads on any part of the body as an identification of a slave. The association of beads with witchcraft and paganism was yet another reason why some individuals chose not to wear beads. These individuals intimated that beads have mystical connotations.

Passionate with maintaining their identity through the use of beads, over half (57.29 %) of Ghanaian women interviewed who use beads wear them everyday, while the rest (42.71%) wear theirs on important and special occasions. Some of those who wear beads everyday wear them on their ears, around their neck, wrist, waist and ankle while (100%) of all those who use beads everyday wear them around their waist, (Fig. 131). Some of these waist beads are made from interesting beads which even have the ability to glow in the dark. They are often mixed with other local beads and bear such interesting names as ‘bumper-to-bumper’, ‘forget-me-not’.

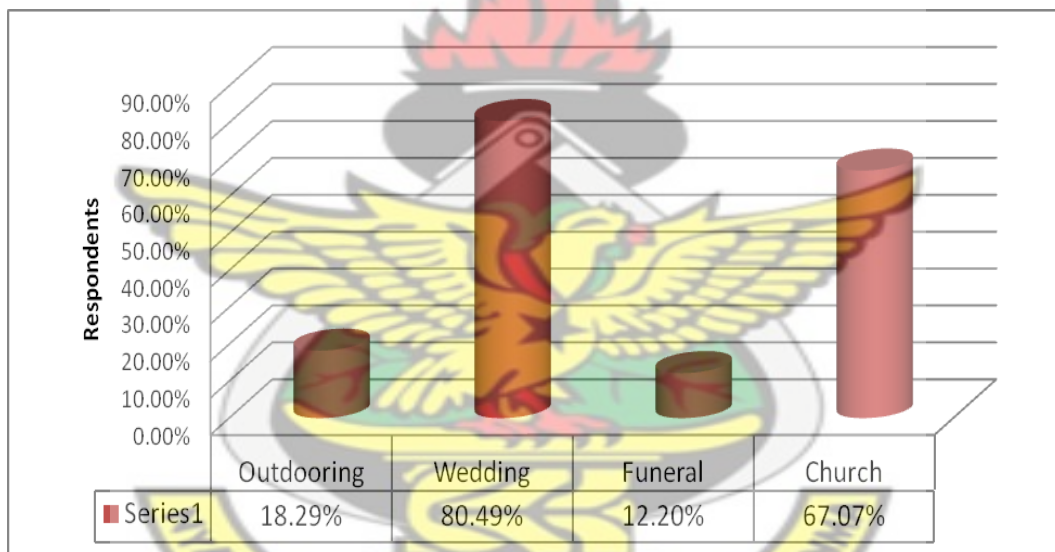
A number of reasons were given by users for wearing waist beads every day. For some it serves as a constant measure in keeping check of their bodies (weight gain or loss). Others mentioned that it helps carve a shapely body, especially in the case of younger females, for which reason very young ones especially babies were



**Fig . 131** Parts of the Body Beads are Worn on Everyday

identified as wearers. The last group of wearers mentioned the role these waist beads

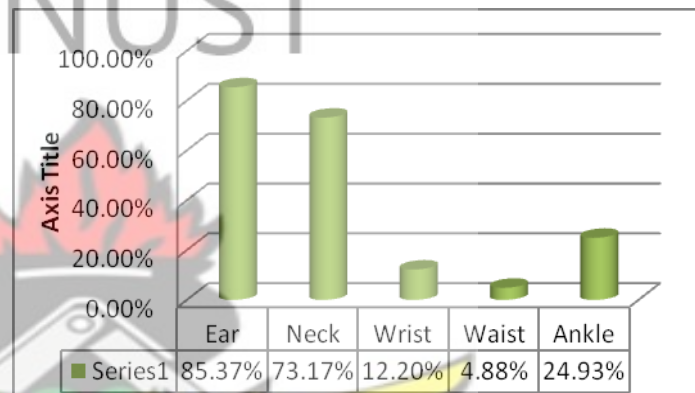
play in attracting the opposite sex. Most men, admire waist beads a lot and often like to see their mates wearing them. It was thus identified that of those interviewed, married women often had several strands in different colours which they change regularly. This finding partly explains why most (90%) of the bead makers and bead sellers produce and sell more of such beads. In addition to waist beads, beaded necklaces are the second highest worn by bead users every day. These people wear them normally for occasions and work as body adornment. Anklets made from beads, however, are the least worn by Ghanaian women in their everyday adornment.



**Fig . 132** *Events on which Occasional Bead Users Wore Beads*

This they attributed to the negative perception modern society has about people who wear anklets. Although, Ghanaian women wear both Ghanaian and foreign beads, the study discovered that the few (27.27%) people, who know the type of beads they used every day, wear more foreign beads (90.97 %) than Ghanaian beads (72.73%).

For those who use beads occasionally (42.71%), they wear them on occasions such as outdoorings, weddings, funerals, church services and puberty rites. Although, Ghanaian women wear beads on all these special occasions, the study revealed that most (80.49 %) of them wear them to wedding ceremonies (Fig. 132). The main reason behind this phenomenon is that the beads project their sense of identity as Ghanaians and outdoor their rich culture. Additionally, the beads introduce some measure of beauty to their adornments. Wearing beads to church services on Sundays was the second highest observed from the data analysis.

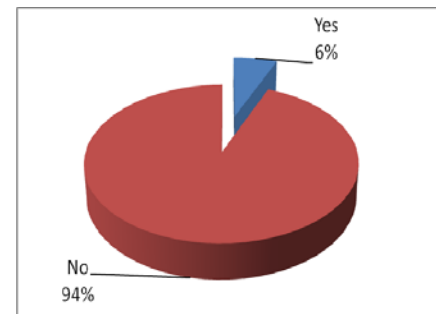


**Fig . 133** *Parts of the Body Occasional Bead Users Wore Beads*

With regard to Ghanaian women who wear beads on special occasions, most of them wear them on their ears (85.37%) and around their neck (73.17%) as earrings and necklaces (figure 133) These beads are financially expensive hence their rate of sales is slow as disclosed by the bead makers and sellers. Although, Ghanaian women wear both local and foreign beads, the study revealed that the few (39.02%) people, who know the type of beads they wear occasionally, wear foreign beads mostly (78.13%).

#### 4.3.3 Public Knowledge about Ghanaian Beads

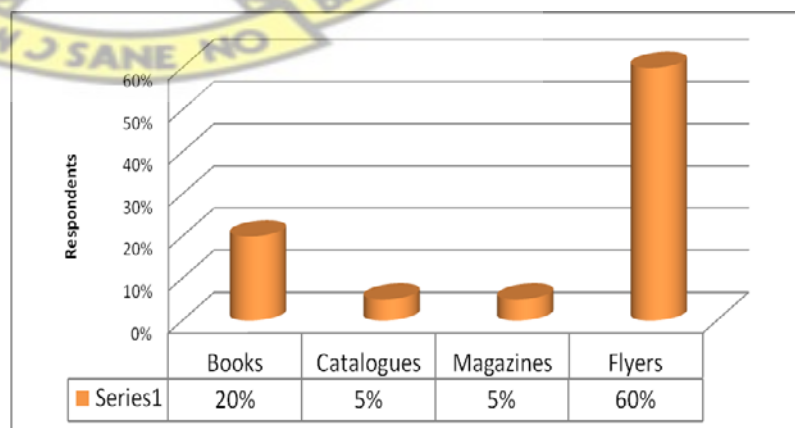
Having a substantial number (96%) of Ghanaian women using beads every day and on special occasion is encouraging. Notwithstanding this fact, it



**Fig . 134** *Level of Knowledge of Bead User about Beads*

is shocking to know that knowledge about beads among the general public is very limited. With regard to those who wear beads every day, the study discovered that 72.27% of them do not know whether their beads are local or foreign, while those who wear occasionally, 60.97% have no idea as to whether their beads are local or foreign. With regard to the material used in making the beads, 90.90 % and 54.88% of those who wear it every day and occasionally, respectively, do not know the type of materials used. Furthermore, the study found that 93.75% of bead users do not know the names of the beads they have been wearing. Even with the few (6.25%) women who have ideas about the names of their beads, the study found that 75% of them do not know the symbolic meaning of these beads. This development is very unfortunate since many Ghanaian women proudly wear their beads to communicate their identity and rich culture to the rest of the world.

This unfortunate phenomenon may be attributed to limited publications on beads especially Ghanaian beads. This is because the study discovered that, 89.58% of Ghanaian women who use beads have never seen any publication publicising beads. Even the few (10.42%) bead users who have seen such publications indicated that these publications publicised foreign beads. With regard to the type of publication seen by these few (10.42%) bead users, the study discovered that majority (60%) of them have seen flyers on beads (Fig 135). These flyers, however, are designed to



**Fig . 135** Publications for Advocating Bead Consumption



advertise beads of Jewellers to the general public. Thus, they do not provide information on the name, type, material and symbolic meanings among others. This setback has left most bead users uninformed.

#### **4.4 Publication Design Format that Advocates Ghanaian Beads**

##### **4.4.1 Introduction**

Owing to the above findings from the studies, it is apparent that a publication that will create awareness, educate potential and existing users about local beads, and sustain the interest of bead users with information on new designs and where to get these beads is needed. One of such publications that have the features to fill this identified gap in publicising Ghanaian beads is the Catalogue. This section of the report presents the processes undertaken in developing such a Catalogue.

##### **4.4.2 A Catalogue**

A catalogue represents a collection of products grouped into categories. The categories in a catalogue can have sub-categories exhibiting various products under a particular product line. Other products may appear in multiple categories with no relation to other products. Catalogues sometimes define a product with variations, for example, the same shirt can have different colours. These are called *product variants*. Other categories of catalogues make good use of imagery with limited text to sell ideas, services and products to potential and existing customers, affording them the opportunity to examine available products and make choices.

Text when used is often scanty but very informative, straight to the point and strategically placed. The purpose of each catalogue often dictates just how much text is needed.

Depending on the purpose of a catalogue, they may be published, to the tune of many thousands of new catalogues per year, by print houses. Catalogues for auction sales, for example, attribute prime importance to the numbering of lots and estimated going prices of each item, so that readers know which lots to bid on and approximately how much money they will have to spend. Speaking of spending, these are not sales flyers. They are no less expensive to publish than other types of art catalogues, and so must be purchased. Auction catalogues can be works of art themselves, for great care is taken to illustrate the lots with high quality images. Additionally, these catalogues are treasure troves of information for researchers. Each lot is typically accompanied by pertinent details such as media, dimensions, artist, year of creation, venues in which it has been displayed, bibliographic citations and provenance or record of ownership.

Catalogues displaying household appliances, sanitary ware, automobiles, clothing and fashion accessories are among the most common publications produced all year round by advertising firms and companies whose aim is to bring their shops and businesses to the home of the consumer. Catalogues make it enjoyable to make purchase decisions as products are given detailed attention and often in variations. Unlike magazines which advertise the product of a manufacturer on a number of pages often chosen and paid for, catalogues are normally the property of the manufacturer and exhibit without restrictions the products of the manufacturer.

The researcher thus designed and produced an eighty four (84) paged catalogue measuring 6 x 7 inches with information on beads gathered during the study. The catalogue with title “STRUNG WITH PRIDE; Ghanaian Beads In Print” briefly outlines such details as names of beads, type of bead, brief history if any, new designs incorporating these beads and where to get these beads (shops or individuals who make them).

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## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Introduction

From the analysis of data gathered, in Chapter Four, a number of issues worth consideration were identified. This chapter presents the conclusion of the study as well as recommendations that would promote wider consumption and public knowledge about Ghanaian beads.

#### 5.1 Summary of Findings

##### 5.1.2 Categories of Beads Classified as Ghanaian

There are two separate schools of thought with regard to beads classified as Ghanaian.

- a) The first school of thought defined Ghanaian beads as beads whose techniques, processes and materials used in production and finishing are primarily “local.”

By this definition, the types of beads classified as Ghanaian are Recycled antique beads, Recycled transparent beads, Recycled glass powder beads, Glazed or painted beads and Bodom beads; Bauxite beads; Ashanti glass beads known as Meteyi and Lost wax brass and gold beads.

- b) The second school of thought defined Ghanaian beads as beads locally produced and any bead that has cultural association, symbolism and familiarity in Ghanaian tradition although imported.



- c) Ghanaian beads by their definition include Venetian Chevron known as “Powa” among the Krobo, Mosaic or Millefiori from Venice known as “Sowenor”, Kenyan bone bead known as “Nyoli” among others.

#### 5.1.2 Improvement in Bead-Making and Bead-Stringing

- a) Three innovations were identified in the bead-making industry. These are:
- Dichromatic bead, which incorporate a unique production process different from common techniques used in glass bead production.
  - The use of Czech seed beads in producing transparent glass beads for wider variation in colours.
  - Shaping and reshaping of Transparent glass beads into objects and shapes for use as pendants, key holders, earrings, to mention a few.
- b) In the bead-stringing industry, improvements are more profound in the modern tools (round nose pliers, files, hammer and anvil, reamer, wire cutters, jig, tweezers, loom and needles), accessories and techniques used by Bead-Sellers and Bead Jewellers.
- c) Threads of varied compositions are used with regards to the use of the finished piece, they also include; beading wire, tiger tail, polyester thread, nymo thread, silk threads, linen thread, cotton thongs, leather thongs, hemp thread, fine clear elastic, fish line (monofilament fibre) , beeswax, thread conditioner, precoiled memory wire, surgical wire and silver wire.

### 5.1.3 Utilisation and Knowledge of Ghanaian Beads

- a) It was impressive to know that 96% of 200 Ghanaian women interviewed wear beads.
- b) The remaining four percent do not wear beads at all due to certain reasons. The association of beads with witchcraft and paganism was one such reason why some individuals choose not to wear beads.
- c) It is noteworthy though that a number of these users of beads wear them around their waist (waist beads).
- d) The study found that 93.75% of bead users do not know the names of the beads they have been wearing.
- e) The study discovered that 89.58% of Ghanaian women who use beads have never seen any publication publicising beads.
- f) Even the few which constituted about 10.42% of bead users who have seen such publications indicated that these publications publicised foreign beads.
- g) With regard to the type of publication seen by these few bead users, the study discovered that majority; about 60% of them have seen flyers on beads.
- h) These flyers, just advertise beads of Jewellers to the general public. They do not provide information on the name, type, material and symbolic meanings among others. This setback has left most bead users uninformed.

## 5.2 Conclusion

The problem statement established that even though beads appear to be coming increasingly popular in everyday fashion, there was the need for greater advocacy. This led to focusing part of the thesis project on the production of the “*STRUNG WITH*

*PRIDE: Ahwenepa, Ghanaian Beads in Print*” catalogue to amplify the advocacy through a graphic design publication. The eighty four (84) page “*STRUNG WITH PRIDE*” catalogue highlights a collection of beads as accessories for fashion. The aim of encouraging more people to patronise the use of beads will be achieved when the above catalogue is made available to the public. This is because it is attractive enough and has images that will encourage other people to share the experience.

Increasing transformation and innovation in the design and production of local beads, as can be seen in the “*STRUNG WITH PRIDE*” catalogue, have made Ghanaian beads competitive with the imported beads to some extent but can be better appreciated and patronised if they are constantly publicised. It is in the light of this that the researcher chose to undertake this project in order to advocate for the greater use of local beads in contemporary Ghanaian fashion. The result will serve as a contribution in advocating for increased wearing of beads as part of a contemporary “Ghanaian identity.”

The five main questions asked in the introduction were answered by identifying and classifying certain beads including Bauxite beads, Seed beads, Chevron and Bodom beads as Ghanaian based upon their characteristics. It was also possible to differentiate between earlier and current bead-making and bead-stringing techniques and the enhancement observable in the industry. For instance innovations such as the use of Seed beads in Glass bead manufacturing was observed. Several modern tools and accessories currently used by bead jewellers were also discovered.

Questions concerning the magnitude in the use of beads among Ghanaians together with knowledge about beads in the market and the limited prevalence of catalogues on

Ghanaian beads were also examined and existing information was made available as represented in the various charts from Figs. 129-135.

The four objectives set out by the researcher were also achieved. For instance the classification of beads was based on two identified schools of thought who gave categories of beads which they considered as being Ghanaian. Developments in bead-making and bead-stringing were also observed at places such as Laasi, Odumase, Achimota Forest and Accra. It also became obvious that most bead users do not have much knowledge about the beads they use apart from their aesthetic appeal. A catalogue with the title “STRUNG WITH PRIDE” was designed and produced by the researcher as a tool for advocacy in the patronage of Ghanaian beads through a graphic design publication.

Research methodologies employed in this thesis were qualitative and quantitative. These included descriptive survey and exploratory survey. Research tools utilized included interviews, observation and studio work. The research enveloped three main areas. These included the identification of ‘Ghanaian’ beads; exploration of advancements in finishing of beads and beadwork that will foster a greater international and local patronage; fostering interest by generating a catalogue that exhibits various beads and bead jewellery bearing in mind the power of advertising in the lives of consumers.

In all twenty experts, comprising bead makers, bead sellers, bead jewellers and members of bead associations and initiatives were consulted. Two hundred respondents were picked. The collected data was analyzed using simple frequency and cross tabulation.

Finally, it was discovered that Ghana has been involved in the production and exportation of beads as far back as the sixteenth century. These exported beads were



very likely to be Krobo beads made by the Krobo craftsmen. (Kea, R. 1995) Importance of beads in the lives of many Ghanaians is unquestionable as the bead serves many purposes from birth, puberty, death, kingship, fashion/ adornment to mention a few. Ignorance of names and symbolism of beads have not stopped individuals from patronising and utilising beads.

Profound knowledge on beads that have over the years come to be accepted as Ghanaian as well as trends in the production and stringing of beads was unearthed. Further light has also been shed on the level of interest in and knowledge of local beads which aided greatly in identifying the appropriate channel through which to amplify the Ghanaian bead.

### **5.3 Recommendations**

#### **5.3.1 Education**

The quest for knowledge about beads is now higher than ever before. Beads in our society are many and have many interesting stories to tell. The study therefore recommended that

- a) From the basic to advanced stages of education, lessons on the history of our local beads could be incorporated into curricula, so that students would be well versed not only in regalia such as kente or the adinkra cloth, but also in our local beads.
- b) Proper documentation like student's thesis, journal articles, books and catalogues should be encouraged among writers to preserve knowledge about Ghanaian

beads as adornment for birth, puberty, death, kingship and fashion to mention a few.

- c) Bead makers and collectors should be encouraged to create archival records to preserve knowledge about Ghanaian beads and if possible donate some of these beads to the University of Ghana Department of Archaeology Museum as well as the national museum as done by Mr. B.L. Crossland, for teaching and learning purposes.
- d) Public lectures and seminars should be organised to create platforms for bead experts, like Mr. B.L. Crossland, Nomoda Djaba (Cedi Beads) and Madam Jemima Bruce Sackey of Teshie House among others, to educate the public on the rich culture of Ghanaian beads.
- e) Each bead maker and seller should have custom-made catalogues for their individualised beads.
- f) Efforts should be made to design and produce web page versions of the bead catalogue into an e-catalogue.

### 5.3.2 Promotion

The role of advertising should be given more prominence in the promotion of Ghanaian beads. The study therefore recommended that:

- a) The institutional capacity of Ghana Bead Society should be strengthened to take advantage of the print and electronic media to amplify Ghanaian beads to the general public.
- b) Fashion shows that will outdoor Ghanaian beads to the general public should be organised.

- c) The National Tourism Board should develop programmes that will give the public the opportunity to tour bead production and excavation sites in the country.
- d) Ceremonial events, like Dipo, that outdoor Ghanaian beads should be given a face-lift and wider publicity through the print and electronic media.

### 5.3.3 Investment

The potentials in the Bead industry in Ghana have not been fully harnessed for national development. The study therefore recommended that:

- a) The Ministry of Employment and Social Welfare should conduct a comprehensive research to identify areas in the industry that need concerted focused efforts to propel growth in employment creation and income earning.
- b) The Ghana Investment Promotion Authority should develop attractive investment packages to market the potentials in the bead industry to the investment community.
- c) The capacity of bead-makers, bead-sellers and bead jewellers, especially at Agomanya and Laasi, should be strengthened through formation of associations to facilitate their access to financial services and modern equipment for their production.

### 5.4 Suggestions for Further Research

- Globalisation of Ghanaian beads
- Packaging of Ghanaian beads
- Testing of the bead Catalogue; *Strung with pride*

The effectiveness of the catalogue should be tested by administering questionnaires and conducting a market survey to ascertain the success or effectiveness of the catalogue on the part of bead makers, jewellers and users.

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## Interview Guide

**Unit of Analysis:** Bead Makers

**Sampling Technique:** Snowball Sampling

**Data Collection Technique:** Face-to-Face interview

**Type of Interview:** Semi-Structured Interview

### Objective:

1. Identify the main classifications and characteristics of Ghanaian beads
3. Assess the importance of publication design in advocating bead utilisation

**Name of Interviewer:** .....  
(Compulsory)

**Name of Interviewee:** .....  
(Optional)

**Date:** ..... **Interview Code:** ..... **Name of Community:** .....

### Data on Bead Classification

1. How long have you been in beads production?
2. Which beads do you classified as Ghanaian?
3. What factors do you consider in classifying beads as Ghanaian?
4. In summary, what processes do you go through in the production of beads?
5. What are the names and meanings of the beads you produce?
6. Based on your exposure to beads, what are the best ways that others can also get to know as much as you do?

### Data on Bead Publicity and Sales

7. How do you publicise your beads to consumers?
8. Which people patronize your beads?
9. Do you have any idea as to where your commercial customers sell your beads?
10. Which of the beads are highly demanded? Why?
11. What challenges do you face in the production of beads?



## Interview Guide

**Unit of Analysis:** Bead Sellers

**Sampling Technique:** Purposive Sampling

**Data Collection Technique:** Face-to-Face interview

**Type of Interview:** Semi-Structure Interview

### Objective:

1. Identify the main classifications and characteristics of Ghanaian beads
3. Assess the importance of publication design in advocating bead utilization

**Name of Interviewer:** .....  
(Compulsory)

**Name of Interviewee:** .....  
(Optional)

**Date:** ..... **Interview Code:** ..... **Name of Community:** .....

### Data on Bead Classification

1. How long have you been in beads selling business?
2. Which beads do you classified as Ghanaian?
3. What factors do you consider in classifying beads as Ghanaian?
4. What are the names and meanings of the beads you sell?
5. Based on your exposure to beads, what are the best ways that others can also get to know as much as you do?

### Data on Bead Publicity and Sales

6. How do you publicise your beads to the general public?
7. Which of the beads are highly demanded?
8. Which part of the body are these beads won?  
Neck [ ]    Wrist [ ]    Waist [ ]    Ankle [ ]    Other.....
9. When do people usually use these beads?
10. What challenges do you face in the selling of beads?

## Interview Guide

**Unit of Analysis:** Bead Jewellers

**Sampling Technique:** Purposive Sampling

**Data Collection Technique:** Face-to-Face interview

**Type of Interview:** Semi-Structure Interview

### Objective:

1. Identify the main classifications and characteristics of Ghanaian beads
2. Explore ways of improving bead-making and bead-stringing that will promote the use of Ghanaian beads
3. Assess the importance of publication design in advocating bead utilization

**Name of Interviewer:** .....

(Compulsory)

**Name of Interviewee:** .....

(Optional)

**Date:** ..... **Interview Code:** ..... **Name of Community:** .....

### Data on Bead Classification

1. How long have you been in beads stringing business?
2. Which beads do you classified as Ghanaian?
3. What factors do you consider in classifying beads as Ghanaian?
4. What are the names of the beads you use in stringing?
5. Based on your exposure to beads, what are the best ways that others can also get to know as much as you do?

### Data on Stringing

6. What materials do you add to the beads when stringing?
7. What are some of the innovative stringing designs?
8. How has this design improved general patronage?

### Data on Bead Publicity and Sales

9. Which publication designs do you use in publicizing beads to the general public?
10. Which of the beads are highly demanded?
11. Which part of the body are these beads won?  
Neck [ ]    Wrist [ ]    Waist [ ]    Ankle [ ]    Other.....
12. When do people usually use these beads?
13. What challenges do you face in the selling of beads?

## Questionnaire

**Unit of Analysis:** Bead Users

**Sampling Technique:**

**Data Collection Technique:** Face-to-Face interview

**Type of Interview:** Structure Questionnaire

### Objective:

1. Assess the importance of publication design in advocating bead utilization

**Name of Interviewer:**.....

(Compulsory)

**Name of Interviewee:**.....

(Optional)

**Date:** .....

**Interview Code:**.....

**Name of Community:**.....

### Personal Data

1. Age of respondent .....

2. Level of Education

Primary [ ] JSS [ ] SHS [ ] Tertiary [ ] None [ ]

3. Type of Occupation

Traders [ ] Teachers [ ] Medical Officers [ ] Civil Servants [ ] Bankers [ ]

Hospitality industry [ ] Students [ ]

### Data on Bead Usage

4. Do you wear beads?

Yes [ ]

No [ ]

5. If No why? .....

6. If Yes, when do you wear these beads?

Every day [ ]

Occasionally [ ]

7. If Every Day

a. On what part of the body is this bead worn?

Neck [ ]

Wrist [ ]

Waist [ ]

Ankle [ ]

Ear [ ]

Other.....

- a. What type of beads?
- b. Ghanaian [ ] Foreign [ ] No Idea [ ]
- c. Do you know the name of this bead? Yes [ ] No [ ]
- d. If yes, what is the name of this bead? .....
- e. Do you know the symbolic meaning of this bead?
- Yes [ ] No [ ]
- f. If Yes what is the meaning? .....
- g. What material was used in making it?
- Glass [ ] Stone [ ] Plastic [ ] Metal [ ] No Idea [ ]
8. If occasionally,
- b. On which occasion?
- Outdooring [ ] Puberty [ ] Wedding [ ] Funerals [ ]
- Church [ ] Other.....
- c. On what part of the body is this bead worn?
- Neck [ ] Wrist [ ] Waist [ ] Ankle [ ] Ear [ ] Other.....
- d. What type of beads?
- Ghanaian [ ] Foreign [ ] No Idea [ ]
- e. Do you know the name of this bead? Yes [ ] No [ ]
- f. If yes, what is the name of this bead? .....
- g. Do you know the symbolic meaning of this bead?
- Yes [ ] No [ ]
- h. If Yes, what is the meaning? .....
- i. What material was used in making it?
- j. Glass [ ] Stone [ ] Plastic [ ] Metal [ ] No Idea [ ]



### Data on Beads Acquisition and Advocacy

9. Where did you purchase your beads?

Bead Makers [ ]      Bead Sellers [ ]      Bead Jewelers [ ]

10. Which of these publication designs have you seen advocating for beads?

Internet [ ]      Fliers [ ]      Catalogue [ ]

11. Which types of beads are advocated by these publication designs?

Ghanaian beads [ ]      Foreign beads [ ]      No Idea

12. How much did you spend on beads last year? .....



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