

EMPIRICAL STUDY OF AKUAPEM ODWIRA FESTIVAL AND TRADITIONAL
STATE SYMBOLS: A MEANS FOR DESIGN AND PRODUCTION OF TEXTILE
REGALIA FOR AKUAPEM PARAMOUNT CHIEF

BY

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DECLARATION

I hereby declare that this submission is my own work towards the MFA and that, 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.

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ABSTRACT

Unity we say “is strength”. Akuapem is a major ethnic group in the eastern region of Ghana which consists of 16 different towns and kingship. Lack of one’s knowledge about his or her roots makes him/her feel rejected. Additionally, divisions among the chiefs over the years has been a setback to the Akuapems thereby hindering developments in the area. This empirical study sought to contribute to the unity of the Akuapem state through the design and production of selected regalia after taking inspiration from Akuapem traditional symbols and activities of the Akuapem Odwira festival. It is in the light of this that the study observed, documented and described the significant role textiles play in the Akuapem Odwira festival using universal research design methodology. The study discussed the philosophical meanings with respect to status of the chiefs for unification and development. This was driven by a conceptual basis “reuniting Akuapem State for socio-cultural and economic development”, a concept developed from the adage ‘Nsa baako nkura adesua’. The researcher employed the universal research design approach to identify and describe legal issues relating to the study and some of the symbolic qualities in the design and production process. This study therefore seeks to look at how to design traditional regalia such as palanquin and an umbrella using all the symbols of the divisional chiefs and clan symbols to promote and reinforce the unification of the Akuapem state. The new regalia produced, that is a figurative palanquin and the triple headed umbrella (ebi si bi so si bi so) contain the main symbol of the Akuapem State, the five divisional symbols and the eight Akan totems to reaffirmed the unity of the state and also indicates the hierarchy of chieftaincies system in the Akuapem State. The new regalia are recommends to be used by the Omanhene during Odwira festival to permit the divisional chiefs also to use the double headed umbrella whilst the sub-chiefs use the single headed umbrella for easy identification.

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CHAPTER ONE

INTRODUCTION

The Akuapem traditional area is geographically located in the Eastern Region of Ghana and on what could be described as the Akuapem ridge (mountain), which stretches North-eastwards across the Volta Region towards Togo. The Akuapem traditional area comprises of some ethnic groups: the Akan and community (that is historical affiliated with the Kyerepong and Akyem state) and the Guans and they both live within the seventeen townships. The two main festivals that are celebrated annually by the communities are Odwira festival by the Akan's and the Ohum festival also by the Guans. Various artefacts are exhibited during these festivals symbolizing the state of supremacy, power and authority of the people.

The Akuapem on the other hand are endowed with a lot of symbols (regalia) due to their affiliation with the Akyem (Oduro-Awisi, 2013). This observation is confirmed by Labi (2002) that, about thousand symbols embedded in gold were made by a certain military man called Agyekum Adu Oware. His symbols were sent by the chiefs (Akyem state) to their counterparts at Akuapem. Some of these symbols (regalia) are: umbrella tops, linguist staff and ceremonial swords, and could be found in Akyem state today.

Symbol which is the subject of discussion is defined by Ofuafo (2013) as an object, act, relationship or linguistic formations that stand for a multiplicity of meanings. This clearly shows that, there are different symbolic forms and that it is possible for one symbolic form to be given several interpretations and these could be given at different levels, depending on the level of the interpreter's consciousness and intelligence. Also Nabofa (n.d) as cited in Ofuafo (2013), defines symbol as an overt

hand defines symbols as material expression or form conventionally standing for an idea, a belief, process or act.

Symbols therefore are related to human behaviour which consists of, or is dependent upon the use of symbols. Human behaviours are further described as symbolic. Moreover, it may be misleading and wrong for one to state a definite time and point in history of mankind when and where man started to symbolize or use these symbols (Ofuafo, 2013). This project therefore seeks to find out and document the symbols of Akuapem traditional area and use these collections to design fabric and produce regalia that could be used during the Odwira festivals in order to promote and preserve the culture of the Akuapem.

1.2 Statement of the Problem

Everyone belong to a particular ethnic group in Ghana no matter where your lineage because every human being has distinct live in name, hometown, philosophies and dialect. One's knowledge about the roots makes him/her feel a sense of belongingness. These help people to hold on to their culture and protect the heritage of their forefathers. Knowledge of one's background serves as a guide in shaping his/her life (Opare, 2011). The legend Bob Marley once said that "people without culture are like a tree without roots". This means those who do not know much about the element of their culture and background are easily carried away by foreign and alien practices and loses personal pride and identity.

In Akuapem State, the divisional towns and the various clans have unique and interesting symbols which are mostly seen on umbrella tops, linguist staffs, stools, drums, ceremonial swords, pots and wood carvings but hardly seen in fabrics that have been used for textile regalia. Moreover the meanings and significance are not much published or known by the populace as compared to that of Adinkra symbols of

the Asante. However, the unity and the peace that the people of Akuapem enjoyed has seen a lot of setbacks over the years thereby hindering the development in the area. Their rich culture which is exhibited in the celebration of “Odwira” and “Ohum” where most of the symbols and regalia are used has also been affected due to the divisions among the chiefs in the area.

Preliminary investigation shows that Akuapem symbols are greater source of inspiration that one can explore in the area of textile regalia for the Akuapem State and the benefits that seem to be reaped are numerous (Kwamena-Poh, 1972). Besides uniting the various divisional chiefs in the Akuapem Traditional Area, these symbols also help in promoting Akuapem State and their culture as well as educating the people on the significance of the various symbols in relation to the state and the people who use these symbols. It is in this vein or direction that this study investigates the Akuapem Traditional state symbols for design and production of textile regalia for Odwira festivals.

1.3 Objectives of the Study

1. To observe and descriptively report on the significance and the role textiles play in the Akuapem Odwira festival.
2. To identify and document relevant traditional state symbols that can be used in the production of unified textile regalia for the Akuapem state.
3. To design and produce unification regalia for the Akuapem Odwira festival using appropriate symbols, textile materials and techniques.
4. To discuss the conceptual and philosophical basis of the textile regalia produced with respect to status of the various kingships for united development of the Akuapem Traditional area.

1.4 Research Questions

1. How is Odwira festival celebrated and what significant role does textile play in it?
2. Are there any unique traditional symbols that can be adopted for the production of unified textile regalia for the Akuapem state?
3. What selected regalia can be designed and produced for the Akuapem Odwira festival using appropriate symbols, textile materials and techniques?
4. What are the conceptual and philosophical basics of the regalia produced with respect to status of the various kingships for unity and development of Akuapem state?

1.5 Delimitation

Geographically, the study is limited to Akropong, Amanokrom, Aburi, Larteh, Adukrom and its environs that make the Akuapem state. In content, it is limited to historical traditional clan symbols, regalia, umbrella tops, emblems and totems found in the Akuapem traditional area.

1.6 Limitation

The research being an empirical study demands both primary and secondary data to establish theoretical and practical basics in support of Akuapem state. But it was apparent that some of the chiefs and the opinion leaders were reluctant to discuss to the general public some of their symbols and history. This is as a result of proliferation of the media and other people for their parochial interest.

The unavailability of documents to review and the lack of opinion leaders with in-depth knowledge of Akuapem history and the meanings of their traditional symbols was a great challenge. The researcher could not have access to some of the traditional

regalia such as the black stool of the Akuapem State called Ofori Kumah Stool and the old palanquins. Despite these challenges the cordial relationship or good rapport with the main custodians of the regalia helped the researcher to gather enough data for the study.

1.7 Significance of the Study

The use of Akuapem State symbols and regalia will help bring to the fore some of the numerous unknown Akuapem symbols and regalia, understand their meanings and the wisdom behind them. People will thus begin to appreciate the cultural philosophy of the people of Akuapem, since the meanings of these symbols will be used with the names in the designs of the regalia. Additionally by the use of the various divisional and clan symbols of Akuapem in one regalia, the peace accord that was signed in 2013 will be stimulated. The study will also draw a clear distinction of the chieftaincy hierarchy within the Akuapem traditional area during the celebration of the Odwira through the exhibition of the various regalia at the durbar.

The study also serves as a contribution to existing knowledge and will expose new areas for textile designers to expand the scope of the industry in terms of textile application.

Finally, the textile design (regalia) produced will be used only by the paramount chief during the Odwira festival promoting a united traditional area. This will help promote and preserve the culture of Akuapem and the nation at large leading to socio-cultural and economic development.

1.8 Definition of Terms

Ateh: bigger type of armrest placed on the chair for the chief to seat on or fixed by the side of the chief in the palanquin for comfort and stableness.

Empirical: a knowledge derived from survey, investigations, observations or experimentations rather than theories.

Etymology: the history of words, origin, evolution of language, their meaning and how they are formed.

Fugu: a traditional clothe called 'batakali' in Akuapem which was adopted from the northern part of Ghana and is worn by the traditional leaders for rituals and special ceremonies.

Odwira: Odwira means purification and it is also a festival celebrated by the people of Akuapem every year to purify the state.

Okadiakpakai (Figurative Palanquin): an image or figure-like palanquin used by the kings of the Ga state called "mantsemei" and their sub-chiefs during durbars for "Homowo" festivals.

Rattan: this is a light weight plant material found locally and called "mfea", "dammere" or "eyie" mostly used for making basket and furniture.

Regalia: ceremonial, symbolic objects and clothing used and worn by royalty or other holders of high office on formal occasions.

Totemism: is a belief in which each human is thought to have a spiritual connection or a kingship with another physical being, such as animal or plant.

Velvet fabric: it is a soft pile tufted, luxurious fabric in which the cut thread are evenly distributed mostly used for upholstery.

1.9 Arrangement of the Rest of the Text

Chapter two of the project reviews the etymology of Akuapem, the Ethnography of Akuapem, symbols and symbolism in Ghanaian society, Ghanaian traditional festivals, some traditional festivals in Ghana, significance of Ghanaian festivals, Odwira festival in the Akuapem traditional area, regalia used by chiefs in the diaspora umbrella, types of umbrella, significance of umbrella, umbrella making process, fabrics used for umbrellas, palanquin, history of the figurative palanquins, textile design and textile Design Concepts.

For chapter three which is the Methodology, the study looked at research design, population for the study, sampling approach and size, library research, data collection instruments and procedure, data analysis plan, interview conducted, observation, materials and methods. The forth chapter dealt with the presentation And discussion of findings which comprises the background of Akuapem, the root causes of Akuapem splits, Akuapem Odwira Festival, the role of textiles in Akuapem Odwira Festival (Day-to-Day activities), the significance of the use of “Fugu” (Batakari) and Clothe (Robe) for rituals in Akuapem Odwira Festival, the Socio-cultural and economic significance of Akuapem Odwira Festival celebration, major Akuapem traditional state symbols, the five main divisional symbols of Akuapem, Okuapeman traditional Symbol, major regalia used during Akuapem Odwira festival, fabric types and surface design used in Palanquin and umbrella production in Ghana, traditional colours of the Akuapem traditional area, assessment of selected fabrics for the production of the Palanquin and umbrella for the Omanhene of Akuapem states and other Key Materials Used.

Chapter five covers Product Design and Construction under which the following topics were treated; The Concept for the Study, Fabric Design and Printing,

Hierarchy of Akuapem State, Umbrella Sketches and Drawing Models, Palanquin Sketches and Drawing Models, Ranking and Selecting of Ideas, Rhinoceros Software Designs, Step-by-Step Processes of Construction of the Palanquin and the Umbrella, Opening and Fixing of the Three Steps Umbrella, Discussion on the Finished umbrella, Discussion on the Finished Palanquin, Results and Discussion of objective four (4) and finally chapter six contain the Summary, Conclusions and Recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Overview

This chapter reviews the various authorities and their opinions relating to the topic. The review looked at The Etymology of Akuapem, the Ethnography of Akuapem, the root cause of the Akuapem division, symbols and symbolism in Ghanaian society, Colour Symbolism in the Ghanaian Society, Ghanaian traditional festivals, Odwira festival in Akuapem traditional area, regalia used by chiefs during festivals, the use of umbrella regalia in the traditional sector, main types of umbrella, kinds of figurative palanquin, textile design and textile design concept

2.1 The Etymology of Akuapem

The name Akuapem has been given two meanings. According to Reindorf (1966), as cited in Afriyie (2010), the term Akuapem is derived from 'Nkoa apem' (thousand subjects) since they were once under the rule of the Akwamu kingdom. Akwamena-Poh (1972) also asserts that Akuapem means a thousand companies. This is because they were in the companies of thousands (Akuw apem). To him the name "Akuw apem" sounds more Akwuapem than the "Nkoa apem" and also no group would like to be called subjects (Nkoa) especially after its independence.

Comparatively, the name "Akuw apem" fits well than "Nkoa apem" because the Akuapem were able to defeat the Akwamus in subsequent war and drove them away from the land. Therefore, there was no way the Akwamu could have taken them slaves or subjects resulting in giving that name to them. One can conclude that the thousand companies (Akuw apem) befit the Akuapem since even though the

Akuapem were under the Akwamu, they were defeated and drove out of their land so therefore there is no reason to be called slaves (Nkoa).

2.2 The Ethnography of Akuapem

The history of the Akuapem state can be traced as far back as the beginning of the seventeenth century. According to Kwamena-Poh (1972), records from European sources show that the current Akuapem area was inhabited by the Europeans, in what was known as Equea, Aboera, Bunu, and Latebe as far as 1629. The Equea, Aboera and the Latebe are readily identified as present-day Atweasin Aburi and Larteh respectively. Bunu is believed to be a fusion of people who settled at Damurukuso (Obosomase) and now occupying the town of Manfe. In 1646 records show that Larteh came under the authority of the Akwamu.

According to oral tradition most of the Akuapem Ridge was first invaded by Akan communities of the Akwamu and Akyim-Abuakwa origin. It is said that, the history of Akuapem state is related to the ancient Greece; both communities were dominated to a large extent by the character of its mountains separating the people for some time from their neighbours making it difficult to see each other from the eastern and western side. According to a Danish writer in 1760, if one asks the Negros in Accra; “who lives on the high hill, which one can sometimes see from the far as the seashore,” the answer given was “No one” and that no human being can or has ever endeavoured to climb the hill. This clearly indicates, they were cut out of the gold coast making them lack amenities (Labi, 2002).

Moreover, one major handicap of the early Guan-speaking people for that matter the Akuapem, was the language barrier; the difficulty of their internal communications, which was partly the cause of their incapacity to form a political unity (groups). Another challenge was that, the early Guan communities were

predominantly a farming population. The farming communities up to date have seldom political ambitions and been usually dominated by immigrants well versed in the institution of political authority (Kwamena-Poh, 1972). Also the lack of minerals such as gold, diamond, bauxite, provided no incentives for the establishment of a political unity to the outflows of these commodities of trade so vital in the seventeenth and early eighteenth century. This factor makes it difficult for them to form a united front to fight their enemies and at the same time protects themselves from the terrorizations of the Akwamu (Oduro-Awisi, 2013)

History shows that it was due to such factors that led to the creation of the politico – military state of the Akwamu and the Asanti which was necessary to control the trade with the Europeans. Lastly the political leadership at that time (Priestship) did not promote unity of a wider area; as compared to the Ga peoples and the Guan communities who were theocracies (Kwamena-Poh, 1972).

2.3 The Root Cause of the Akuapem Division

According to Kwabena-Poh's (1972), the people of Akuapem were mostly farmers and were also headed by Priests and Priestesses which made them scattered (disorganized) over the hills until Abotakyi Accord and the introduction of chieftaincy system of governance by the Akyem that united the people of Akuapem. It was at Abotakyi where Guans and Late (the natives) community met and administered and oath with a promise that they would never throw off their allegiance to the Akyem or any of their successors due to their assistance to drove the Akwamu army from their land (Reindorf n.d). The entire seventeen communities were grouped into five divisions with divisional chief for each and one paramount chief for the entire state which came from the Akyem group. This was as a result of the fear of the Akuapems that the Akwamu may return to capture them again. Kwabena-Poh's (1972) also

added that the rule the Akuapem for sometimes until the indigenes of Akuapem (especially people of Guan and Kyerepong background) felt that they had been sidelined and decided not to serve under the Akyem again and that brought about the Larteh accord. According to him, the Akyems obnoxious attitudes and cruel treatment to the Guans and Okere generated many protests and based on the supposed Akyem dominance, the Benkum, Nifa and Adonten divisions revoked their allegiance from the paramount chief of Akuapem (Okuapehene). This therefore may be considered as the root causes of the division among the chiefs and the people of Akuapem state.

2.4 Symbols and Symbolism in Ghanaian Society

The term symbol is derived from the Greek term of *balle* 'to throw' and *syn* 'together'. Symbol as described by Deacon (2011) is exclusively applied to spoken utterances, inscriptions, or other culturally generated meaningful artefacts and actions created specifically for representational purposes. These cultural phenomena include talismans, ritual performances, religious relics, military insignias, spoken words, and typographical characters, among innumerable other forms. Deacon further observes that, symbols are usually linguistic. However, there are also nonverbal symbols such as flags which stand for countries.

According to Nabofa (n.d) as cited in Ofuafo (2013), symbol is "an overt expression of what is behind the veil of direct perception". He explains that, it is quite usual for a perceiver to express his inner experience, sight or visions and mystical or religious experience in symbols. Words, myths, proverbs, parables, icons and masks are powerful and enduring symbols for conveying religious truth. Symbol can also be described as something such as an idea, object, conventional or non-conventional that is used to represent something else. It could be abstract or real.

Abstract symbols are those that do not depend on their concrete material substance. These are abstract entities that are capable of abstracting themselves, freeing themselves, purifying themselves from their possible concrete substance (Ifeanyi, n.d). In this case the real symbol can be easily identified or recognized by any person. Symbol is also considered as a material expression or form conventionally standing for an idea, a belief, process or act (Ayiku, 1997). Amate (2011) emphasized that, Symbols are something visible and can be in a form of two or three dimensional object that represents something else that is invisible.

Turner (1967) opines that a symbol is a blaze or landmark and something that connects the unknown with the known. Agbo (2006) posits that, symbol is a mark, sign; object looked upon as representing something. He further stresses that it can be anything that serves as an outward sign of something spiritual or material. Thus, the 'cross' is to Christians the symbol of salvation because of its connection with the crucifixion; the 'circle' in medieval thought, was the symbol of almighty because like alternate, it has neither a beginning nor an end. Lumor (2009) agreed to this assertion that symbols are images or objects that suggest or refer to something else. For instance the cross is a symbol of Christianity.

Isiguzo (nd.) also enlightens that symbol is something such as idea, object (conventional or non-conventional) that is used to represent something else. This is confirmed by Encarta's (2009) definition that, a symbol is something that represents something else, especially an object representing an abstraction; a sign with specific meaning that is written or printed characters that represents something in specific context; example, an operation or quantity in mathematics or music.

Otite (n.d) also sees symbols as "agents which are impregnated with messages and with invitation to conform and to act when decoded in their social and cultural

context. They are found to have both cognitive and emotional meaning”. For example, the axe or the meteorite stones found in most of the cults of God and solar divinities in West Africa convey the meaning and idea about the wrath of God and it also shows the purity of God and His impartial justice. The sign of such artistic objects reminds and urges the devotee to lead a pure and honest life of order to avoid the wrath of God.

Symbolism on the other hand is the representation of ideas by the use of signs, literary and artistic invention to express ideas, emotions and abstractions in place of realism (Agbo, 2006). It can also be explained as the act of using a word, place, character, or object in such a way. Appiah (2011) states that, symbolism plays an important role in African art and in Akan society in particular, it is found in every aspect of life. He further maintains that Akan symbolic designs are all pervasive, meaning they appear everywhere such as on funerary grounds, in plaster designs on old shrines, on chiefs' appliqué cloths, on linguist staffs, umbrella tops, swords, jewellery, and all other items of stool paraphernalia. They are printed on the textiles so popular in Ghana today, on pottery, bracelets and on Adinkra cloth. Symbolisms in Ghana until recently have had no written documentation because they are assumed to be part of the people's oral tradition (Glover, 2004).

Symbols and symbolism as discussed is usually a sign, a shape, or an object which may represent a person, a group or an authority; it can also express an idea, value, or quality. This is seen in every religion be it Christianity, Islam or Traditional sector. These religions have symbols in the form of logo, emblem, totem and colour which has a significant link to the formation or the history, the vision and mission of the union. From the discussion, it is clearly shown that symbols are something that

helps to identify religion, agency, and group of people and also in communicates information.

2.4.1 Types of Ghanaian Indigenous Symbols

Ghanaian symbols are the forms in indigenous Ghanaian art that are primarily a translation of thoughts and ideas expressing and symbolizing the values and beliefs of the people among whom they occur (Agbo, 2006). He further explained that in a number of cases, the images have become symbolic by having certain ideas or proverbs arbitrarily imposed on them. Several traditional symbols have definite explanation. However, the significance of others is a matter of opinion while of quite a few nothing at all seems to be known. The objects that are represented in symbolic art forms among the traditional ethnic groups in Ghana are the textiles, pottery, stools, umbrella tops, linguist staff, gold weights, jewellery, architecture and many more. The evolution of these symbols dates back to the prehistoric periods when men drew images on walls in caves for visual communication. In Ghana, the most prominent among traditional symbols are the Adinkra symbols.

Amate (2011) classifies Ghanaian symbols into two types, the natural and artificial or man-made symbols. These symbols can be seen around the environment especially the natural symbols. They consist of animals both in the sea and on the earth. Examples include plants, human beings, moon, stars, river, fire and others. The elephant which is believed to be the biggest animal in the forest is considered greater and stronger while the lion is considered as being the king of the jungle due the strength comparable to the other animals on the jungle. Therefore whenever any chief or king uses one of these animals as a symbol, it symbolizes his greatness and how large or wide his kingdom is. The artificial symbols are the ones created by man both in real object and abstract form, they do not form parts of conditions which they

naturally signify, but are used randomly by the culture to impart specific agreed-upon information. The, Agama symbols in Adinkra are for Ewes, the canon and anchor symbols of both the Gas and the Fantes are all examples of artificial symbols.

Ifeanyi (n.d) asserts that, there are six major groups of symbols in Ghana. These six groups are; Adinkra symbols, stool symbols, linguistic staff symbols, religious symbols and oral literary symbols. Each of the symbolic groups has information to convey concerning the way of life of the people at every situation they are presented or the history of the society it represents. Adinkra, for example, is a Twi (Akan) word and derived from one of the popular national cloths of Ghana called Adinkra, which means "to say goodbye" to a departed soul. The cloth is adorned with black colour background and many artistic motifs such as Owuatwedee, "the ladder of death", which means, everybody will die one day to meet his or her creator. It is a traditional mourning cloth worn in many communities in Ghana at funerals and memorial services to commensurate with the bereaved family and equally send forth the dead person to the land of ancestors.

From the various explanations given by the various authors, one can clearly say that symbols are object made to stand for or represent something else, which can be made from proverbs, wise sayings, colour, natural and artificial images of animals, human and abstract. It can also be a word, phrase, character, or object that means something beyond what it is on a literal level. These are used to identify a group of people, ethnic group, and country or used as signs to show direction to places. These symbols are usually locally or internationally accepted and recognized, depending on the symbol in contention. It could be established that, mathematical symbols, health symbols, travelling or transportation symbols and others are international symbols that are recognized as such. National symbols like flags, coat of arms of specific

countries, and that of international organizations like the Red Cross, Rotary Club, the medical profession etc. are recognized internationally. But symbols representing localized cultural groups can be recognized by the local people, which any foreigner will have to be taught what they signify.

2.4.2 Ghanaian Adinkra Symbols

Adinkra according to Ampah (2013), is derived from two Akan words “di nkra” meaning “to say good bye”. He explains that, according to tradition, Adinkra symbols are integrated into the Adinkra cloth for the purpose of mourning. The cloth is normally worn to “bid fare well” to the dead and to sympathised with the bereaved family. Glover (1992) as cited in Ampah (2011) explains that, Adinkra, a famous king of Gyaman (now Republic of Cote D'Ivoire), annoyed the Asantehene (Asante king), Nana Bonsu Panin, by trying to copy the Golden stool. Subsequently, a war was fought in which Adinkra, subject of Gyaman was defeated and killed. The designs that were created were named after him and is upon this reason that, others think it emanated from Gyaman. Glover (1994) also states that Adinkra symbols are visual symbols in abstract expressions of proverbs which traditionally meant to warn, encourage and counsel people. Adinkra motifs are said to be carriers of specific message. Fosu (1993) stresses, these messages may be expressed in philosophically, allegorically or satirically to depict religious, social or political concerns as well as stimulate reflection on issues in relation to beauty or morality. The Adinkra symbols are literary and nonverbal illustrations of proverbs, parables or wise sayings. Mawuna (2013) emphasizes that Adinkra are visual symbols, originally created by the Ashanti of Ghana and the Gyaman of Cote d'Ivoire in West Africa. They represent concepts or aphorisms, and are extensively used in fabrics, pottery and logos

Adinkra symbols are often defined as symbols with stylized motifs that convey the philosophy of the Asante of Ghana (also known as the Akan), and then the culture to which they belong. They are pictorial designs of birds, vines, chains, body parts, all of which represent more than their image and are understood within the context of Asante's culture (Jasmine, 2009). The Adinkra symbols express various themes that relate to the history, beliefs and philosophy of the Asante. They mostly have rich proverbial meanings since proverbs play an important role in the Asante culture (Grimm, n.d). Dockray (2012) also reveals Adinkra as visual symbols or ideographs that represent concepts and aphorisms originating from the Akan people, the dominant ethnic group of present-day Ghana and the Ivory Coast located in West Africa. Adinkra symbols are therefore important part of Ashanti culture.

Adinkra symbols as discussed are used by almost all artists over Ghana and even beyond both in visual and performing art. In textile design the symbols have been, developed and used in designing for a very long period. There is therefore the need for textile designers to look at other areas such traditional symbols for textile designing.

2.4.3 Stool Symbols of Ghana

Stool in traditional Ghanaian society is a symbolic element that is so powerful to every community or an ethnic group. This is explained by Kumah (2009) that, stool is a wooden seat which is used to denote the office of the chief or king. Osei (2002) as cited in Kumah (2009), enlightens that, stool is used to mean the carved wood on which a chief or Queen-mother sits and is also used to denote the office of a chief. Furthermore, traditional stool is described as a symbol in its own right and considered also as the dwelling place of the soul ("okra") of a nation or an individual (Dzobo, as cited in Ampah, 2011). Symbols are also carved on stools, and they have meanings.

For example, the “Obi-te-obi-so-dwa” (someone-sits-upon-another-stool) is carved in such a way that one stool stands on top of another. It indicates that in every society there is an order of seniority. It means therefore authority must be respected. Some stools have the shapes of such animals as the elephant, the leopard, and the lion in their middle parts. These signify the greatness and bravery of chiefs.

Inferring from the discussion, traditional stool is seen to be a symbolic element that is not just used for sitting but also serve a powerful role in the traditional society. Every chief in Ghana therefore, has two stools; one for sitting and the other for spiritual purposes. The spiritual one is believed to house the soul (Okra) of the ancestors.

2.4.4 Linguist Staff Symbols in Ghanaian Tradition

Glover (1992) as cited in Ampah (2011) describes linguist staff as a symbol of office which identifies the linguist and is carved in wood, garnished with a figurative emblem, and typically covered with silver or gold leaf. The emblem represents a proverb or communicates a highly cherished value in the society. There are many carvings with symbols on them that may represent the authority or power of the nation, a chief, a family, a clan or an individual. The staff of the linguist is one common example of many carvings with symbols. It is usually carved from wood and has a symbol on top of it. The linguist staffs of chiefs, families, and clans are mostly coated with silver, gold or ornaments.

The carvings on top of the staffs are symbols depicting historical events, qualities, values in wise sayings, and proverbs. For example, if the top is made up of a hand holding an egg, it means when you press it too hard it breaks, but if you do not

hold it tightly enough it might fall from your hand and get broken on the ground therefore, rulers must rule with care.

2. 4.5 Religious Symbols

Religious symbolism implies the use of unique symbols by a particular religion, that describe anything pertaining to its culture and psyche, including archetypes, events, natural phenomena or even the art that evolved in that land over a period of time. Nevertheless all religions of the world, irrespective of how ancient or modern use symbols to help create resonant ethos, which in turn, reflects the moral values, teachings and culture of that society (Swami, 2011). Swami further states that, adhering to this religious symbolism also helps foster solidarity among the followers, keeping them secure as a unit and helping them focus better on their object of worship. The concept of religious symbolism is very ancient and may well have had its roots from the start of mankind itself.

2.4.6 Ritual Symbols

Ritual is a stereotyped sequence of activities involving gestures, words, and objects, performed in a sequestered place, and designed to influence preternatural entities or forces on behalf of the actors' goals and interests. However, rituals may be seasonal, hallowing a culturally defined moment of change in the climatic cycle or the inauguration of an activity such as planting, harvesting, or moving from season to the other or they may be contingent, held in response to an individual or collective crisis (Turner, 2012). Turner further stresses that ritual symbols are multifocal, that is, each symbol expresses not one theme but many themes simultaneously by the same perceptible object or activity.

2.4.7 Oral Literary Symbols (Proverbs)

In speaking and thinking, Dzobo (n.d) as cited in Marfo (2007) explains oral literary symbols as forms such as fables, myths, maxims and proverbs which are used in the traditional society to express beliefs, values and feelings. Proverbs are normally short and pithy sayings which are very popular devices used to state metaphorically certain general truths about life. For example one Yoruba proverb states that "A proverb is a horse which can carry one swiftly to the discovery of ideas". Dzobo further clarifies that, proverb normally has primary and secondary meanings, sometimes referred to as denotative or manifest meaning and on the other hand connotative or latent meaning. For examples in the proverbs that state that, "The lion and the antelope live in the same forest yet the antelope has time to grow," the lion and the antelope firstly denote carnivorous and herbivorous quadrupeds, respectively; connotatively, however, the "lion" represents "forces of destruction" while the "antelope" represents man in his powerlessness. The main point of the proverb is that "there is a power in the universe that preserves the life of the weak and helpless in the face of all that threatens it" (Dzobo n.d, cited in Marfo, 2007).

2.4.8 Totems/ Totemism

The word totem or totemic is derived from "Oode or Odoodem" which refers to anything kinship-related to the Ojibwe language in North America (Daily Graphic, Monday, 30th December 2013). The International Encyclopaedia of the Social Sciences, (2008) agrees that, the word totem is derived from the language of the Ojibwe, an Algonquin Native American ethnic group from north of the Great Lakes region in North America. Quarco (1978) as cited in Lumor (2009), sees Totemism as the link or dealings existing between a person or group of persons and animal objects or group of persons and an animal, object or a group of animal objects. He explains, it

has been used basically to preserve humanity, in that it has in more ways than one culminated in the conservation of other life forms bequeathed to man on whom he is dependent.

Totemism therefore refers to the use of plants or animals by social groups as guardians or emblems that are ritually celebrated. Totem is usually an animal or other natural figure that spiritually represents a group of related people such as a clan. The purpose of the family totem is for identification, adding that the totems are proverbial symbols which carry a hidden message, doctrine or powers of a king or the traditional area (Johnson, n.d).

2.5 Uses and Significance of Symbols

According to Agbo (2006), symbols are multifunctional in nature. They are appreciated for both their aesthetic and communication values and are mostly non-verbal illustration of proverbs, parables and maxims which portray the philosophical thinking and the way of life of a particular group of people. However, he contends that these symbols are mostly appreciated on their aesthetic values only. This is because many people do not understand their cultural significance. Symbols are used as a tool for communication; usually visual. Symbols act as communication short-cuts that convey one or more messages that have been previously learned by both the sender and the recipient. Since time immemorial, symbols have been used to communicate ideas and convey deeper meanings (Amate, 2011). In Africa, symbols in the form of visual images and ordinary objects are used symbolically to communicate knowledge, feelings and values. These symbols are embedded into works of art, such as appliqué, paintings, leather and textile works to encode the history of their lives (Wahlman 1993 and Dzobo n.d).

Basically symbols are for identification. They are used to identify various entities and activities in life and are therefore synonymous with the things they represent within national, community or down to clan. Artists use marks, signs and objects to represent ideas, institutions, nation ethnic groups, and companies. In Christianity, religious symbolism is important especially in public worship. Examples are the candles, incense and the cross. In modern patriotism the flags, coat of arms and the like are examples of symbols. Corporate institutions also use logos for their identification. In everyday life colours for instance are used as symbols of various activities and situations. For example red is regarded as a symbol of danger. Symbols may be used as an identifier, a language of concepts, an iconic representation, to express intangible truths, carry particular meanings, express something unknown, or simply to represent something else. It could also be used to pass on stories from generation to generation, convey a deeper meaning than the words themselves and as a source of connection between members in a group (Lipinski, 2001 as cited in Amate, 2011). Additionally, stool for the Akan traditional council system is a symbol that identifies a chief or king whereas in the Northern part of Ghana the leopard or lion skin identifies the chief. A typical example is the golden stool of the Asante, which is their symbol of the highest authority and kingship. At the mention of the golden stool, there is a reflection of the ruling king and his authority as also the leopard's skin or lion skin are also the highest of all the skins in the North.

Symbols are used to communicate complex knowledge, abstract truths and ideas about life and its meaning. In Ghana, symbols are used in many ways. They are sometimes used to identify ethnic groups, clans, families, authority, ideas, and values of the people. We have some symbols that identify us as a nation. An example is the flag the on coat of arms of Ghana. It has the ability to be used for practical purposes

or by abstract means. One can use the following as symbols to represent something else; sign, sound, emblem, objects, picture, image and many more. Symbols also play important roles in the African conception of reality, a sound understanding of African patterns of thought and feeling which requires an appreciation of the nature and function of symbolism as a medium of communication in African culture.

Symbol serves as a powerful instrument of thought and abstract idea that vehicle for the conception of an object, enabling us to conceive or form a view of an object. It helps in giving clear information about the environment and about intentions and feelings of people, and brings out the appropriate reactions as well as hides and protects some important secrets. In a similar manner it gives information, but when not properly used, they may turn to misinform the individual and can lead one to a serious danger. Therefore they are to be used in a conscious manner in order not to misinform the public (Amate, 2011). The symbols have a decorative function but also represent objects that encapsulate evocative messages that convey traditional wisdom, aspects of life or the environment (Mawuna, 2013).

2.6 Colour Symbolism in the Ghanaian Society

Colour symbolism is the use of colour as a representation or meaning of something that is usually specific to a particular culture or society (Gopaul, 2007). According to Asmah (2013), the philosophy of Ghanaian symbols may not be fully appraised without eliciting the symbolism in Ghanaian culture which may best be understood in the content of its usage and association. He states that colour in Ghanaian art culture often conveys particular messages. Colour symbolism is also the use of colour as a representation or meaning of something that is usually specific to a particular culture or society. It has symbolic meaning in African culture and each colour conveys peculiar information when worn or displayed at significant places or

situations. Colours are chosen for both their visual effect and their symbolic meanings but social changes and modern living have, however, led some people to ignore these traditional norms, resulting in colour choice based on individual taste and preferences. It remains an important symbol in Church ritual and ceremonies varying according to tradition – white being a symbol of Christmas or Easter; gold for Easter; red for Pentecost and the feast of martyrs; purple a symbol for Advent and Lent and green for the New Year. In perspective, culture and time are certainly important factors to consider when thinking about colour symbolism (Gopaul, 2007 and Onuman, 2011).

Writing on the symbolical meanings of colours in Ghanaian society, Anyiams Creations International (2013) explains that white derives its symbolism from the white part of the egg and from white clay used in spiritual purification, healing, sanctification rites and festive occasions. White stands for victory, success, happiness, happiness and festivities. In some situations it symbolizes contact with ancestral spirits, deities and other unknown spiritual entities such as ghosts. It is used in combination with black, green or yellow to express notion, spirituality, vitality and balance. Gopaul (2007) also posits that colour symbolism is very important to the culture of the people of which “White is associated with purity, virtue, joy, and the “spiritual entities such as God and the deified spirits of the ancestors.

Black according to Anyiams Creations International (2013) derives its significance from the notion that new things get darker as they mature; and physical aging comes with spiritual maturity and most Akans blacken their ritual objects to increase their spiritual potency. Black therefore depicts sadness or melancholy and mourning, an intensified spiritual energy, communion with the ancestral spirits, antiquity, spiritual maturity and spiritual potency. Gopaul (2007) agrees that black is related to deep feelings of melancholy, the devil, death, and old age.

Gopaul (2007) however explains that differences in Ghanaian and Western colour are most apparent. Red symbolizes occasions of melancholy such as any loss through death of a close relative, an act of war, national anger, sudden calamity, boisterousness, violence, and a show of dissatisfaction. Anyiams Creation International (2013) is also of the view that red is associated with blood, sacrificial rites and the shedding of blood. Red is therefore used as a symbol of heightened spiritual and political mood or agitation, sacrifice, danger, alarm, unrest, mourning and struggle.

Colour is sometimes used in speaking for example; red-eyed mood which means a sense of seriousness, readiness for a serious spiritual or political encounter. Also yellow and its related colour variations are associated with the yoke of the egg, ripe and edible fruits and vegetables and also with the mineral gold. In some spiritual purification rituals, mashed yarn is rendered yellow with oil palm and served with eggs during traditional purification and other cultural practices. It symbolizes sanctity, preciousness, royalty, wealth, pageantry, power, spirituality, vitality and fertility whilst gold derives its significance from the commercial value and social prestige associated with the precious mineral. Gold dust and gold nuggets were used as medium of exchange and for making valuable royal ornaments. It symbolizes royalty, wealth, elegance, high status, supreme quality, glory and spiritual purity. In Ghana Gopaul (2007) considers Gold symbolic meaning above all colours, in Ghana because it stands for royalty, the presence and influence of God in society, and the rule of the king.

In terms of the colour blue, Anyiams Creations International (2013) associated it with the blue sky, the abode of the Supreme Creator and therefore used in a variety of ways to symbolize spiritual sanctity, sincerity, good fortune, peacefulness,

harmony, female tenderness, serenity and love related ideas. Gopaul (2007) is also of the view that blue, especially indigo blue, is related to “love, womanly tenderness” and calls to mind “early dawn the crescent moon”. Green on the other hand he believes symbolizes “newness, fertility, vitality, and newness in growth”. He relates grey to ashes and used to personify “blame and various degrees of degradation and shame” whereas Anyiams (2013) associated green with vegetation, planting, harvesting and herbal medicine. Tender green leaves are usually used to sprinkle water during purification rituals. It symbolizes growth, fertility and vitality in life, prosperity, fruitfulness, abundant health and spiritual rejuvenation.

Anyiams Creations International (2013) further explains other colours as follows like Pink as female essence of life. It is viewed as red rendered mild and gentle, and therefore associated with tenderness, calmness, pleasantness, and sweetness. According to Akan social thought, these attributes of pink colour are generally considered as essential aspects of the female essence. Purple is sometimes viewed in the same way as maroon. It is considered as earth associated colour used in rituals and healing purposes. It is also associated colour that is used in rituals and healing purposes or with feminine aspects of life and royalty. Purple cloths are mostly worn by females. Grey on the other hand derives its symbolism from ash. Ash is used for healing and spiritual cleansing rituals to re-create spiritual balance when spiritual blemish has occurred. It is also used in rituals for protection against malevolent spirits. Grey is therefore associated with spiritual blemish but also with spiritual cleansing. In addition, silver is associated with the moon which represents the female essence of life. Silver ornaments are usually worn by women and are used in the context of spiritual purification, naming ceremonies, marriage ceremonies and other community festivals. It symbolizes serenity, purity and joy. Maroon has a close

resemblance to red-brown which is associated with the colour of Mother Earth. Red-brown is usually obtained from clay and is therefore associated with healing and the power to repel malevolent spirits. Brown is related to the earth and decay, it is used as a colour for mourning and so brown clothes are customarily worn to funerals and memorial services.

It could be inferred that every colour has a meaning and what it symbolises depends on the country and the culture of the people. Therefore the selection of colour or colours for a particular work needs a thorough study and understanding.

2.7. Ghanaian Traditional Festivals

Etymologically, festival was developed from festive event and is a term derives from Latin words “festum” and “feria”. “Festum” means public joy, merriment, revelry. “Feria” on the other hand means abstinence from work in honour of the gods. Festival therefore is an event, a social phenomenon, encountered in virtually all human culture (Falassi. n.d).

Levi (2003) opines that, festivals rise up from the fibre of communities to create celebrations of scale, depth, and gravity. He stresses that festival captures the best that communities create and put forward, it provides extraordinary opportunities for artists to interact, inspire and enrich audiences with volume and variety of work. However, Cole (1975) sees festival as a relatively rare climatic event in the life of any community. It is bounded by a definite beginning and end, and is unified thereby, as well as being set apart from and above daily life. Festival is also considered as an annual gathering which brings together the whole community to remember, honour and give thanks to God, the divinities, and the ancestors for their help and protection (Oduro-Awisi, 2013).

From the above assertions it could be established that festivals are yearly celebration that is observed in honour of gods and ancestors. Aside the custom or the ritual aspect of the occasion, various art forms are exhibited during the celebration. It also marks the beginning of some events in the year such as outdoorings of the new yam, for example “Hogbetsotso” festival and “Asogli” festival in the Volta region Ghana. Nevertheless, the festival also brings people from far and near to unite with their family and also help raise funds for developmental projects in the community.

2.7.1 Major Traditional Festivals in Ghana

There are different types of festivals celebrated in Ghana. These festivals differ from community to community. Some of these festivals are the ‘Odwira’ which is celebrated by Akuapems, Aday Kese by the Asantes, “Akwambo” by the people of Gomoa Ajumako, Enyan, Ekumfi and Agona, all in the Central Region. There is also “Aboakyere” festival which is celebrated by the people of Winneba (Effutu), “Ohum” by the people of Akyem, ‘Kotoklo’ and “Nmayem” by the Krobo, “Homowo” by the Ga, “Hogbetsotso” by the people of Anlo, “Kundum” by the Nzema and Ahanta, “Akyempim” by the Agona, “Fetu” by the people of Cape Coast, “Damba” by the Northern and Upper Regions and many more (Sheilah, 1997).

2.7.2 Significance of Ghanaian Festivals

Festival is a very important occasion which has a lot of significance to the people of Ghana. Festivals in Ghana have historical, religious, political, economic, social, cultural and moral significance. Festival is celebrated to remind the people of Ghana about their history, especially their ancestors. For instance, the Odwira festival reminds the people of Akuapem about their joint defeat over the Asantes of which

their war god was captured and became the property of the Akuapems. Also, the Homowo Festival reminds the people of Ga-Adangme about how they have come out of hunger by settling at their present day area. It enables the people to recollect the noble past of their ancestors, and to express their gratitude to them. The people believe in the existence of the ancestral spirits, hence they ask for forgiveness of offences committed, and petition the supernatural powers for material prosperity, peace and long life. There is continuity between the dead and the living. Nowadays Christian activities are become part and parcel of the celebration.

Festival also serves as reunion of family members, relatives and loved ones. During the period, quarrels and misunderstandings are settled. It provides a forum where marriages among people within a particular geographical area can be transacted. It mostly brings citizens together in order to help initiating developmental projects and to contribute financially towards these projects. Visitors, tourists and political figures who attend the festivals contribute economically to the locality.

Politically, festivals afford paramount chiefs the opportunity to reassert their authority over their sub-chiefs and the local citizenry. During this period all sub chiefs and the people renew their allegiance and loyalty to the paramount chief by paying homage to the palace. The paramount chief, the sub-chiefs and the elders also use the occasion to discuss political issues affecting the welfare of the community. Petty disputes between the paramount chief and any sub-chiefs are settled (Sheilah, 1997). It also gives the people the chance to assess the efficiency of their chiefs. Most citizens who have left the town for long periods of time return to see whether the traditional ruler (the chief) had implemented development projects agreed upon. Government ministers take advantage of the festival to announce or highlight developmental projects, and government policies to the people and to educate them on

important issues affecting the locality, town or area and even sometimes use the occasion to seek their support when it is close to election seasons.

In Ghana, the rich cultural heritage of the people is usually manifested during festivals. It is at this period that the chief's elders and the opinion leaders showcase their cultural tradition and wealth through regalia and paraphernalia. Oral tradition, drumming and traditional dancing is always at its peak during the festivals. Traditional symbols become so vital during festival seasons because they help to identify one clan from the other and also show the status of the chiefs especially during the durbar day. Ghanaian hospitality can also be seen in this regard through the way people speak and interact with one another especially with tourist.

Festivals are also meant to strengthen Ghanaians to play their roles as good citizens by providing platform where the chief must be more effective, morally upright, and accountable to the people. For instance, the Apoo festival celebrated by the chiefs and people of Techiman traditional area gives the people chance to talk about the inefficiencies of the chief as well as his ill doings. It again reminds the youth to lead morally acceptable lives so that, they may grow to become good people with lives worthy of emulation by the future generation (Ministry of Local Government and Rural Development, 2006).

2.7.3 Odwira Festival in Akuapem Traditional Area

Odwira is an Akan word which means purification. It is a festival which according to Adams (2002) was established in 1717 by the first Asantehene, Osei Tutu. He enlightens that, it was an annual festival where chiefs come together to reaffirm their allegiance to the state under the leadership of the Asantehene. Odwira festival was celebrated annually by the Asantes until the colonial period where the Asante kingdom was conquered by the British colonial Government, and

subsequently sent the Asantehene Prempeh I into exile in Seychelles. However, it is believed some elements of Odwira festival survived and found in localized religious festivals such as “Awukudae” and “Akwasidae” (Adams, 2002).

Labi (2002) on the other hand opines that Akuapem Akyem allies went into an alliance with some coastal states and with supported from the English and Danes fought the Asante at Nsamankow and Akatamanso in 1824 and 1826 respectively after the return of the Asante chief from Seychelles. He stresses that, during the Akatamanso war, the Akuapem army captured the Asante war god which is Odwira Apafra and the stool regalia connected with the celebration of Odwira festival. In addition, the accompanying Odosu, the war deity or magico-religious objects which provide abode for the spiritual entities to inhabit when invoked was also captured from the Asantes. This gave the Akuapem the spiritual authority to celebrate the Odwira festival. Odwira festival therefore was first celebrated in October 1826 by the 19th Okuapenehene of Akropong, Nana Addo Dankwa I. Its significance was to celebrate the victory over the invincible Ashanti army during the historic battle of Katamansu near Dodowa in 1826 and also to cleanse them and ask for protection from their gods (Cole, 1975).

2.7.4 Activities of Odwira Festival

The Odwira is a weeklong festival with series of traditions and rituals performed to purify the town, the people and most importantly, the ancestral stools of the chiefs. It also earmarked the harvest of “new Yams” (Oduro-Awisi, 2013). The Akuapem Odwira festival is one weeklong festivities thus, it starts from Monday and end on Sunday. Each day has its tradition and cultural functions. Monday is “Akwammo” which means clearing the path royal cemetery (Amamprobi). This is to enable the ancestors to be invited to the festival. Libation is poured in the morning to

seek permission from the ancestors to lift the ban on drumming which has been imposed six weeks earlier called 'adae butuw', in preparation for the Odwira. Adumfo, security officers, Banmufu, custodians of the royal mausoleum and Asenfo pour this libation. This facilitates the invitation of the ancestors to join them in celebrating the festival (Labi, 2002).

Tuesday is the ushering in of the new yam, washing of stool and bringing of the Odwira into the Palace. Early in the morning, the past Okuapehene's stools are washed and lined up in the palace for a while. Later in the morning, there is procession with sacrificial offerings to Amamprobi led by Banmuhene or Adumhene the chief responsible for the security of the person of Okuapehene as well as head of abrafo, (executioners), Nkowasuafohene, chief of stool carriers, Ankobeahene, chief of traditional counsellors and Osodohene, who is the chief cook in the stool house or palace. The usually dark smock, a battle dress or dark coloured clothing is used to signify the importance of the ceremony. It is on this day that the "Odosu" (the Odwira god) is brought to the town to mark the beginning of Odwira festival. In the evening there is a small gathering in the palace for the Omanhene to perform "Dapaa tu", preparation and announcements for the celebration of "Adae kese" or the ninth Adae, (Big Adae) and "Adae bue". The lifting of the ban is done during the period which allows drumming, dancing and noise making imposed six weeks earlier to take place (Cole, 1975; Labi, 2002).

Wednesday is the ninth Awukudae, which is the day for mourning the dead. The traditional dress used on this day is coloured black, dark brown, red or other dark patterned cloths. Families cry and mourn their dead relatives of the past years. It is also devoted to feed the ancestors in the stool room, a sacred indoor rite. The Omanhene sits in the palace to perform Adae kese and later join in mourning by

visiting homes of past leaders. It is on this day that appeal for funds and donations are made for developmental projects in the year. Later in the night, a curfew is imposed and the public is strictly warned to stay indoors since the blackened stools of past Okuapehenfo, (past chiefs) are taken to the Adami River by the Adumfo and Abrafoto be cleansed.

Guns are fired at Nsorem during the early hours of the following morning (Cole, 1975) which is Thursday. This is also the day when the Asona clan eats yam, and the stool occupants of the town also offer food and drinks to the ancestors at Nsorem, the original site of Akropong. The colour of clothing used on this day changes from black, red or dark brown used in mourning and worn during the first three days of the festival for rituals to colours such as green, blue, yellow and white to mark the festive mood. This is a day of celebration and the predominant colour of clothing worn is white, signifying joy and peace. The black stools are placed upright and fed with pieces of meat and mashed yam. The Omanhene also performs rites for the Odwira “suman” at “Banmuhene” house, after which the public may consult “Banmuhene” for a ritual bath with a concoction of sacred water and herbs. At the end of the day, the Omanhene receives the various groups from Nsorem, with the Banmuhene presenting the Omanhene's empty food container by placing the container three times on the laps of the Omanhene and then taken away to the stool room. After this, the carrier of the food is also placed three times on the lap of the Omanhene. The last activity for the day is “Sesadompe” during which leaves and other sacrificial items on the Odosu are removed and deposited at Nsorem under the cover of darkness. This rite is finalized with three resounding gunshots. Again, there is strict curfew and lights turned off for some customary rites to be performed in the night (Oduro-Awisi, 2013).

The grand durbar brings together all chiefs and the people of the seventeen communities within Akuapem, spear headed by the paramount chief (Okuapehene) is held on Friday. Prior to this the “Asonahene”, (head of the Asona clan) in the morning sends his food, mashed yam and water to Nsorem before the durbar commences. All the communities, their chiefs as well as government officials and well-wishers join in the celebration. In addition to the ritual, military, social and political aspects, there is also a display of elaborate art forms. By the fifth day, the dark coloured clothing, military attire and seriousness attached to the festival has changed to that of bright colours and the use of gold and silver and wearing of elaborate ornaments (Oduro-Awisi, 2013 and Labi 2002). Saturday is mostly dedicated to the youth for games and merry making while Amanokrom, the Gyaase division holds their durbar since they celebrate concurrently with the Omanhene of Akuapem (Oduro-Awisi, 2013). Thanksgiving church Service is then held on Sunday where the Omanhene, his chiefs and people attend church service to give thanks to the Almighty God and take part in an Odwira Harvest. Part of the proceeds that come out of the Service is used in financing developmental projects in the traditional area (Labi, 2002).

Aside the spirituality of the Odwira festival, the most populous element that characterize the festival is art, which comes in the form of performing and visual is predominantly seen from day one to the end. Cole (1975), in the quest to summarize the Odwira festival says Odwira brings together various art works. According to him, the artistic impact of the festival stems not from isolated artistic forms of actions but from formally orchestrated interaction of all the aesthetic resources of the community. Each of these art works used during the festival has a specific historical, cultural and

symbolic meaning which create good reasons for the community to come together and share in the display, values, hope, peace and prosperity of Akuapem.

2.8 Regalia used by Chiefs during Festivals

Every chief or scholar in a formal occasion is identified by the dressing or the artefact that complements him. These symbolic items make him unique among his followers. Such items are called Regalia. Houghton (2009) defines regalia as emblems and symbols of royalty, such as the crown, sceptres, and magnificent attire or finery which serves as distinguishing symbols of a rank, office, order, or society. William (2005) agrees that, regalia are the “ceremonial emblems or robes of royalty, high office, an order and many more. This is not so different from Encarta (2009), which sees regalia as the ceremonial, symbolic objects and clothing used and worn by royalty or other holders of high office on formal occasions. It is also described as a distinctive clothing (attire) or trappings worn especially on formal occasions to show the status of a group of people or an individual. Lumor (2009) emphasises that regalia are objects or things used at the chief's palace.

From the explanations, regalia are considered as distinguished insignia, true and perquisite of a chief, ceremonial or symbolic object, signifying royalty or indicative of one's office or membership of a group or social status. It can also be seen as the traditional symbolic element that distinguishes or classifies one state from the other. Regalia are limited to members of the court or royals within a said culture, scholars and people of higher position. One can also classify regalia into two; they are Royal and Academic regalia. The royal regalia consist of the stools, swords, crown, jewelries, umbrellas, clothes, palanquins, and linguist staff. All these are symbolic elements of unique features which show the hierarchy or status of a chief or an elder in the community. The academic regalia on other hand are for the academia. They are

traditional form of clothing with hood and hat for the people of academia, primarily for tertiary and sometimes secondary levels, but nowadays even nursery levels. The clothes usually called academic gowns are mainly worn by those who have been admitted into tertiary institutions to usher them into the school and also after school for graduation. A person who attains the highest degree in an academic field is dressed up with academic regalia (academic gown) which is different in all kinds to show the status. This study focuses on two major chief regalia; Palanquin and Umbrella for chiefs.

2.9 The use of Umbrella regalia in the Traditional Sector

There are many products that use textiles in a good measure. One of such textile products is the umbrella. Umbrella is therefore defined as a collapsible bell-shaped or saucer-shaped largely gelatinous structure that forms the chief part of the body or shade for protection against weather consisting of fabric stretched over hinged ribs radiating from a central pole (Merriam Webster, 2015).

The term umbrella is derived from the Latin word “umbra” which means "shade". Its original purpose was to shade a person from the sun, a function that is still reflected in the word "parasol," (derived from the French *parare*, means "to shield" and *sol*, "sun") a smaller-sized umbrella used primarily by women (Umbrella Making Process, 2015). Umbrellas are generally hand-held portable devices rendering fashion statement in some societies and used as an accessory in some other societies. In the recent years, human have created a lot of gadgets to fulfil man desire. More and more gadgets have been created to make our life more comfortable and secured when the weather changes. In the 18th and 19th centuries, a Kersey's Dictionary (1708) described an umbrella as a “screen commonly used by women to keep off rain (Seng, n.d).

From the above definitions, it is seen that umbrella is a collapsible canopy used as a shade to prevent scorching sun and the rain from direct contact with the human body.

2. 9.1 Main Types of Umbrella

According to Seng (n.d) there are two different types of umbrellas: personal-used umbrella and Outdoor umbrella. The first type of umbrella which is personal-used umbrella is generally used for providing protection against rain. This type of umbrella however can be sub-divided into two different groups. The first group consist of a long umbrella, folding umbrella, square umbrella and five folding super light umbrella. The second group are the Outdoor umbrellas, and these can also be further classified as patio umbrella, golf umbrella, sand beach umbrella and beach umbrella. Patio umbrellas are mainly used for decorating gardens, house people use beach umbrella to protect themselves from excessive heat at the beaches. Golf umbrellas on the other hand are used to protect golfers and top executives from wind and rain while they are playing golf (Theumbrellashop, n.d).

2.9.2 Classic Umbrella

This is the most common type of modern foldable umbrellas, made in overwhelming numbers during the last few decades. They are made from wooden, metal or polyester shaft and canopy made from microfiber fabrics (Umbrella history, 2015). Plate 2.1a and 21b show samples of classic umbrellas.



Plate 2.1a and 2.1b: Classic Umbrella

Source: Theumbrellashop.co.uk/groshrainfaburous.com.

2.9.3 Automatic Umbrellas

Automatic Umbrellas as seen in Plate 2.2a and 2.2b refer to the types of umbrellas which automated designs that allow them to be opened and closed using one hand. Their small size makes them perfect for carrying in backpacks, purses or briefcases. Another type is Pocket Umbrellas which are made to be small, portable and lightweight; they are perfectly sized to be carried in jacket pockets and used in emergency situations when one found himself/herself suddenly in the rain. However, their small package carries the penalty of poorer construction and durability. Strong wind and prolonged stay in the rain can get the user wet (Types of umbrellas, 2013).



Plate 2.2a and 2.2b: Automatic Umbrellas

Source: aliexpress.com

2.9.4 Bubble Umbrellas

This kind of umbrella can easily be recognized by their spherical shape (their canopy is much taller than regular umbrellas). This is also one of the most popular

umbrella types that use transparent plastic material for their canopy, or rarer (comical) binocular viewing ports for better visibility.



Plate 2.3a, 2.3b and 2.3c: Bubble Umbrellas

Source: totes-isotoner.com

2.9.5 High Wind (storm) Umbrellas

Bad weather, heavy rains and storm winds often prevent the use of regular umbrellas, but this special reinforced type can be used in environment with winds up to 55 miles per hour (Umbrella history, 2015).



Plate 2.4a and 2.4b: High Wind (storm) Umbrellas

Source: senz.com and getdatgadget.com

2.9.6 Artistic Umbrellas

Modern day fashion designers often tackle the problem of creating high value umbrellas, often made from rare materials or intricate design choices. Such umbrellas can rarely be seen on the street (Umbrella history, 2015).



Plate 2.5a, 2.5b and 2.5c: Artistic Umbrellas

Source. Gadgetsgo.com

2.9.7 Paper Umbrellas

Ancient Chinese paper umbrellas first appeared over 2000 years ago, and since then they have managed to infuse themselves into the cultures of many Asian countries which regard them not only as a useful tool but as a religious symbol (Types of umbrellas, 2013).



Plate 2.6a and 2.6b: Paper Umbrellas

Source.tradition.cultural-china.com/evgyat.com

2.9.8 Gadget/Funny Umbrellas

Some of the most popular umbrellas are the ones which have a little comedy in them. The most popular design include handles that will house cup holders, handle shaped into samurai sword (folded umbrella then looks strikingly similar to sheeted katana), various seals on the top of umbrella for leaving water marks with fun designs, umbrellas that fold into carrying purses, umbrellas that are intended to be strapped to your back, illuminated umbrellas and many more (Umbrella history, 2015).



Plate 2.7a and 2.7b: Gadget/Funny Umbrellas
 Source: uhdwalls.com/online.barrons.com

2.9.9 Personal Parasol Umbrellas

As a remnant of the past when sun shading and non-water resistant umbrellas were viewed as a fashion accessory; a means of showcasing your status and tool to maintain fashionable. Parasols can more and more be spotted on the streets of modern cities. One reason for their resurgence can be found in ever rising levels of UV radiation, which can cause numerous skin health problems (Types of umbrellas, 2013).



Plate 2.8a, 2.8b and 2.8c: Personal Parasol Umbrellas
 Source: vintageumbrellas.com

2.9.10 Stationary Parasols

Often found in the public areas (such as markets, patios, and beaches), these large and heavy parasols are intended to protect multiple users from the heat and sunlight. New designs often include coating that reflects and absorbs potential harmful UV radiation. In addition to stationary parasols, one can also find smaller

versions (6 to 9 feet wide) that are foldable and can be transported in a car perfect for beach use (Umbrella history, 2015).



Plate 2.9a and 2.9b: Stationary Parasols

Source: tropicazona.com/arabiaweddings.com

2.9.11 Golf Umbrella

Golf users often carry specially made umbrellas that have canopy diameter of 70 inches across. This size makes golf umbrella perfect for carrying in standard golf bags and can protect multiple golfers from sudden rain (Types of umbrellas, 2013).



Plate 2.10a and 2.10b Golf Umbrella

Source: threeguysgolfblog.com and free-online golf

2.9.12 Royal /Chiefs Umbrella

Within the Akan community of Ghana, the highest rank of chiefs is that of a Paramount chief (Omanhene) but there are different sub-groups that serve the Omanhene. The Paramount Chiefs mostly use the biggest and the highest umbrellas made of silk and other rich fabrics whilst the sub-chiefs use the smaller ones as shown in Plate 2.11a and 11b.



Plate 2.11a and 2.11b: Royal/Chiefs Umbrella

Source: en.citizendium.org and flickr.com

A critical look at the various umbrellas discussed revealed that, each umbrellas fall under a different categories and are used for different occasions. The shapes are also not identical but differ in many ways depending on the uses. The larger umbrellas are the ones mostly used by the chiefs of Akan communities in Ghana.

2.10 Significance of Umbrella

The use of umbrellas has fairly evolved through time. From their uses as basic protection from heat and shelter during rainy seasons, umbrellas are now being used as decorations in a lot of residential and business properties. In the past specific umbrella was used liturgically to show honour to a person or as a holy object. Others were designed to protect against precipitation or sunlight. Some have the advantaged to protect our skins from radiation. In the twenty first century, umbrellas can be held as fashion statement which men and women use as accessories to complete an outfit (Seng, n.d).

2.11 Common Materials used in the Production of Umbrella

Although almost all the population in the world has seen and used umbrella, many are still clueless as to the kind of materials used in making one (Staff Writer, 2015). Historically speaking, a variety of fabrics have been used for making umbrellas

that included linen, cotton, leather, taffeta variety of silk, lace and the special fabric. Gloria which means 'bright' is a plain weave of silk and wool, and silk and cotton was used extensively for making of umbrellas. Rayon and acetate have also been widely used for making umbrellas. Nowadays, the fabric generally used is nylon taffeta with an acrylic coating on the underside. However, most recently, microfiber fabrics with new water repellent finishes are being used by the umbrella manufacturers. Nylon taffeta and other fabrics are also coated and finished with water repellent finishes before being used (Umbrella Making Process, 2015). It is the prerogative of the umbrella manufacturers to select the fabric patterns and designs. Sometimes they even add their own patterns and designs with the help of rotary or silk screening processes which is cost effective only for a special order of a limited number of umbrellas.

Staff Writer (2015) outlines and discusses some common materials used in umbrella production. Staff Writer considers canvas as a popular material used in patio umbrellas. Since canvas is a heavy-duty material, umbrellas with this kind of fabric are expected to have a longer life span. This material is mostly used in tents, awnings, and cantilever umbrellas. Polyester with its ability to resist mildew and wrinkles finds application in umbrella production despite its limitation of highly flammability. Basically, umbrellas that are made of nylon are among the cheapest of their kind. However, there is a big question about its durability. The nylon-made umbrellas are ideal for short term uses only and cannot be good for patio and other outdoor uses.

Staff Writer (2015) further describes acrylic as a synthetic fibre that has the capability to resist wrinkles as polyester, for this reason some manufacturers use it for the production of tents, sunshades, as well as cantilever umbrellas. Another fabric which Writer explains is clear plastic, which is a kind of plastic material usually used for bubble umbrellas. These umbrellas appear as transparent parasols with a few

simple designs. This kind of parasol is good for fashion-cantered people. However, it is not good to be used as a sunshade under the scorching heat of the sun.

Deducing from the writers, it is noted that the determinant for selection of textile fabric for the production of umbrella are based on the quality, properties of the material and the purpose or the usage. For example umbrella fabric for heavy rain storm needs to be stronger compared to the normal umbrella that is use for sunshade.

2.12. Other materials and Parts of the umbrella

According to Umbrella Making Process (2015), is basically a hand-assembly process where various parts are joined to each other in a methodical manner. Apart from the canopy made of fabric, the other parts of umbrella are Shaft, Ribs, Stretchers, Runner, and Handle. They can be made of wood, metal, plastic or any other material as shown in Plate 2.12.

Shaft: It is usually made from wood, steel, or aluminium. Sometimes Fiberglass and other plastics are used, which can commonly be seen in the larger golf umbrellas. When consisting of wood, shafts are made with the help of wood-shaping machines such as turning machines and lathes. Metal and plastic shafts are drawn or extruded for giving them the required shape.

Ribs and Stretchers: Ribs run underneath the canopy of the umbrella and stretchers join the ribs with the shaft of the umbrella. They are assembled methodically to give "U" shape to the ribs and are usually made of steel or some other such metal. The ribs are attached to the shaft by fitting it into a top notch; a thin, round nylon or plastic piece with teeth around the edges, and then held with thin wire. The stretchers are connected to the shaft of the umbrella with a plastic or metal runner, the piece that moves along the shaft of the umbrella when it is opened or closed. The ribs and stretchers are interconnected with a joiner, which is usually a small jointed metal

hinge. When the umbrella is opened or closed, the joiner opens or closes simultaneously through an angle of more than 90 degrees. There are two catch springs in the shaft of each umbrella. They are small pieces of metal that have to be pressed whenever the umbrella is slid up the shaft to open, and again when the umbrella is slid down the shaft for closing. Metal shafts are generally hollow so that the catch spring can be inserted in it without much effort. A wooden shaft requires to be hollowed out to make space for the catch spring. A pin or other blocking device is usually placed into the shaft a few inches above the upper catch spring to prevent the canopy from sliding past the top of the umbrella, when the runner goes beyond the upper catch spring

Canopy: The canopy of the umbrella is hand sewn to the ribs in the form of individual panels. The canopy cannot be cut from one piece of cloth because each panel has to be shaped according to the curve of the canopy by making the panels follow the thread pattern of the weave, otherwise the material will pull on the bias and create puckers. Each panel is cut separately from piles of materials called gores. Machine cutting of several layers at once is also possible which is less cumbersome. The standard rain umbrella has eight panels. However, there can be six panels in smaller umbrellas such as parasols and children's umbrellas. The larger umbrellas can have as many as twelve panels too. A metal ferrule may or may not be forced over and glued to the tip of the umbrella that passes through the canopy. The handle made of wood, plastic, metal, or any other material is fixed at the end of the shaft with the help of screw or glue. The end tips of the cover where the ribs reach past the canopy, may be left without any covering or may be covered with small plastic or wood end caps that are either pushed or screwed on, or glued, and then sewn to the ends of the

ribs through small holes in the end caps. This completes the process of making an umbrella as found in Plate: 2.12b.

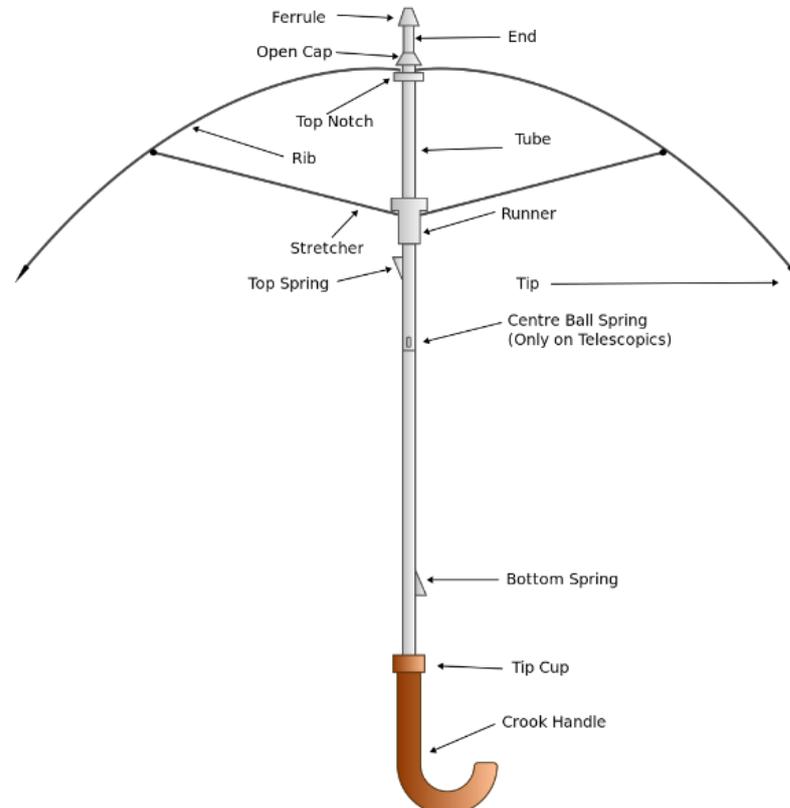


Plate 2.12: Parts of the umbrella
Source:umbrellaman.co.uk/madehow.com.

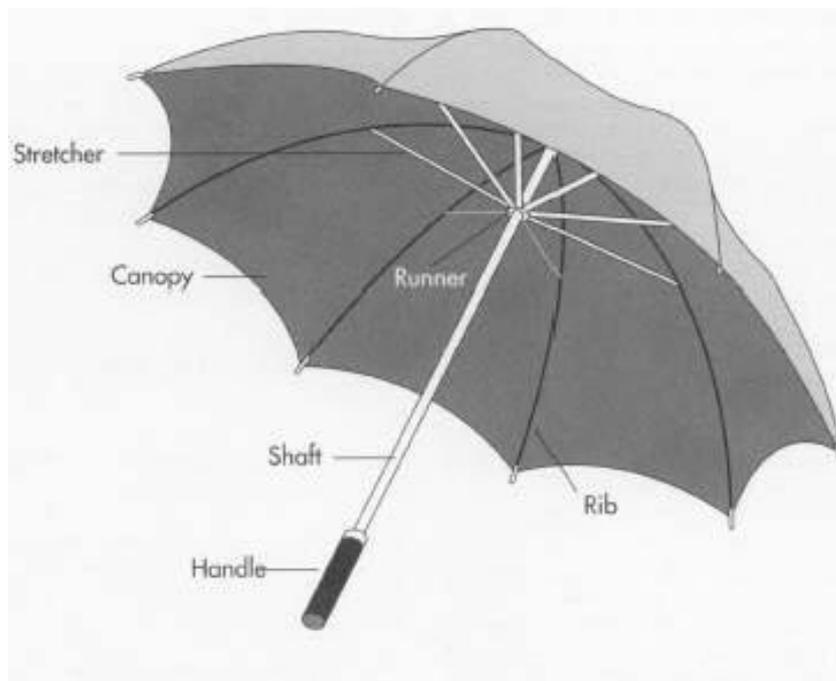


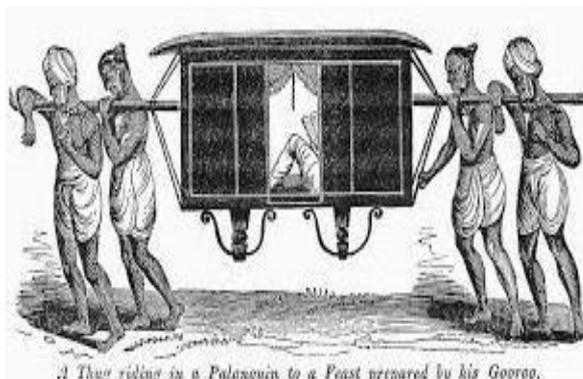
Figure: 1 Parts of the umbrella
Source:umbrellaman.co.uk/madehow.com.

2.13 Palanquin as a Traditional Ornament

Palanquin according to Shaen (n.d) is a human powered form of transport for one person carried on two horizontal poles by four or 6 bearers. It is called a palanquin in India. In England it is called a sedan chair. The Gas call it “okadiakpakai” whereas the Akan’s refers to as “Apakan”. It has a number of names and forms in other countries. Shaen accent that, Gas believed palanquins are royal insignia made to last and to be conserved in the family house after the death of their users. The palanquin used by the Ga Chiefs becomes sacred after the death of their users and the family keep them in order to maintain contact with the ancestors. For the royal families they also become distinguishing marks and function as tokens of legitimacy of their rule.

2.14 Kinds of Figurative Palanquin

Sedan chair (chair-shaped), “Apakan” (boat shaped), “Okadiakpakai” (figurative).



A Thug riding in a Palanquin to a Feast prepared by his Gooroo.

Figure 2: Indian Palanquin (1849)

Source: Fineartamerica.com



Plate 2.13: ZeravshanOkrug.
Palanquins of Saint Musa Khan
Preserved in the Mosque of Saint

MakhdumAzam

Source: wdl.org.



Plate 2.14: Royal palanquin-Jodhpur, India.
Source: alarmy.com

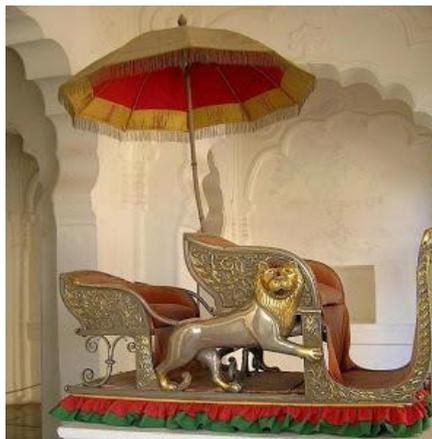


Plate 2.15: Royal ladies palanquin (2009)
Source: jdmesh.com



Plate 2.16: Royal palanquin Rajasthan, India (2009)
Source: sonyaandtravis.com



Plate 2.17: Royal palanquin
Source: activestudy20.com



Plate 2.18: Mehrangarh-fort-gallery-palanquins (2009)
Source: jodhpur-India-travel-guide.blogspot.com.



Plate 2.19: India palanquin
Source: Ourjolleigh.com.

2.14.1 “Okadiakpakai” (Figurative Palanquins)

“Okadiakpakai” is a Ga name given to figurative palanquin which belongs to the royal insignias and are used only by the Ga kings or “Mantsemei” and their sub-chiefs when they are carried in public at durbars and festivals like “Homowo”.

According to free encyclopaedia (2015), in pre-colonial times, the Gas did not use palanquin but carried their Chiefs on human shoulders. The ethnologist Margaret Field believes that the boat-shaped Akan palanquin was introduced in Accra by the Akwamu people who were living there since the 17th century. In the course of the 19th century, when the Gas took over part of the Akwamu and part of their military organization, they also adopted the use of palanquins. However, there are no exact sources describing when the Ga started to use palanquins in the form of their family symbols. The social anthropologist Regula Tschumi found only a short notice in the Gold Coast Independent 1925 indicating that the King of Accra, called Ga “Mantse” used an elephant shaped palanquin in those years. According to Regula Tschumi, the use of figurative palanquins spread in the course of the 20th century from Accra to other coastal towns where these palanquins, to some extent, are still used today. With these figurative palanquins, the Gas created ethnic differences between themselves and their Akan neighbours that only use simple boat-or chair-shaped palanquins. Plate 2.21 shows the type of palanquin used by the Gas today.



Plate 2.20: Nana Philip Kodjo Gorkelu, Asafoatse Gorkelu IV on a Mercedes palanquin. (Photo Daniel Lainé)
Source: anotherafrica.net.

2.14.2 Other types of Palanquin used by the Akan chiefs and Queen Mothers in Ghana.



Plate2.21: A Local chief carried in a palanquin chair at Edina Bakatue Festival

Source: [gettyimages.com](https://www.gettyimages.com)



Plate2.22: A Queen Mother in palanquin at Bakatue Festival, Elmina

Source: [Ghana.photographers.com](https://www.ghana.photographers.com)

A critical study of the various palanquins especially the one used by the

Akans, shows that they lack certain features which may result in discomfort. Also the fabrics used come with in foreign designs and therefore did not promote the culture of the Akan tradition. This triggered the researcher to design a new palanquin by incorporating such features into it.

2.15 Textile design

Textile design according to Tortora (2005) is the arrangement of form or Colours, or both, to be implemented as ornamentation in or on various textile materials. Textile designing involves producing patterns for cloth used in clothing,

household textiles (such as towels) and decorative textiles such as carpets. The field encompasses the actual pattern making as well as supervising part or all of the production process. In other words, textile design is a process from the raw material to the finished product (Eiilm University Sikkim, n.d). Textile designing is a creative field that bridges fashion design, carpet manufacturing and any other cloth-related field.

2.16 Textile Design Concept

There are various ways to design fabrics from different surfaces. To develop design based on African style seems easy but is not always true. Collecting and selecting motifs for designing and choosing colour to suit the design is a great task because the meanings and their symbolic meanings have to be considered. The selection of colour must be in line with the end usage of the product. This is affirmed by Debeli, Yuan and Jiu (2013) that, design based on African concept under a given condition seems easy, but this is not always true. This is because, collecting information such as, type of motifs, powerful patterns and colouring styles along its basic usage are very crucial when designing textiles.

Miles (2003) explains that selection of a design is very vital when planning to produce a printed fabric; the design and fabric quality must first be selected. The design should suit the end-use envisaged: small motifs, stripes or checks for men's shirting, for example, or larger motifs and repeats for furnishing fabrics.

The colour selection and its combination on pattern is a bit hard, it needs several experiments in order to achieve the desirable and matching colour. Selection of colour must be in line with the end usage. To produce a befitting design for the textile design requires a critical study of the motifs and textures that could make the design unique.

In conclusion, it can be established from the many views deliberated that a symbol is an important element or an instrument in every society in Ghana. Symbol communicates complex knowledge, feelings, abstract truth and ideas about life. Without symbol, most history may have lost their identities, since it serves as a recorded object which can be interpreted into thousands of words. A typical example is the golden stool of the Asante and the Antelope of the “Afutu” in the central region. These two symbols have a complete book of story to tell without written document on it. It is also clear from the review that Adinkra symbol stand tall in our tradition making other symbols which are the soul of the community hidden. Gradually such designs are losing their identity to the Adinkra symbol which have found its way in every aspect of life. This has prompted the researcher to research into the traditional symbols from Akuapem Traditional area by observing, recording and using them to design and produce of selected regalia for the Paramount chief of Akuapem state that could be used during the Odwira festival.

CHAPTER THREE

METHODOLOGY

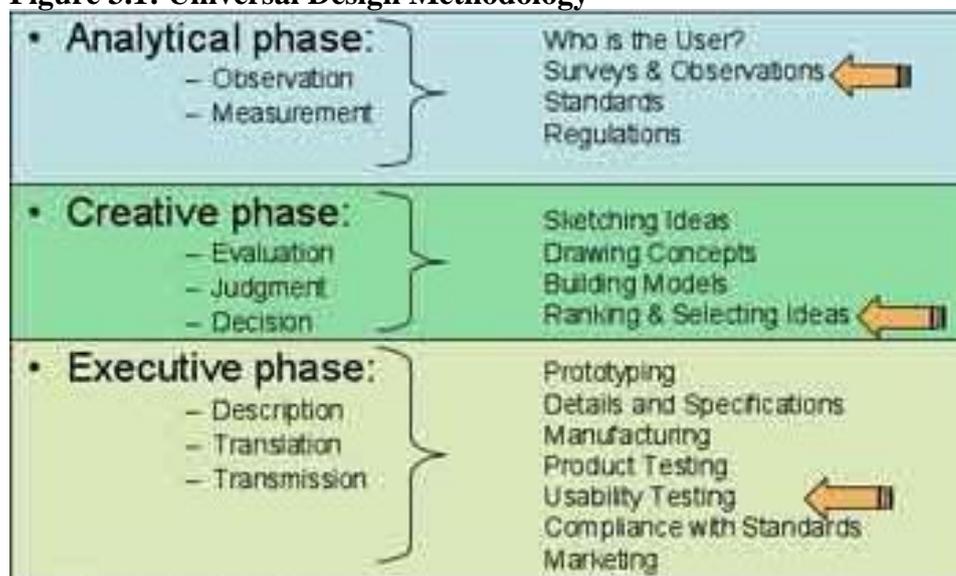
Overview

This chapter discusses the research design, population, sampling, data collection and the procedure for collecting the data, data analysis plan and materials equipment and production methods used in the project.

3.1 Research Design

The researcher employed qualitative research methodology as the main method for gathering data. In view of this, Universal Design Methodology was adopted. This model has three phases namely; Analytical phase, Creative phase and Executive phase. Each phase explains the tools and methods used for conducting the research as shown in Figure 3.1.

Figure 3.1: Universal Design Methodology



Source: Van-Roosmalem: University of Pittsburgh School of Health and Rehabilitation Science.

The Universal Design Methodology which is scientifically approved methodology used for product designing has Analytical phase which encompasses

observation and measurement, Creative phase are evaluation, judgement and decision and Executive phase includes description, translation and transmission.

Analytical phase: Following the table, the study first considered the User who is the Omanhene of Akuapem traditional area. To gather information for the project, the researcher surveyed the five Akuapem divisional towns as well as observing Odwira festival at both Akropong and Amanokrom. Whilst surveying, the standards and every regulations governing the production of regalia for the Omanhene were taken into consideration. It was noted that, the type of umbrella and palanquin used by the Omanhene are not to be made for any other chief or person in Akuapem traditional area.

Creative phases: The data gathered from the survey was evaluated, judged and final decision taken for the design of the project. Base on this, several sketches were made, different drawing concepts were also adopted for the building of models and the drawings were ranked and selected for the final details.

Executive phase: This stage of the universal design methodology describes the product and the processes to go through in completion of the project. The selected and ranked designs were worked on by the use of Adobe Photoshop and rhino on computer where final details and specifications were added into a prototype. Based on the design, the product was manufactured, tested for strength and standards. In terms of marketing, the products were designed for the paramount chief of Akuapem traditional area therefore has a ready market.

3.2 Population for the Study

The study was centred at Akuapem traditional area with the population being the chiefs, their symbols, regalia and the traditional festival. The justification for adding symbols, regalia and traditional symbols is based on the establishment that,

population does not necessarily mean human as it can be finite and infinite (Best, 2007; Castillo, 2009; Obeng; 2010 and Nortey, 2013).

Akuapem is believed to extend to seventeen towns with five divisional state chiefs, even though each state is having sub-chiefs under them. In view of this, the target population for the study was on the entire chiefs and people of Akuapem state, their symbols, regalia and the common festivals they celebrate. Out of the lot, the accessible population was the chiefs and the elders of the five divisional communities, their state symbols, regalia and the commonest festival (Odwira).

3.3 Sampling Approach and Size

A non-probability purposive sampling design was used for the study. Akuapem in general is having hundreds of symbols and regalia used by the chiefs in all occasions. Out of these, the study purposively focused on the five chiefs of the divisional communities, their symbols and the regalia mostly used for the Odwira festivals. Other personalities that were sampled for the study include Linguists from the five divisions of Akuapem state, as well as elders from the five divisions and senior elders and the general public. In all fifty (50) people were sampled for the study. Purposive sampling method was used in the selection of the chiefs, linguist, senior elders, elders and clergies while simple random sampling was also used in the selection members of the general public in the five divisions in Akuapem Traditional Area. The breakdown of the sample is explained on Figure 3.2.

3.4 Library Research

To have a credible and relevant materials for the literature for the project, KNUST main Library, Faculty of Art Library, Kumasi Polytechnic Library, Department of General Art studies Library, Presbyterian University Library, at

Akuapem Akropong campus, Akrofi Christella Library at Akuapem Akropong and Kumasi Cultural Centre were visited to review secondary data, books, journals and theses to support and establish theoretical basis for the study. The secondary data gathered were mainly from books, dictionaries encyclopaedias, journals, catalogues, publications and unpublished theses. The information collected includes the history of Akuapem, Odwira festival, and symbol and symbolism of Akuapem state and regalia.

3.5 Data Collection Instruments and Procedure

As a qualitative study, the data collection instruments used were interviews and observation. These instruments were used to collect data at different points in time, before and during the Odwira festival concerning the history, the symbols, regalia and their philosophies as found in the Akuapem Traditional Area.

Primarily, the survey was in three folds; the interview of the opinion leaders and the natives of the five divisional towns of Akuapem traditional area. Secondly, the researcher participated in Akropong and Amanokrom Odwira festival 2014 where symbols, regalia and how they are used were observed. Lastly, interview and observation of some selected craftsmen and what they do in Akuapem traditional area and Kumasi metropolis were also made. Figure 3.2: shows the breakdown of the people interviewed. At Aburi, Amanokrom, Akropong and Kumasi, individual face to face interviews were conducted with a structured interview guide. The people involved here were (1) divisional chief of Amanokrom, (8) Linguists at both divisions, (4) senior elders (Abusuapanyin), (12) elders, (3) divisional secretaries, (5) sub chiefs, (2) clergies, (5) craftsmen and the (10) general public members. However, in addition to individuals' interviewed, focus group interviews were also conducted at Larteh and Adukrom. In this case, elders of about seven and five were gathered in the

palaces and the questions were administered orally for instant answer. The advantage in these group interviews is that each one was corrected or assisted from the group members when the need arose leading to more credible data.

Figure 3.2: Distribution of interview respondents

STATUS	FREQUENCY	PERCENTAGE (%)
Divisional chiefs	1	2
Linguist	8	16
Senior elders (Abusuapanyin)	4	8
Divisional secretaries	3	6
Sub chiefs	5	10
Elders (group interview)	12	24
Clergies	2	4
Craftsmen	5	10
General public	10	20
TOTAL	50	100

The information gathered from these eminent personalities of Akuapem traditional area and few craftsmen in Kumasi discloses their understanding and knowledge of the background of Akuapem, their annual festival, regalia, the traditional symbols and their socio cultural and economic significance to society.

3.6 Data Analysis Plan and the Analysis

The data gathered from the interview and the observation was analysed and the result presented using descriptive statistics including; basic frequency, percentage calculation and table. Computer programme such as Adobe Photoshop, Coral Draw and Rhinoceros was also used for the editing and the designing of the regalia.

The total number of people interviewed for the study were fifty (50). Out of these, two (2) respondents amounted 4% were not in support of the use of divisional

symbols for the production of unify regalia for the state. Three (3) which is six 6% of the respondents could not decide whether to support or disagree with the idea. However, forty five (45) respondents which is 90% of the total agreed and supported the idea of creating a unification regalia for the Akuapem state. The researcher therefore base on this responds for the design of the palanquin and umbrella for the project.

3.7 Interview Conducted

As part of collecting data for the study, the research approached the respondents individually and in groups at various homes and palaces. At homes, the researcher conducted personal interview with the Linguists, Opinion leaders and elders individually. As established by Kelly et al (2003), personal interview allows respondent to give coincided answers and also allows the researcher to ask or interrogate more into the topic with the respondents. In this vein structured or formal interview guide was used to asked question concerning the background of Akuapem, their symbols, regalia and Odwira festival.

Moreover, group interview (Focus group discussion) was also conducted at the palaces of the divisional chiefs. In this case, the respondents who were made up of the Chief, Linguists and Elders sat in state and based on the structured interview guide. The focus group discussion provided more and precise information since every elder contributed to the discussion. Again it helped in correcting any wrong impressions or misinformation that resulted in ineffectual information but rather gain more factual and authentic data.

However, both the personal and the group interviews were made successful through the use of instruments such as tape and mobile phone recorders to take audio information whereas video recorders such as digital camera and iPad were used for

video recordings and still pictures of the symbols and regalia of the Akuapem state. All the recordings were later viewed, listened, transcribed and appropriately selected for the study.

3.8 Participant Observation

As part of data gathering for the study, the researcher witnessed Akuapem Odwira festival at Akropong and Amanokrom from 6th to 12th October, 2014, that from Monday to Sunday respectively. The focus of the observation was on the traditional symbols, the regalia of the state, how they are used during the festival and the role textile play in the day to day activities of the festival. An observational guide was followed and with the help of digital camera, tablet and mobile phone, relevant images were captured. These include umbrellas, palanquins, stools, linguist staff, swords, traditional clothe (robe), oral and performing arts were captured throughout the days of the occasion.

3.9 Materials and Methods used for the Project

The most significant material used for the production of the palanquin and the umbrella are fabrics which are generally used for the production of garments, fashionable articles, furnishing and upholstery, rattan for furniture, basket, wood for furniture, and bamboo for roofing, and furniture. In this project, velvet fabric was found most appropriate because it exhibit good tenacity and abrasion resistance that many fabrics do not have. Other materials used were wood, cane, rattan, bamboo, formica glue, printing paste, nails, organdie mesh, potassium dichromate, “wawa” wood, and “kodatrace” or tracing paper. These items were used in different ways to suit the techniques employed for the project.

A number of experiments were conducted to assess the suitability of selected fabrics for the palanquin and the umbrella. These experiments were conducted in the

printing studios of KNUST fashion design and textiles studios. The tools and equipment that were available to the researcher for the experiments were; Printing tables, developing tables, electric sewing machine, gas cylinder and gas cooker, pressing iron and ironing board. The study focused on finding out the following:

1. Absorption rate and affinity of printing paste to the selected fabrics
2. The tenacity of the fabric or the stability of the materials for the palanquin and the umbrella.
3. Wash fastness of the various print pastes on the selected fabrics
4. Light fastness of the print pastes as the products will be exposed to excessive sunlight
5. Ability of the fabric to resist moth or insect attack?
6. Suitability of fabric as a medium for palanquin and umbrella.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

Overview

This chapter entails presentation and discussion of the findings from the field in the course of the study at Akuapem Traditional Area. The findings deduced from the analysis of the data collected from selected craftsmen in Kumasi are also presented in this chapter.

4.1 The Background of Akuapem

According to Nana Osim Kwatia II (Personal communication, 16th July, 2014), the first settlers of the Akuapem ridge (mountains) currently called Akuapem were the Guans and the Kyerepongs who lived in clusters headed by Priests and Priestesses. His view and these of all the people interviewed concerning the etymology of Akuapem are not different from Kwabena-Poh's (1972) assertion that, the name Akuapem was coined from the group of thousand armies who were formed to defeat the Akwamu. The main occupation of the people on the land at the time was subsistence farming and trading of palm oil since their land was fertile for that. Palm and cocoa were the major crops. It was also said that Tetteh Quashie planted his cocoa in Akuapem. The respondents equally established that, before 1733, chieftaincy system of governance was non-existence. It was introduced by the Akyem people after the war and the Abotakyi Accord. This and other factors which did not permit them to have a united force, the space was created the opportunity for the Akwamu to conquer them and subjected them into serious hardship.

Nana further reported that, the Akwamu led by a powerful king Ansah Sasraku subjected them to so many difficulties making them slaves on their own land. This

went on for a number of years until 1926 when the leader of Gyekiti summoned all the leaders on the land who agreed to going for help from the powerful Akyem Abuakwa state since they were very close. The then king of Akyem Abuakwa Nana Ofori Panyin acted swiftly by sending his nephew Ofori Kumah and warriors to join the Akuapem army. At that moment, the Akuapem army was put into groups of thousands, a strategy to face the Akwamu. The strategy perfectly worked and the Akwamu were defeated and driven behind the Volta River.

Nana Osim Kwatia II, the Chief of Amanokrom and the Gyaasehene of Akuapem State (Personal communication, 16th July, 2014) stated that, after the war, the warriors from Akyem were supposed to be sent back to their land, but two factors prevented them, namely, the fear of the return of Akwamu and the demand of the Akyem which was beyond their capacities. However the Akyem kingdom was also interested in having Akuapem as part of them in order to expand their empire to face the Asante in case of any attack. Akuapem therefore requested to live with them and also be their leaders since they were very conversant with the Akyem chieftaincy system of governance. The two parties agreed and went to swear an oath at Abotakyi which is called the Abotakyi Accord of 1733, and the genesis of chieftaincy ruling in Akuapem began after the accord.

According to the senior family elder (Abusuapanyin) to the palace of Larteh and the group of linguists and elders at Adukrom (focus group discussion, 15th July, 2014), during the signing of the Abotakyi Accord, the Priests and the opinion leaders swore to the god “kyenku” and planted stone and salt, and agreed that until these things germinate the Akyem warriors shall continue to be their overall leaders. The leadership given to the Akyem automatically made the Akyem warriors part of Akuapem and holding paramountcy of the whole Akuapem state.

The focus group discussion revealed that, the new leaders of Akuapem divided the seventeen communities into five divisions and each of them was given a title. Gyekiti was given Adonten one (1), a title which was changed to Krontihene but did not change the status. This position was given to the most senior elder who initiated the call for Akyem force to Akuapem. Adonten one (1) or Krontihene is the next-in-command and the commander in chief for Okuapehene. The Seat remained as the second-in-command to the Okuapehene and the chief of Akropong and its immediate towns. The Krontihene in collaboration with the Okoman elders and the Akobefo administer the affairs of Akropong Akuapem.

The second position which is also Adonten two (2) went to the people of Aburi for occupying the central position of the Akuapem ridge. In times of battle, they are the first group to move before any other group. Even during ground durbars of Odwira festival, they have to lead before the others follow. Gyase division was given to Amanokrom for being supportive to the state. He is the uncle to the Okuapehene and the chief custodian of Okuapehene palace regalia and paraphernalia till today. The right (Nifa) wing division went to the five Kyerepong towns with the Awukugua being the head but currently Adukurom for their role in negotiating the invitation of the Akyem warriors and also giving land for the Akyems to farm and establish on.

Lastly, the left (“Benkum”) division was given to the Guan people at Larteh for their immersed contribution throughout everything and also releasing land for the Akyems to stay and also farm.

4.2 The Root Causes of Akuapem Splits

Opanyin Kwame Bekoe, Okuapeman state secretary (Personal conversation, 16th July, 2014) asserted that, prior to the collapsed of Akwamu empire in 1730, the leader of “Gyekiti” suggested to the Guans and the Kyerepongs of the then Guan hill

to go for assistance from one Akan emerging powerful state which is Akyem Abuakwa with Nana Ofori Panyin as the king. The message was sent to the Akyem and with no hesitation the request was granted by delegating his nephew with an army to Guan hill. It is believed they wanted to conquer the Akwamu so as to expand their empire to shield themselves from the Asantes. The experienced war Lords from Akyem in collaboration with the Akuapem warriors teamed up and defeated the Akwamu by chasing them to the Volta River to the present day Akwamufie.

After the victory over the Akwamu, the Akyem warriors, with their chieftaincy and political skills to their advantage, won the bid at Abotakye Accord in 1733 to rule over Akuapem. The leader of their warriors, Safori was made the overlord of Akuapem and sat on Ofori Kumah's stool which was brought from Akyem. His name was therefore changed to Nana Ofori Kumah I. The Guans and the Kyerepongs who used to share borders decided to push backwards leaving some space between them. With the takeover of the Akyem as the new leaders, the hope of the Akuapem having a total security and living in peace did not see the day. It rather worsened. This led to several agitations by the divisional chiefs resulting in withdrawal of their allegiance from the Omanhene of Akuapem. This confirms Oduro-Awisi (2013) assertion that, repeatedly in 1770 and only less than forty years of Akyems leadership, the Guans and Kyerepongs attempted to revoke their allegiance in 1885, 1896, 1906, and 1915 and finally succeeded in 1994.

Interviews conducted with the Okuapehene State secretary and the Aburiman secretary (Personal communication 15th and 16th July, 2014) revealed that, the 1994 conflict began with an Akropong and Abiriw boarder land dispute. This ended up with the death of a native of Abiriw who is a Kyerepong and since Kyerepongs are brothers of Guan, Guan supported Kyerepongs and decided not to serve Akropong

and even wage war against Akropong. The information got to the attention of the then President J.J. Rawlings', who delegated Aburihene Nana Otubour Gyan Kwasi II to settle the dispute. A meeting was held at Aburi gardens with all the factions involved. The Aburihene was supposed to lead in the construction of the said border contention. During the meeting as explained by Aburiman secretary (personal communication 17th July, 2014), a certain Queen Mother from Akropong shouted and used offensive words which sparked anger. The Queen Mother reported the issue to the first Lady Nana Konadu in the absence of the President that she was assaulted by the Aburi chief for which she ordered for Aburihene's detention. He was later released by the President and this made Aburi to join the other two wings to distance themselves from Akropong rule, hence originating the Larteh Accord (Senior Linguists of Akropong, personal communication 14th July, 2014).

The three divisions met at Larteh and swore to the "akonodi" gods that they shall be on their own henceforth. This accord created an autonomous paramountcy in Akuapem where new division was created based on the ethnic groups. The kyerepong which is now "Okere" zone formed one paramountcy with Adukrom being the seat. The Guans had Larteh as their paramount seat, then Akuapem "Anafo" who are the offspring of Akwamu had Aburi as their paramount seat and lastly the Akyem descendants maintained Akropong as their seat. Consequently, the chiefs and elders who designed the Larteh Accord, included a provision of two year rotation of the presidency of the council of Akuapem Paramount chief as established by Oduro-Awisi (2013). This division lasted for about twenty one (21) years and all attempts by the various opinion leaders and successive governments failed to settle the issue. However, after many back and forth, finally the peace pipe was smoked in 2014 where all joined in the celebration of forty (40) years of the Omanhene on the Ofori

Kumah seat and Odwira at Akropong. Currently both parties have agreed to pay homage to whoever is due.

4.3 Akuapem Odwira Festival

Odwira in simple terms is purification. Labi (2002) posits that, it is a festival which was used as an assets of the Asantes before 1826 but later went to Akuapem during the “Akatomansu” battle at “Dodowa” between 1824 and 1826. It is clear in Ghana that most traditional festivals are celebrated to pacify the gods. The power or deity that grants permission to celebrate Odwira is known as “Odwira apafra” and the stool regalia connected with the celebration of Odwira festival was captured by the Akuapem during the war. Secondly, the accompanying “odosu”, the war deity or magico-religious object which provides abode for spiritual entities to inhabit the spirit when invoked was also captured from the Asantes. Since then, the Asantes have stopped celebrating Odwira festival because the spiritual authority to celebrate it now belongs to Akuapem and therefore no group or ethnic group can equally celebrate with them. Even though, the Akyem and Akwamu sometimes celebrate Odwira, the original Odwira is with the Akuapem making them the sole original celebrators of Odwira festival. Another significant item that was captured during “Akatomansu” battle by the Akuapem from the Asante was the “ntakrakye” which is a feathered hat mostly worn by a small child who normally seats in front of the Omanhene in his palanquin and while on state functions. It is believed to carry some spiritual power that protects the chief, and is worn by a child because children are also considered faultless. This hat is dear to the Akuapem in such a way that, it does not stay in the open up to the night. It is always guarded because they believe the owners may attack them to recapture it (Okuapeman Secretary, Personal communication, 17th July, 2014).

Odwira festival was first initiated and celebrated after the capturing of Odwira Apafram and its accompaniment in Akropong by the 19th Okuapehene Nana Addo Dankwa 1 around October of 1826. Since then, it has been celebrated yearly within the month of September and December but always the Omanhene opens the door around late September or early October before the other towns, especially those of the five divisions could celebrate it. However, the Omanhene and Gyase division celebrate the festival simultaneously. It is only on the day of durbar that differs. The Omanhene holds durbar on Friday while Gyase holds his on Saturday since the Gyase needs to be at Omanhene's durbar and vice versa.

4.4 The Role of Textiles in Akuapem Odwira Festival (Day-to-Day Activities)

The interview conducted with the Linguist and Okuapehene Secretary (Personal communication, 17th July, 2014), it was evident that since the institution of Odwira festival in Akuapem, there have been many changes hindering the way the festival is celebrated, but the culture and tradition remain unchanged. It always begins slowly but rises as the days go by. According to them, 40 days prior to the festival, a ban is placed on drumming, noise making and even funeral or any activities that will lead to the making of noise is restricted. This is called "adae butuw". The Odwira festival takes place at the end of the 40 days ban on noise making. The actual activities of Odwira festival takes four days even though there are events on each day of the week. Various artefacts are displayed during the festival but the most dominant is textile (clothing). Textile plays a major role in the celebration of Akuapem Odwira from day one to the end of the occasion. The first thing one takes on day one and puts off on the last day after the festival is textile. The researcher therefore looked at the role textiles play in Akuapem Odwira festival. The subsequent discussions represent

the researcher's account of the role textiles play in the day-to-day activities from the observations carried out during the 2014 Akuapem Odwira festival celebration.

4.4.1 Day 1 (Monday): Path Clearing

Odwira festival begins early Monday morning with pouring of libation to the ancestors, giving thanks for guiding them throughout the year and asking permission to go and clear the path leading to the royal mausoleum called "Amanprobi". Early in the morning on Monday after the libation as seen in (Plate 4.1) the "Adumfo" and "Ankobeafa" leave to "Amanprobi" wearing "Fugu" or what they called "Batakari" which is considered a ritual cloth for the ceremony.



Plate 4.1: Linguist in the 'fugu' and traditional clothe pouring libation to mark the beginning of the festival.
Source: Field Survey, Odwira festival (2014)

Colours are not so significant here only that, most of the cloth they wear are in dark shades. An Elder in the community (Personal communication, 6th October, 2014) explained that, previously, it was only royal families or people who were affiliated to the chieftaincies perform the clearing of the path but today, the entire community is charged to use the day to clear and clean all filth in the town in preparation towards the festival. In terms of the community members the dress to

wear is not restricted; any attire could be used for the activities. Path clearing, however, is a symbolic exercise aside its physical hygienic benefits. Traditionally, it is believed to open door for the ancestors to come home and participate in the festival. It also opens the link between the living and the ancestors so that they may travel without any hindrance.

4.4.2 Day 2 (Tuesday): Outdooring of New Yam, Bathing of the Old Stools and Lifting of Ban

Tuesday is packed with a lot of rituals in which textiles play an important role. “Fugu” (batakari) is used for all the ritual in the day with some of the traditional drums like “Atumpan” drum covered with cloth. Early morning between the hours of 8.00am and 11.00am, two events took place simultaneously: firstly, water was fetched from the “Adami” stream to wash the ancestral stools. Before the washing, libation was first poured on the stools to be washed or bathed and placed in an open place in the middle of the palace. Men numbering the number of the stools stood behind the stools with bare chest with no sandals signifying respect to the ancestors. Strangely enough, the water used to wash these stools is collected in a calabash for some people to drink; believing it heals diseases or drives away curses laid on them.

While the washing was going on in the palace, a new yam was carried through the principal street of the town and later broken into pieces in front of the palace. Before then, new yam of the year has not been eaten by any royal or allowed to enter into palaces. The ceremony takes the form of mock battle competition where young men and women struggle to first break the yam and ending up breaking the yam into pieces and scattering it on the street. It is after this ceremony that the people are allowed officially to cook the new yam in the community. The researcher gathered that due to Christianity, some people cooked the new yam in their homes before the

ceremony but this is not allowed to be sold. Immediately after the ceremony, a van was seen selling the yam in the town, all the people then started to enjoy yam.

It was explained by an Elder (Personal communication, 7th October 2014) that, the significance of this ceremony is two-fold spiritual and physical. The rules were initiated to check that the yam is well dried before its consumption since the early yam can lead to stomach problems such as diarrhoea. The ceremony also signifies hope for bumper harvest throughout the season.

After the breaking of the yam and the stool bathing, Banmuhene, Adumhene, “Apesemakahene”, “Nkonguasoafohene” and their team left to the royal mausoleum for rituals to bring the Odwira home. They went with schnapps, sheep and other ingredients. Close relations and friends accompanied them to a point where these people were not allowed to go further. The elders explained that, various rituals took place at the grounds, concoctions were prepared which represented the Odwira, where the ancestral spirits were also invoked and asked for a successful Odwira. The Odwira was then brought in a pan to the palace in the evening with the one carrying it highly possessed by the spirits. He was guarded slowly until the Odwira was presented to the Omanhene who was sitting in state with the elders waiting to receive the Odwira. He received it with the people gathered with their cloths around it preventing people from seeing what it is. It is important to note that things yesterday are not the same today, for that matter many changes in Odwira festival celebration occurred during the occasion. One particular change the community pointed out was the absence of firing guns, this became necessary due to past experiences. The Odwira was usually brought from the royal mausoleum amidst the firing of musketries or firing local guns (Indigent, Personal communication, 7th October, 2014) but this was absent in the 2014 Odwira festival. All the men who went for the Odwira put on

“Fugu” while the rest of the chiefs and elders wore traditional cloth for the rest of the ceremonies that took place the palace.

In the evening, the forty days ban was lifted after the presentation of the symbolic Odwira to the Paramount Chief. This was done by beating a specific drum, the sound of which is known by the community except the visitors. Afterwards, the entire community turns to all kinds of partying, singing, drumming, dancing and concerting throughout the streets of the town wearing white cloth signifying victory over the year. Plate 4.2 shows the activities on Tuesday the second day of Odwira festival.



Plate 4.2: Pouring libation on the traditional stool wearing 'fugu'
Source: Field Survey, Odwira festival (2014)



Plate 4.3a: Washing of traditional stool, men in shorts
Source: Field survey, Odwira festival (2014)



Plate 4.3b: Linguist in 'Fugu' and shorts pouring libation to begin path clearing
Source: Field survey, Odwira festival (2014)



Plate 4.4: Elders in 'Fugu' on a journey to "Amamprobi"
Source: Field survey, Odwira festival (2014)



Plate 4.5: Elders returning from “Adami” stream with the Odwira wearing ‘Fugu’
Source: Field survey, Odwira festival (2014)



Plate 4.6: Drummer in ‘Fugu’ beating “Nkranwini” drum to lift the ban on noise making
(Drummer in fugu)
Source: Field survey, Odwira festival (2014)

4.4.3 Day 3 (Wednesday): A day of Mourning

The day begins with wailing or crying in various houses at dawn for their beloved ones who have passed on in the course of the year. It continued in the morning with people putting on red, black and black and white cloth or dresses. The black and red with reference to the review signifies mourning or dark days. It is on this day of the festival that according to the “Abusuapanyin” (Personal communication, 8th October, 2014) that the Omanhene wears the “Batakali Kese” signifying how painful and hectic he was. Plate 4.7 shows the “Batakali Kese” and the similar war gown.

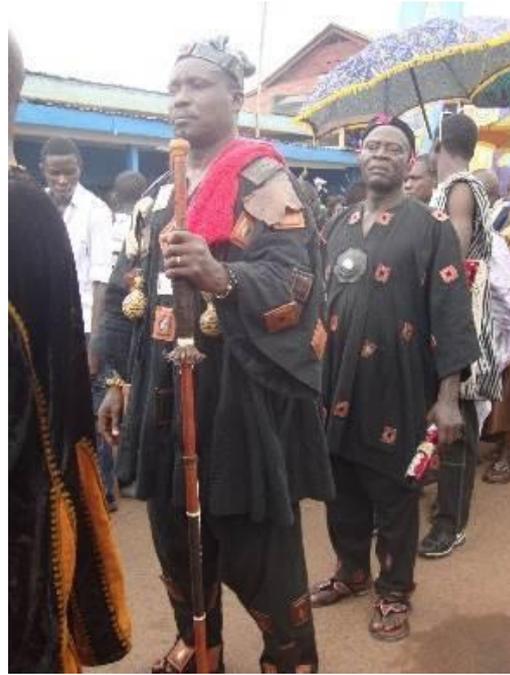


Plate 4.7a and 4.7b: Omanhene and the warlord in their war clothe (Batakari kese)

Source: Field Survey and (2014) Odwira festival brochure

Around 1.00pm, the chiefs and elders assembled in the palace with their funeral clothes to perform some short rituals of Adaye since the day matched with Awukudae. Subsequently, the Paramount Chief, accompanied by the Gyaasehene, Ankobeahene, Banmuhene Adumhene and other elders visit some stool occupants in the town to mourn with them. The umbrella, headgear, armlets, bracelets, bangles, beads and sandals used on this day are full black or red or both. The traditional homes are not expected to cook on this day signifying their level of pain and sadness. Announcements were made in the evening to the entire community especially the visitors entreating everyone to go to bed before midnight. Strangely, according to the natives every year during that period the whole community experiences light off throughout the night of which 2014 was no exception. Plate 8 and 9 show different mourning dresses used during the day.



Plate 4.8: Oseadeeyo Addo Dankwa III and elders with their mourning clothe on Odwira Wednesday
Source: Odwira Festival (2014)



Plate 4.9 Chiefs, elders and natives in their mourning cloth gathered in the palace
Source: Field survey, Odwira festival (2014)

4.4.4 Day 4 (Thursday): Cleansing of Black Stool, Feeding of Ancestors and Re-affirmation of Allegiance to the Omanhene

Another programme packed day with a lot of activities began in the midnight where a particular drum sound was created throughout the town warning people not to meet (“wonhyiaoo”). This sound continued until the Black stool was taken out from the palace in a solemn mood to the ritual site which they claim to be “Adami” stream for purification. It was brought back the same way as it was taken out. This ritual of purification was done to symbolize the cleansing of the Traditional Area.

In the morning of this day, the spiritual leaders, especially the women who carry the food for the gods wore calico and covered the food with calico with their body painted with white clay. These people marched through the principal streets of the town to the site for feeding of the ancestor. The people involved in these rituals were seen possessed, held and guarded by others in other not to fall and break the pot carrying the ancestral food.

The Paramount Chief sat in state with elders all dressed in white clothes receiving greetings and gifts from well-wishers such as politicians, Old Schools mates, churches, companies, sponsors and many more. The white clothes used on

Thursday signifies victory over the challenges faced throughout the year. The chiefs of the Traditional Area, especially the five divisions, re-affirmed their allegiance to the Omanhene by presenting sheep, drinks and other items to mark the festival. The 2014 Odwira was fantastic according to the audience because since 1994 which is over 20 years now the three divisions namely Aburi, Larteh and Adukrom have refused to pay homage to the King due to their differences, but this time, they all came and re-affirmed their allegiance to the Omanhene. Therefore the entire Okuapeman consider Thursday 9th October, 2014 as the historic re-affirmation day. During the ceremony, the one main thing that physically showed that there was peace was the cloth that the leaders put on for the occasion as shown in Plate: 4.10 to 4.13



Plate 4.10: Women in white cloth and carrying ancestral food
Source: Field survey, Odwira festival (2014)



Plate 4.11: Chiefs and elders in their white cloth to signify victory
Source: Field survey, Odwira festival (2014)



Plat 4. 12: Reaffirmation of allegiance to the Omanhene
Source: Field survey, Odwira festival (2014)



Plate 4.13: Presentation of gifts to the Omanhene
Source: Field survey, Odwira festival (2014)

4.4.5 Day 5 (Friday): Grand Durbar

Friday marked a special colourful day of the week of the Akuapem Odwira festival which attracted people from all over Ghana including foreigners. The Omanhene and all the qualified chiefs of the Traditional Area rode in richly decorated Palanquins through the streets of the town. The chiefs wore their best cloth and adorned themselves with all kinds of gold ornaments showcasing their wealth. They were all carried to the durbar ground at the Presbyterian Training College field where they sat to receive greetings and congratulatory messages most especially the Omanhene since the Odwira coincided with his 40th anniversary on the Ofori Kumah Stool. The dominant colours on the day were gold, and the royal or traditional Kente colours which were: green, yellow, red, blue, white and black.

Textiles play a very important role in the Akuapem Odwira durbar. Aside the oral and performing art that were realised on the day, traditional cloths were highly exhibited. Every person in the community from children to the elderly put on a new dress or designed cloth made for the occasion whereas the chiefs and elders wore their best cloth such as Kente, “Fugu”, and all kinds of traditional cloths. However, the Paramount chief wore a new customized cloth that had not been worn before. The members of the community put on the ceremonial cloth designed for the occasion as seen in Plate: 4.14 to 4.17. The durbar grounds were also decorated with umbrellas and canopies which were all textile products. Most of the chairs were also covered with cloth and a number of armrests (“atɛh”). From the observations, the day of the durbar is all about showcasing of textile products. Terms such as umbrellas, palanquins, head gears, armrests, foot rests, carpets, handkerchiefs, canopies, calico covering the drums and tying to the linguist staffs. The white calico for example symbolises purity and victory over the year.



Plate 4.14: Omanhene in his ceremonial Cloth sitting in state at the Durbar
Source: Field survey, Odwira festival (2014)



Plate 4.15: sword bearers in their ceremonial Cloth walking to the Durbar ground
Source: Field survey, Odwira festival (2014)



Plate 4.16: A Queen Mother stylishly dressed in Kente clothe for Odwira durbar
Source: Field survey, Odwira festival (2014)



Plate 4.17: Chiefs and elders fully dressed in Kente at the durbar grounds
Source: Field survey, Odwira festival (2014)

4.4.6 Day 6 (Saturday): Gyaase Durbar and Games

The Gyaase division also held his colourful durbar on the next day after that of the Omanhene's at Amanokrom since he celebrates concurrently with Akropong. Colourful textiles are also the most attractive part of this durbar. The youth of Akropong also organised football competition among the groups in the communities including the churches, and the winner was given Odwira 2014 shield. The funfair continued by blocking the principal streets for jams with various musical artists. In fact the whole night was all about drinks, eating and partying till day broke.



Plat 4.18: Nana Osim Kwatia II and elders dressed in Kente sitting in state at Amanokrom Odwira durbar
Source: Field survey, Odwira festival (2014)



Plat4. Plate 4.19: Queen mothers of Amanokrom glamorously dressed in Kente and participating in the Odwira festival
Source: Field survey, Odwira festival (2014)

4.4.7 Day 7 (Sunday): Thanksgiving Service

A non-denominational thanksgiving service was observed at the Presbyterian Church in both Akropong and Amanokrom which were attended by Chiefs, Queen Mothers and Elders in their full regalia. White was the dominant colour showing victory and a successful festival followed by gold also showing wealth. Plates 4.20 and 4.21 show the images of the Omanhene, divisional chiefs', sub-chiefs and elders in their full regalia in church.



Plate 4.20: Queen Mothers in their best white lace and Kente clothe at Sunday church service
Source: Field survey, Odwira festival (2014)



Plate 4.21: Omanhene and Elders in their best embroidered Kente cloth at Sunday Church service receiving Communion
Source: Field survey, Odwira festival (2014)

4.4.8 The Significance of the Use of “Fugu” (Batakari) and Clothe (Robe) for Rituals in Akuapem Odwira Festival

The use of “fugu” on Odwira festival is based on belief and nonverbal communication. According to the senior Linguist of Akuapem traditional Area, Nana Akuffu Asante (Personal communication, 16th June, 2015) the use of “fugu” is hereditary. It can be traced back to Elijah in the Bible who transferred his power through the cloth he wore to Elisha before leaving the earth. This cloth which they believe is “batakari” has been handed over to them by their spiritual fathers or leaders believing there is power in it. This is confirmed by Pazian (n.d) that, people wear certain types of clothing to show what their beliefs are. Therefore groups such as Gyaase group, Adumfo, Sumankwafo and Ahenkwafo normally wears “fugu” for the rituals. Nana further explained that, the “fugu” was adopted from Northern Ghana. They are loosely made making it appropriate for the occasion since it allows free movement of people that use it during the occasion.

Similarly, the Omanhene and the warlords wear the type which they called “batakari kese” which has several talismans sewed to it as seen in 4.7a and 4.7b. These are worn on special occasions such as Odwira Wednesday which is a day of mourning or the day of seriousness. Whenever it is worn, it communicate to the people about what is at stake.

Clothe (Ntama) or robe is the traditional cloth worn by every royal or chief during the Odwira festival. The Gyaasehene of Asuboi Nana Yaw Marfo (Personal communication, 17th June, 2015) in Ghanaian culture, it is a norm for the Chiefs, linguists, queen mothers and elders to wear a cloth to all traditional gathering except in special instances. However, whenever a linguist or an elder is pouring libation, the cloth is drawn and tied to the waist and the sandals removed. This is a sign of respect

to the gods and also prevent the cloth from falling off since both hand are normally used for the process. The cloth therefore can be considered as the most significant element in the celebration of Akuapem Odwira festival.

Aside clothing, textiles play major role in the production of palanquin, umbrella and other regalia such royal seat, armrest (“atɛ”), canopy, arm band, drum, handkerchiefs and head gear in the celebration of the Akuapem Odwira festival as seen in Plate 4.22 to 4.25.



Plate 4.22: “Fontomfrom” drum covered with printed jute fabric and calico
Source: Field Survey, Odwira festival (2014)



Plate 4.23: “Kete” drums designed in printed fabric ready to be used for the occasion
Source: Field Survey, Odwira festival (2014)



Plate 4.24: “Atch” (armrest) on the stool
Source: Field Survey, Odwira festival (2014)



Plate 4.25: Umbrella made from foreign cloth designs
Source: Field Survey, Odwira festival (2014)

4.5 Social, Cultural and Economic significance of Akuapem Odwira

Festival celebration

Every traditional festival is celebrated for a particular reason. Some are to mark the beginning of the traditional year, others are to initiate a new crop season, gods pacification or remembering the past leaders or events.

Odwira which simple means purification is celebrated every year in Akuapem to purify the land from their wrong doings during the year. It is also done to cleanse the people of Akuapem from curses and anything that can bring the wrath of the gods upon them.

It is also celebrated for re-unification of chiefs, elders, families and friends. During the festival, all the divisional chiefs and the other chiefs who serve directly under the Omanhene to re-affirm their allegiance to him promising to work with him whenever they are called. The sub-chiefs also do the same when the divisional chiefs celebrate the Odwira. Families take turn to meet their relatives to settle any differences and discuss family issues.

Odwira brings about friendship and togetherness. People who have travel use the occasion as opportunity to go back home to see family and friends, while others visit the place for the first time. This creates avenues for young men and women to meet their life partners and also make new friends. Moreover, Odwira is one Akan festival in which culture is seen at its peak. It is a creative occasion of art: oral, performing and visual. For example, pouring of libation, incantation, appellation, drumming, singing, dancing, textiles, ceramics, sculpture, painting and jewellery. All of these arts play important role in the celebration of Akuapem Odwira festival. The festival brings about development. During the occasion, a proposed or on-going project is shown to the audience seeking their assistance, support and fundraising is

also made on the Sunday service for such projects. In other instances the community may request for some money or do fun raising during the durbar for infrastructural development in the community. Some of these projects are school buildings, libraries, toilets, water, market, gutters, community centre and many more.

The Odwira festival brings about accountability and assessment. This is because it is the only time in the year that the Omanhene or the chiefs render account to the community enumerating all his achievement, and telling his people what the money accrued from the sale of certain properties and the previous fundraising have been used for. The people then get to know and assess their chiefs whether their money has been put to good use. The nation however, also benefits greatly from Odwira festival through foreign exchange. Odwira festival always attracts tourists into the country as taxes are paid to the state by lodging in the guest houses and hotels in Akuapem area for the nation development.

4.6 Major Akuapem Traditional State Symbols

Symbol as earlier explained by Lumor (2009) is an image or object that represent something. This implies that a group of people or family can also be represented by a symbol. Akuapem as a state has so many families, ethnic group's clans, traditional leaders and institutions which are represented by symbols. Most of these symbols are mostly found on linguist staff tops, stools, walls, letter heads and many more. Plate 4.26to 4.35 shows different kinds of linguist staffs symbols of Akuapem State.



Plate 4.26: Agona Totem
Source: Field survey, Odwira festival (2014)



Plate 4.27 Aduana Totem
Source: Field survey, Odwira festival (2014)



Plate 4.28: “Apese ye kese a ɔyɛ ma dufokye”
Source: Field survey, Odwira festival (2014)



Plate 4.29: “Woanianhu a woaso ante”
Source: Field Survey, Odwira Festival (2014)



Plate 4.30: “Osono kokoroo Adowa ne panyin”
Source: Field Survey, Odwira Festival (2014)



Plate 4.31 “Nea adeɛ wɔno na odi”
Source: Field Survey, Odwira Festival (2014)



Plate 4.32: “Tikoro nkɔ agyina”
Source: Field survey, Odwira festival (2014)



Plate 4.33: “Sankofa”
Source: Field survey, Odwira festival (2014)



Plate 4.34 “Koro Safoa”
Source: Field survey, Odwira festival (2014)



Plate 4.35: “Woforodua pa a na woepa wo”
Source: Field Survey, Odwira Festival (2014)

4.6.1 The Five Main Divisional Symbols of Akuapem

All the five divisional towns have individual symbols that are recognised by the communities involved. These symbols tell more about their past and also describe the kind of people they are.



Plate 4.36a and 4.36b: Kronti divisional symbol
Source: Field survey, Odwira festival (2014)

Aduana is a clan symbol for Akan and is also used by “Kronti” division of Akuapem traditional area. The dog with fire in the mouth is said to be the one who identified fire for the hunters to use at that time when the place was discovered. The stool and the sword represent authority or kingship. The sword is used by the chief to swear an oath to his people and other chiefs while the stool is the seat for the chief.



Plate 4.37a and 4.37b: Adonten divisional symbol
 Source: Field survey, Odwira festival (2014)

“Nkunkren” is an appellation by the “Aburiman” to exchange pleasantries or greetings and the response is “biakoye” (oneness). The leopard is also one of the wildest and fearless animals which is scared by many animals. The “Aburiman” picks the animal to show others or opponent about how wild and fearless they are since they lead the troop in case there is any battle. The guns indicate that, they are warriors and hunters; the drum suggests their mode of communication. Every chief is having a stool showing the authority of the kingdom and also swears with the traditional sword to the people to lead them at all time hence the use of the state sword in the symbol.



Plate 4.38a and 4.38b: Gyaase Divisional Symbol
 Source: Field survey, Odwira festival (2014)

“Asuketewa a eso agware” (little water that completely bath) as affectionately called. Amanokrom is a small town but can do so many things in unity. The shaking of hands around the symbol shows unity whiles the cutlass and guns

indicate that they are farmers, hunters and warriors as well. The traditional stool and the flute as shown in Plate 4.39 signify kingship.



Plate 4.39a 4.39b: Nifa divisional symbol
Source: Field survey, Odwira festival (2014)

“ ϵ sieenso kɔ tɔ kɔ ” is an appellation of Adukrom Akuapem for showcasing how great they are. Porcupine is one the greatest and dangerous animal which the strongest animals like lion and tiger fear and it takes a great hunter to kill it. This clearly show how fearless the Adukrom people who are also Kyerepong are because they were able to kill the porcupine. The guns shows that they are hunters and warriors, while the stool, sword and the “ ϵ mena” represent kingship.



Plate 4.40a and 4.40b: Benkum divisional symbol
Source: Field survey, Odwira festival (2014)

“ Letɛ bo okre lo ” simple means Larteh people are one, and do everything together making it difficult for other people to capture them. The elements in Larteh symbol are two strong lions lying in front of a traditional stool with a pot of fire on top and a tree and a gun leaning against it. The lion is a fearless animal which one

cannot capture or even kill so easily. This is what Larteh people believe they are, and they are strong as lions and cannot be captured. Moreover, their great grandfathers were hunters and farmers, therefore the tree and gun in the symbol. They believe also that a dog helped them to identify fire hence the fire in the pot and finally the stool represent kingship.

4.6.2 The Okuapeman Traditional Symbol

Aside the five divisional symbols that represent the communities, the entire Akuapem state has one symbol that represents them and this is respected everywhere in Akuapem land. Twereampong is the name of the symbol and is believed to have been used as the national symbol before the coming into being of the coat of arms (Linguist in Akropong, Personal communication 16th July, 2014).



Plate 4.41a and 4.41b: Okuapeman Symbol

Source: Field survey, Odwira festival (2014)

The Okuapeman symbol “Twereampon” centres around two elements, the elephant and the palm tree. The elephant is the biggest animal on the land while the palm tree is the strongest tree. It is the trusted or reliable tree by which the elephant normally rests or sleeps. Akuapem on other hand is as big as the elephant and strong

as a palm tree and very reliable as well. When you lean against them you will never fall, suggesting that, they are trustworthy. Lastly the stool on top signifies chieftaincy and the seat of Okuapeman.

4.7 Major Regalia used during Akuapem Odwira Festival

Personal Communication with the Gyaasehene of Akuapem, Nana Osim

Kwatia II (16th July, 2014) who is also the chief custodian of all the regalia and paraphernalia of the Omanhene revealed that, almost all the chiefs are having common regalia such as palanquin, umbrella, black stool, stools, ceremonial sword, sandals, clothes, linguist staff and “Emina” (broom). However, the golden stool which is in the form of an Elephant is reserved for the Akuapem state. Additionally the “Ntakrakyee” (feather hat) which is believed to have been captured from the Asante and the Odwira Apafram that give them the sole power to celebrate Odwira festival were not openly exhibited. This was confirmed by the Okuapehene’s secretary who also added that, “Ntakrakyee” is brought out during the Okuapeman Odwira festival which is done once a year and is worn by a child who sits in front of the Omanhene both in palanquin and in state. He further explained that, the original “Ntakrakyee” is brought out just for a little while and disappears with tight security for fear that the owners may attack them for it.

4.7.1 Traditional Stools

There are two types used by the chiefs of Akuapem. They are; black stool and the sitting stool. The black stool is a traditional stool “Asesegua” which is considered as the spiritual stool with supreme power and the authority of the said chief and without it in the Akan sector, one cannot be classified or recognised as a chief. This type of stool is believed to house the souls of the past leaders and is mostly taken to

the river side during festivals for washing and cleansing. It is the type of stool that gives you a title, for example “Barima”. The second stool could be in any form nicely carved with the state symbol on it. The forefathers were using only “Asesegua” for all occasions but currently more elaborate and pronounced stools are used especially for durbars. During the Odwira festival, the old stools used by their forefathers are brought out for bathing in public; the black stool on the other hand is taken to the stream in the night by the elders for bathing. The golden stool was also carried to the durbar grounds but the chief do not seat on it.



Plate 4.42: Akuapem golden stool
Source: Field survey, Odwira festival (2014)



Plate 4.43: Stool for the chief
Source: Field survey, Odwira festival (2014)



Plate 4.44: Modern stool
Source: Field survey, Odwira festival (2014)

4.7.2 Traditional Umbrellas

Umbrella is one of the key regalia used by any chief no matter the level or the position. It was observed and explained by Okuapehene linguist (personal communication, 16th July, 2014) that a chief is not supposed to walk in the sun or rain so whether rain or shine he or she is covered with an umbrella. There are different sizes of umbrellas and these are mostly seen during Odwira festivals. The Omanhene was supposed to use the largest double headed umbrella (ebi si bi so) with the symbol of the clan on it. But other divisional chiefs were seen with similar type with only the symbols differentiating them from what the Omanhene uses. It is somewhat amazing to see all the umbrellas made with foreign textile prints without a single notice of any local textile print design. However, clan symbols are rather seen on them instead of the state or divisional symbols that will help for easy identification.



Plate 4.45a and 45b: Umbrellas used by the sub-chiefs
Source: Field survey, Odwira festival (2014)



Plate 4.46: Single Umbrella used by the divisional chiefs
Source: Field survey, Odwira festival (2014)



Plate 4.47: Double headed umbrellas used by the Omanhene (“ebi si bi so”)
Source: Field survey, Odwira festival (2014)

4.7.3 Linguist Staff

These are long wooden sticks carved in traditional symbols and handled which is used by the linguist. The staff is used to summon offenders, and also used to interpret or communicate the words of the chief to the gathering. There are two types of linguist staffs used in Akuapem. They are the black staff without symbol and the golden staff which comes in the form of many symbols, both the stick and the head. The black staff is used for summons and attending funerals whereas the gold is used during gatherings and special occasions such as festivals. It was realised during the study that, the symbols are greatly used on the linguist staff more than any artefact found in the area. During the Odwira festival, it was observed the traditional symbol of Akuapem staff was used throughout the gathering with the exception of the day of remembering the past leaders (funeral day) that the black staff was used.



Plate 4.48: “Twereamong” symbol of Akuapem state
Source: Field survey, Odwira festival (2014)



Plate 4.49: “Nkunkren” symbol of Aburi
Source: Field survey, Odwira festival (2014)

Source: Field survey, Odwira festival 2014

4.7.4 Traditional Palanquin

Palanquin which is called locally as “Apakan” has been used since the beginning of kingship in the Akan communities in Ghana. According to a craftsman in Kumasi (personal communication 20th January, 2015), every chief is seen as supreme and for that matter is not expected to be walking fully dressed to the durbar grounds during festivals. Some ethnic groups in the country let their chiefs sit at the back of horses, others carry the chiefs on their shoulders but the Akans carry their chiefs in Palanquins. It was witnessed and confirmed by the artisans during the study that, two types of palanquins are used in the Akan communities. They are the chair type for women and the hollow type for men. Again, it was a surprise awesome to see numerous palanquins without the use of African print or a cloth printed with traditional symbols. There is also not much distinction between the palanquins used by the Omanhene and the other chiefs. More so, there were no artefacts that signifying unity for the coming together of the breakaway factions.

The visit to the five divisional communities in the Akuapem and the observation of the Odwira festival revealed that the palanquin and the umbrella are used in traditional way to showcase the hierarchy or the authority of the chiefs in the communities. This is because not every chief sits in a palanquin and uses specific umbrella during Akuapem Odwira durbar. The Omanhene uses the palanquin with the Okuapeman symbol attached to the covering fabric at the front and back views. The umbrella used by the Omanhene is also the largest among the others with one on top of the other normally called “ebi si bi so”. Almost all the palanquins and the umbrellas observed have fabric designs with foreign images. There was no local symbols in the fabric except few embroidered symbols at the edges which conflict

with the designs in the fabric. Plate 4.51 to 4.52: show the some of these palanquins used at Odwira festival.



Plate 4.50: Traditional Palanquin
Source: Field survey, Odwira festival (2014)



Plate 4.51: Palanquin
Source: Field survey, Odwira festival (2014)



Plate 4.52: The Palanquin used by the Omanhene of Akuapem state during the Odwira Festival
Source: Field survey, Odwira festival (2014)



Plate 4.53: Some of the Palanquins Used by the Chiefs during the Odwira Festival
Source: Field survey, Odwira festival (2014)



Plate 4.54a, and 4.54b: Palanquins Used by the Queen Mothers during the Odwira Festival
Source: Field survey, Odwira festival (2014)

4.7.5 State or Ceremonial Sword

Traditionally, every traditional leader is made to use a sword to swear to his people that whether rain or shine and whenever he is called, he will appear before ascending on the throne. The sword is a metal with a wooden handle, but some come with traditional symbols. Aside its uses for swearing in of a chief, it is also use as security to block the way in front of the chief to prevent people getting too close to him during various occasions.



Plate 4.55a: Ceremonial Sword
Source: Field survey, Odwira festival (2014)



Plate 4.56: Sword used at Odwira Festival
Source: Field survey, Odwira festival (2014)

4.7.6 “Emena”

This is a regalia which looks like a short broom that is used to summon offenders to the palace. It is found in only the palace and the shrine so whenever an Akan sees this in his or her house, it indicates that he or she is summoned to the palace or the shrine.



Plate 4.57: “emena”

Source: Field survey, Odwira festival (2014)

4.7.7 “Abentia” (Flutes)

Aside the talking drum that is used to send information and also praise the king, one item that can also perform the same function as the flute or “Abentia”. The flute is made from the horn of the bull. It is said that, if you forget the sound of your home town flute you get missing at a durbar, meaning the sound of a particular flute is known to its people so when blown they know what is at stake. This is the only regalia that does not go to the durbar grounds during festivals.



Plate 4.58: Abentia” (Flute)

Source: Field survey, Odwira festival (2014)

4.7.8 “Ntakrakyε”

One of the items that is physically seen at Odwira and which was taken from the Asante army during the “Akatananso” war. Is the “ntakrakyε” which permits

Akuapem to celebrate the Odwira festival. This is worn by a child who sits in front of the chief in the palanquin and also in state. According to the Okuapehene State secretary (personal communication, 17th July, 1014), the “Ntakrakyɛ” is always safeguarded when worn and does not stay in public for long. It is quickly taken back home with tight security for the fear of losing it back to the Asantes. The indigenes believe that it contained some super natural powers that protect the Omanhene and the entire state.



Plate 4.59: “Ntakrakyɛ”

Source: Field survey, Odwira festival (2014)

All the regalia described above are kept in a specific room in the palace called stool room (“Nkonguadan mu”) and the “Gyaasehene” is in charge of them. The absence of any of these regalia makes a chief incomplete.

4.8 Fabric Types and Surface Designs Used in Palanquin and Umbrella

Production in Ghana

The survey of Odwira festivals in palaces and art Centres in Akuapem and Kumasi revealed the use of palanquin and traditional umbrella by the chiefs depicting Ghanaian traditional culture. Traditionally, the uses of the regalia by the chiefs symbolically promote Ghanaian culture. It was realised from the survey that all the

palaces visited own palanquins and umbrellas that are used during festivals. All the fabric used for these regalia were found to be of foreign designs and non bears the local or traditional symbols of the state in the fabric design. The shape of the local palanquins found during the study looks alike with exception of the ones used by the queen mothers, which are made in the form of a chair while that of the Kings resembles the shape of a ship or boat but deeper in depth. Due to their boat-like shapes, it becomes difficult to position them on the ground without putting a block or stone to hold them down as seen in Plate 4.50 and 4.51. There is no armrest and backrest making it fairly uncomfortable to sit in when fully dressed. With respect to the umbrella, the highest umbrella used by the Omanhene is the two steps umbrella which is called locally as “ebi si bi so” or double umbrella. Moreover, none of the regalia used by the Chiefs especially the paramount chief exhibited or showcased unity amongst the state.

The techniques used for umbrella and the palanquin that were found during the survey were mainly weaving, joining, hand stitching and sewing, which employ the use of hacksaw, cutlass, cutting knife, hammer, nails, hand drill, flat file, hand needle, sewing machine, chisels, rattan, wood, bamboo, cane, nylon cord and upholstery fabrics. This apparently indicates that artists or craftsmen still employ conventional techniques, tools and materials for palanquin and umbrella production.

There was absence of suitable traditional fabric designs for palanquin and umbrella production. The three in one umbrella and certain features that make the use of palanquin easier and comfortable was clear from the survey. This provide a good platform for the use of Akuapem traditional symbols in fabric design for the production of Akuapem regalia. The production of a three in one or three steps umbrella and palanquin with armrest and backrest will serves as a novelty to improve

the performance and the usability of the product. It will also serve as a symbol of unity that will bring all the five divisional towns under one umbrella.

4.9 Traditional Colours of Akuapem Traditional Area

From the interview conducted at Akuapem traditional area, the Senior Linguist of Aburi (personal communication, 14th July, 2014) enlightened that, Akuapem among the Akans in Ghana uses the five traditional colours in all their traditional activities but have chosen blue as their native colour for the state. These five traditional colours in addition to blue are explained with their symbolical meanings by Adu-Akwaboa (2001), as also confirmed by the Linguist during the interview as follows:

- a) Black in Akuapem is called “tuntum/biri” and symbolises death, sadness, melancholy and mourning. Black is used in Akuapem tradition for mourning the death. The black stool which is supreme authority of the state that represents the power and the soul of the state is in black colour.
- b) White in other hand is called “fitaa” and signifies victory, purity, happiness and festivity. It was noted that white is used in child bearing, victory over the enemy during war, winning a case in the palace, or court, feeding of ancestors and currently for funeral of an aged person.
- c) Red is called “kɔkɔ” which symbolise danger, war, calamity, sorrow, and agitation. The colour is mostly used when there is looming war, sensing danger or given warning as well as when mourning youth, a chief or someone who accidentally passed away.
- d) Yellow/Gold (sika kɔkɔ/akokɔ sradie) symbolising wealth, royalty, pageantry, power and kingship. These are colours used by chiefs in all the Akan communities in Ghana to showcase how wealthy or rich they are.

During festivals such as Odwira, chiefs adorn themselves with all kinds of golden jewellerys.

- e) Green (ahabanmono) signifies growth, freshness, fertility, and vitality in life. The Akuapem people live on a fertile ground making their main occupation to be farming. This therefore makes them use green to represent their occupation.
- f) Blue (bibire/monumkum) a colour of peace, love, sincerity, female tenderness and serenity. It is associated with the sea and clouds. On the colour wheel it is placed under cool colours. The people of Akuapem believes the characteristics of the colour blue have influence the life style of the people making them the most peaceful and loving people in the country (Adu-Akwaboa, 2001; Senior Linguist of Aburi and Akropong, Personal communication, 14th and 17 July, 2014).

4.10 Assessment of selected fabrics for the Production of the Palanquin and Umbrella for the Omanhene of Akuapem State

The conventional laboratory facilities for conducting chemical tests in the assessment of materials selected for the project such as fabric, print paste, rattan, bamboo, and wood were not available. For this reason, the selected materials were subjected to physical test under art studio-base condition to assess their suitability for printing, cutting, washing, and direct exposure to sunlight. This purpose was to determine their resiliency, tensile strength, wash fastness, light or sun fastness, resistance to moth and insect attack and structural stability of the materials used. Figure 4.1: Shows the of physical test result conducted under art studio-base condition.

Table 4 1: Physical test results of the various fabrics, leather and auxiliaries used for the project

Materials	Rate of absorption	Affinity to water-base print paste	Affinity to acrylic print paste	Wash fastness	Light fastness	Resistant to moth attack
Velvet 	Absorbs dyes at one side since the other side is coated and sealed	Poor affinity to water- base print paste	Good affinity to acrylic print paste especially the brighter Ccolours	Poor fastness to powdered detergent such as "OMO"	Has no effect on sunlight	Good resistance to moth attack
Grey bath 	Absorbs dyes but does not give good print effect	Poor affinity to water-base print paste compared to mercerized cotton	Fairly good affinity for acrylic print paste	Good on mild detergent (key soap) but poor on strong detergent especially powdered type "OMO"	Long exposure to strong sunlight discolour the fabric	Poor resistance to moth attack
Mercerized cotton 	Absorbs vat dyes and Other chemicals such as Caustic soda sodium hydrosulphite readily	Fairly good affinity for water-base print paste	Good affinity for acrylic print paste	Good on mild detergent (key soap) but poor on strong detergent especially powdered type "OMO"	Long exposure to sunlight destroy the fabric given it artificial colour	Poor resistance to moth attack in damp condition
Synthetic leather 	Poor absorption of synthetic dyes that uses chemicals such as caustic soda and sodium hydrosulphite	Good affinity for water-base print paste	Good affinity for acrylic print paste	Strong agitation Can destroy the leather	Poor resistance to exposure of sunlight	Good resistance to moth attack

Source: Studio experiment (2014)

The assessment of the selected fabrics, leather and textile auxiliaries such as water-base print paste and acrylic print paste was carried out under art studio conditions. As indicated in Table 4.1 the absorption rate of the type of velvet selected for the project is low but has strong breathability character. It has good resistance to sunlight and not affected by moth. The fabric is strong and can withstand wear and tear. Even though it attracts dirt, it is easy to clean with brush and water. These and many qualities of the velvet fabric make it suitable material among the rest of the fabric assessed in the project for the production of palanquin and umbrella. Aside these qualities of velvet that makes it the best choice for the production, the velvet fabric also have limitations. These are the ability of the fabric to hide water-based print paste, darker colours and smaller textures or motifs. But in all the positives outweigh the negatives, hence suitable for the project.

4.11 Other Key Materials Used

Beside the fabrics that are exposed to the public sight, there were other key materials which formed the framework of the products. These materials are; rattan, bamboo and wood.

4.11.1 Rattan

Rattan belongs to the palm family (arecales or palmea) which is found from sea level up to 3,000m. In Africa, they are mostly found in the tropical regions such as Ghana. Rattan is a light weight material but strong and durable, resistant to splintering, easy to bend without rupture when heat is applied and also resistant to insect attack when dried (Ebanyenle and Oteng-Amoako, n.d). These properties of rattan make it a good material for the framework of both the palanquin and umbrella based on the fact that they will be carried and for that matter needs to be light weight.

According to (Oteng-Amoako and Obiri-Darko, n.d) there are five economic rattan species which provide the raw material for the rattan Industry in Ghana. These are “Eremospathahookeri”, “Eremospathamacrocarpa” (Mfea), “Laccospermasecundiflorum”, “Laccospermaacutiflorum” (Eyie) and “Calamusdeerratus” (Dammere). Out of the five, the three which are locally called “mfea”, “Dammere” and “eyie” were selected for the project obtained from Western Region of Ghana.

4.11.2 Bamboo

Bamboo is fast becoming a promising wood substitute due to the reasons that, usable bamboo can be harvested in 3-4 years from the time of plantation as opposed to timber which takes decades (Verma, Chariar and Purohit, 2012). It is also described as light and very strong, and because of its cavities, extreme light weight, elastic nature, it is used as building material for reinforcement by diaphragms compared to other building materials (Mechanical properties of bamboo, 2002). These properties including its flexibility that make it suitable for the production of umbrella.

CHAPTER FIVE

PRODUCT DESIGN AND CONSTRUCTION

Overview

This chapter contains the practical activities carried out to meet the demands of objective three which requires the researcher to use the ideas gathered from the findings of objectives one and two, design and produce regalia capable of unifying the people of the Akuapem traditional area. The chapter further justifies the objective four of the study by discussing the conceptual and philosophical significance of the products with respect to the status of the various kingship of the Akuapem state. Based on this, the researcher employed the second phase the of Universal Design Methodology which deals with the creative phase that involves sketching of ideas, the concepts of drawing, drawing models, ranking and selecting of ideas for the study to produce new products for the Akuapem State to execute the project. The idea for the design of the palanquin and the umbrella was developed from the interview conducted and the observations made during the Akuapem Odwira festival where various images of regalia were captured and studied.

5.1 Design Concept

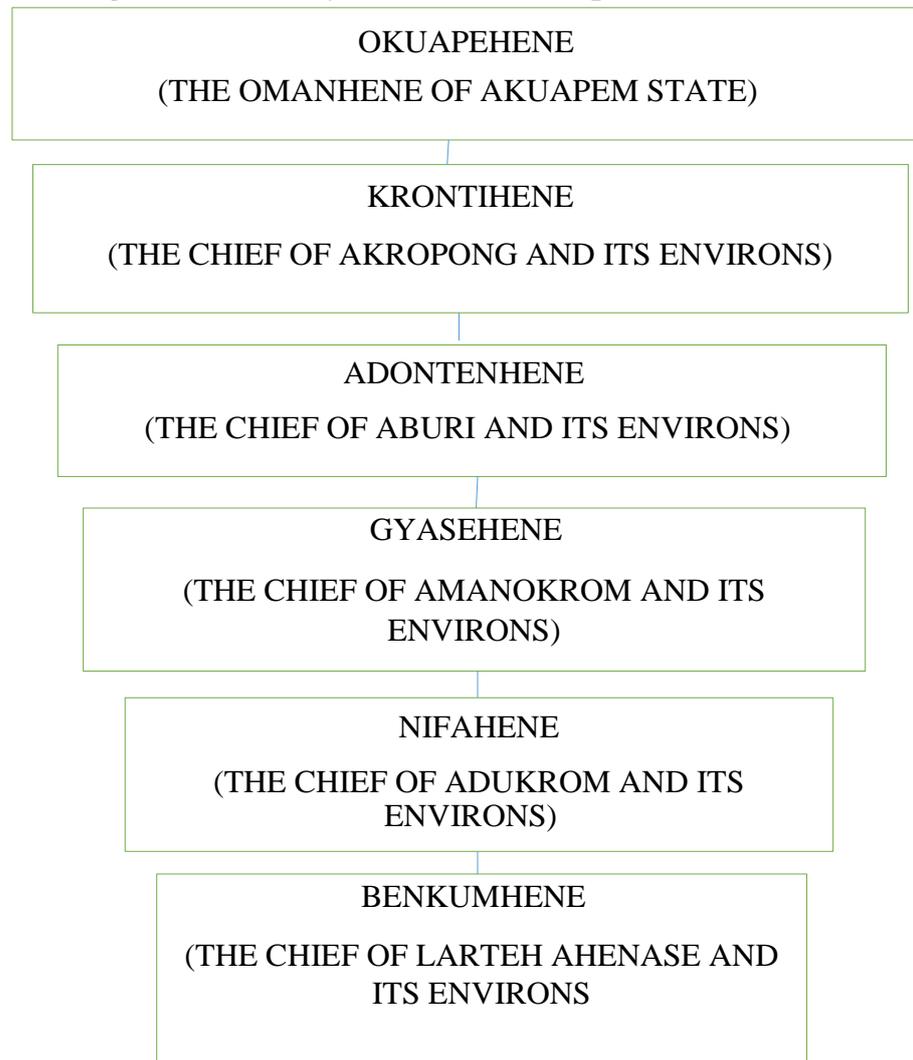
The conceptual basis of the study is based on the philosophy' **'Nsa baako nkura adesoa'** meaning one hand cannot carry a load (unity is strength). This philosophy is interpreted basically as the need to reunite the Akuapem state to facilitate socio-cultural and economic development". **Akuapem used to be a united state which did everything together most especially during Odwira festival. Planning and making decision for the development of the state. But due to their separation and disunity leading to lack of development of the state since no government was ready to**

partner with a divided community. It is therefore important to keep to the current vow of unity for the development of the Akuapem traditional area. As epitomised in Akan proverbs 'Nsa baako nkura adesoa' which suggests unity is strength or a broom in bundle is unbreakable, it becomes economically prudent for the people of Akuapem to see themselves as children from one womb and work together for development of the state,

5.2 Hierarchy of Chiefs of Akuapem State

Akuapem was carved from seventeen towns of Akuapem, Kwmena-Poh (1972) which are made up of various communities that are grouped into five divisions with one Paramount Chief (Omanhene). Each of these five divisions are headed by a Divisional chief. The researcher therefore came out with the hierarchy of chieftaincy status in Akuapem Traditional Area as indicated in Figure 5.1. Considering the hierarchy, the Okuapehene is the paramount chief of the entire Akuapem land followed by the Krontihene; the head (first) of the Divisional chiefs who is also the second in command after the Omanhene and the chief of Akropong and its environs. Adontenhene follows the hierarchy with Aburi and its localities whereas the Gyaase divisional status is located at Amanokrom and its vicinities. The Gyaasehene is the principal custodian of the regalia of the paramount chief (Omanhene) of Akuapem state. The last two are the Nifa and Benkum divisional status in that order. The Nifa has its capital at Adukrom and Benkum at Larteh and their localities. Undoubtedly, all these divisional chiefs have sub-chiefs under them which could make them a state on their own. This hierarchy helps in designing of the new regalia for the state.

Figure 5 Hierarchy of Chiefs in Akuapem State



5.3 Fabric Design and Printing

Based on the concept of unity and following the hierarchy of the state, selected two swords crossing each other, signifying unity and a stool which also signifying royalty for the design and printing of the fabric used for the project. These items; the sword and the stool were arranged and designed into fabric using computerised programme Adobe Photoshop. Hand screen printing technique was later employed for the printing of the design on velvet fabric as indicated in Plate: 5.1 using the traditional colours of the State.

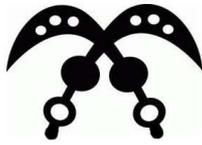


Figure 5.1:
Double crossed
sword

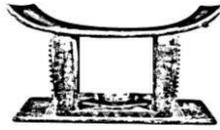


Figure 5.2:
Traditional
stool

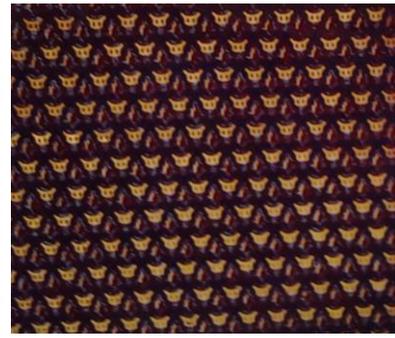


Plate 5.1a and 5.1b: Printed velvet fabric for
the project
Source: studio work 2015

5.4 Thumbnail Drawing Models for the Umbrella

Considering the concept of the study, the researcher made several sketches and drawings factoring the symbols of Akuapem state in the designs to portray unity among the five divisions and the paramount chief as shown in Figure 5.3.

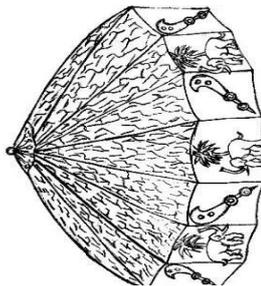


Figure 5.3a: Thumbnail
drawing of single
headed umbrella

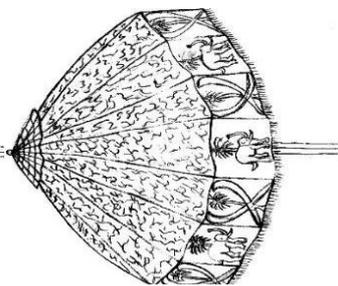


Figure 5.3b: Thumbnail
drawing of single headed
umbrella

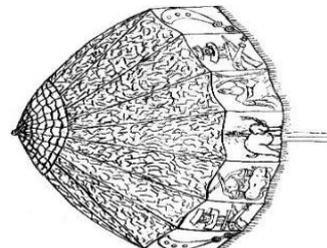


Figure 5.3c: Thumbnail
drawing of single headed
umbrella

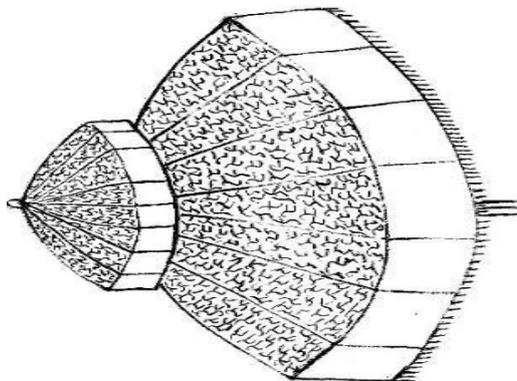


Figure 5.3d: Thumbnail
drawing of double
headed umbrella

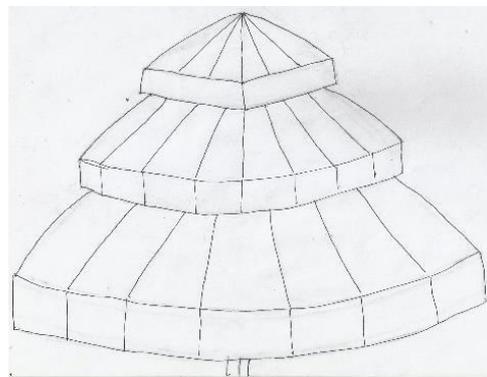
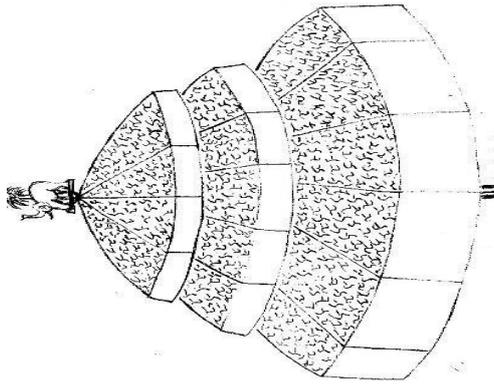


Figure 5.3e: Thumbnail drawing of
triple headed umbrella



Figures 5.3f: Thumbnail Drawings of triple headed umbrella



Figures 5.3g: Thumbnail drawings of triple headed umbrella

5.5 Thumbnail Drawing Models for the Palanquin

Similar to the designing of the umbrella, many sketches and drawings of the palanquin were made using the the traditional symbols of Akuapem traditional area, with the intention of bringing the five wings together to create a linkage with the paramount chief for the purpose of projecting unity for cohesion and development. The idea was developed from the main symbol of Akuapem state which is an elephant. Figure 5.4 shows the thumbnail drawings of the palanquin.

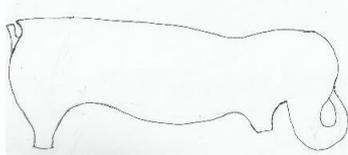


Figure 5.4a: Thumbnail drawings of palanquin

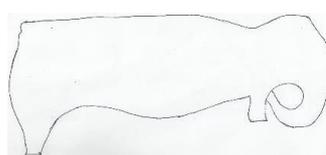


Figure 5.4b: Thumbnail drawings of palanquin

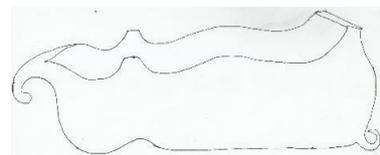


Figure 5.4c: Thumbnail drawings of palanquin

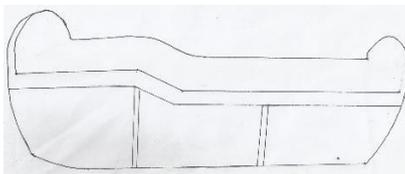


Figure 5.4d: Thumbnail drawings of palanquin

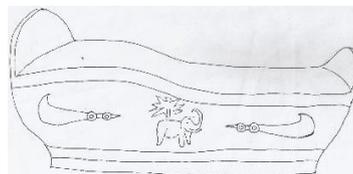


Figure 5.4e: Thumbnail drawings of palanquin

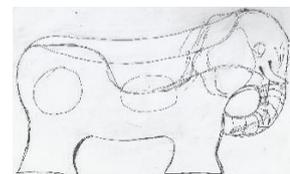


Figure 5.4f: Thumbnail drawings of palanquin

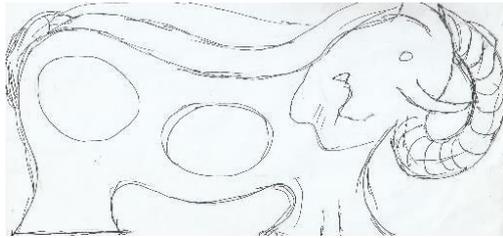


Figure 5.4g: Thumbnail drawings of palanquin

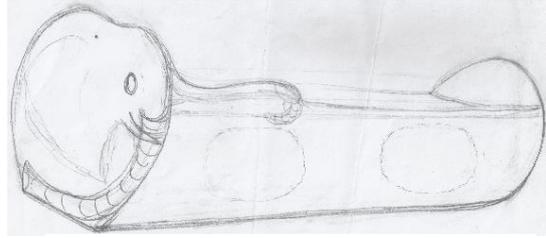


Figure 5.4h: Thumbnail drawings of palanquin

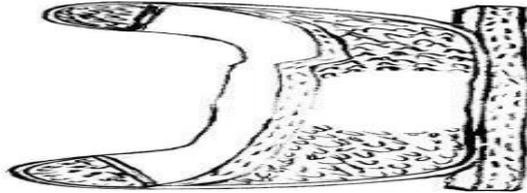


Figure 5.4i: Thumbnail drawings of palanquin

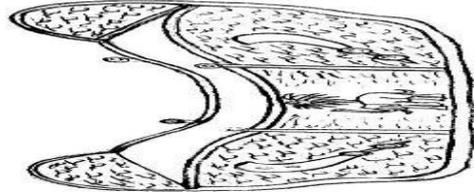


Figure 5.4j: Thumbnail drawings of palanquin

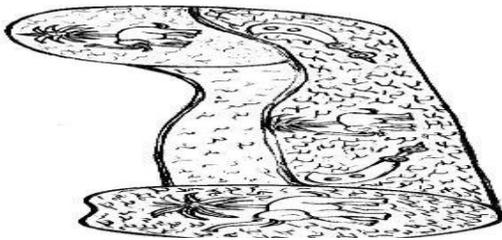


Figure 5.4k: Thumbnail drawings of palanquin

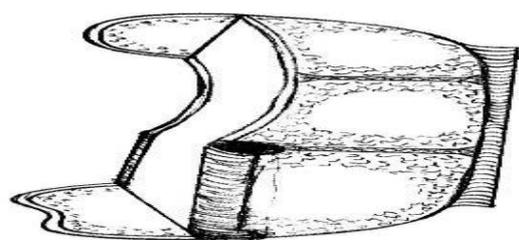


Figure 5.4l: Thumbnail drawings of palanquin

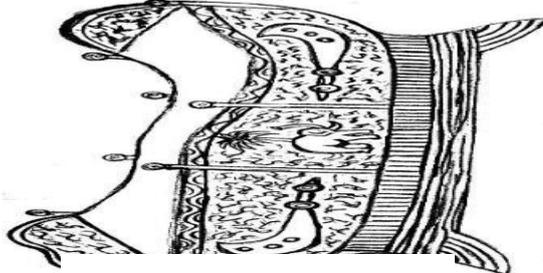


Figure 5.4m: Thumbnail drawings of palanquin

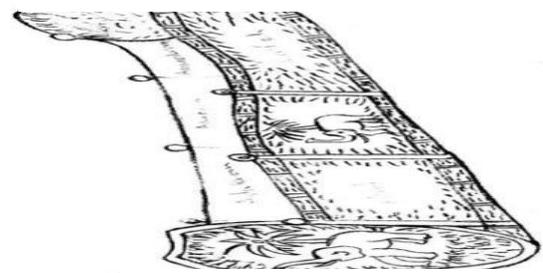


Figure 5.4n: Thumbnail drawings of palanquin

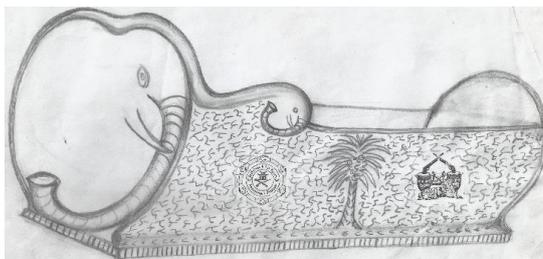


Figure 5.4o: Thumbnail drawings of palanquin

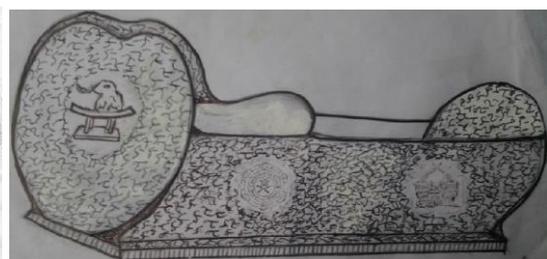


Figure 5.4p: Thumbnail drawings of palanquin

5.6 Ranking and Selecting of Ideas

After making several sketches and drawings, the researcher related the designs to the concept for the project and one design each from the Umbrella and the Palanquin were ranked and selected as seen in Figure 5.5 and 5.6. Details were added to them for further processes. Out of several basic sketches the researcher came out with a triple headed Umbrella and palanquin with handle and backrest. The new design of the umbrella for the Omanhene paved the way for the Divisional Chiefs to use the double headed type, whereas the Sub-chiefs would get the chance to use the single headed umbrella to distinguish the status of the chiefs.



Figure 5.5: Ranked and selected thumbnail drawing of umbrella

Figure 5.5

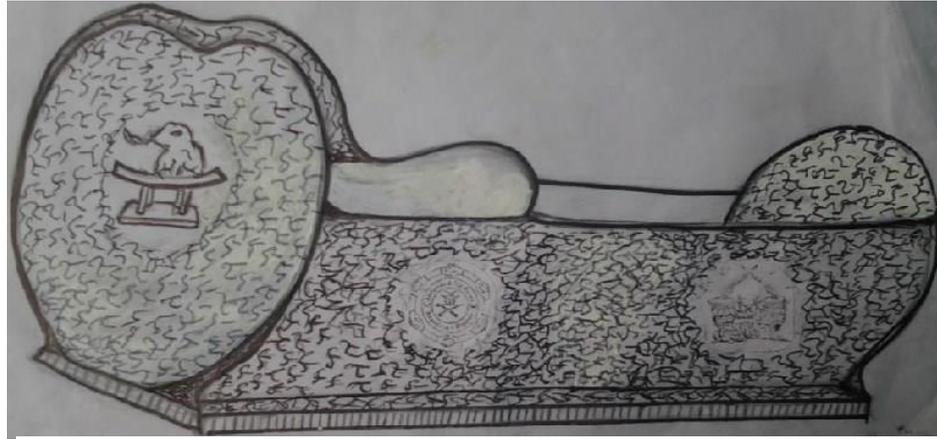


Figure 5.6: Ranked and selected thumbnail drawing of palanquin

5.7 Rhinoceros Software Designs

Rhinoceros is computer software used in transforming designs from two dimensions to three dimensional shapes (3D). By using this software, the researcher was able to convert the selected designs into three dimensional shapes, and rendered them in real colours in the final project. The same software was used for the designing of the prototypes for the two items which served as guides during the actual production of the two projects palanquin and the triple headed umbrella.

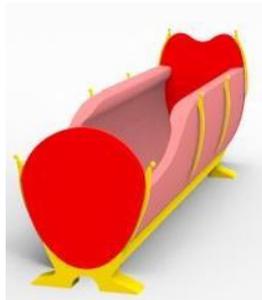


Figure 5.7a:
Rhinoceros design

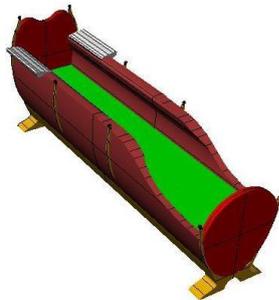


Figure 5.7b: Rhinoceros
design



Figure 5.7c: Rhinoceros
design



Figure 5.7d:
Rhinoceros design

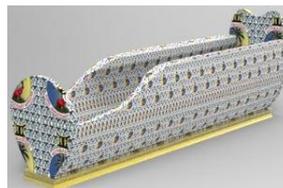


Figure 5.7e:
Rhinoceros design



Figure 5.7f: Rhinoceros
design

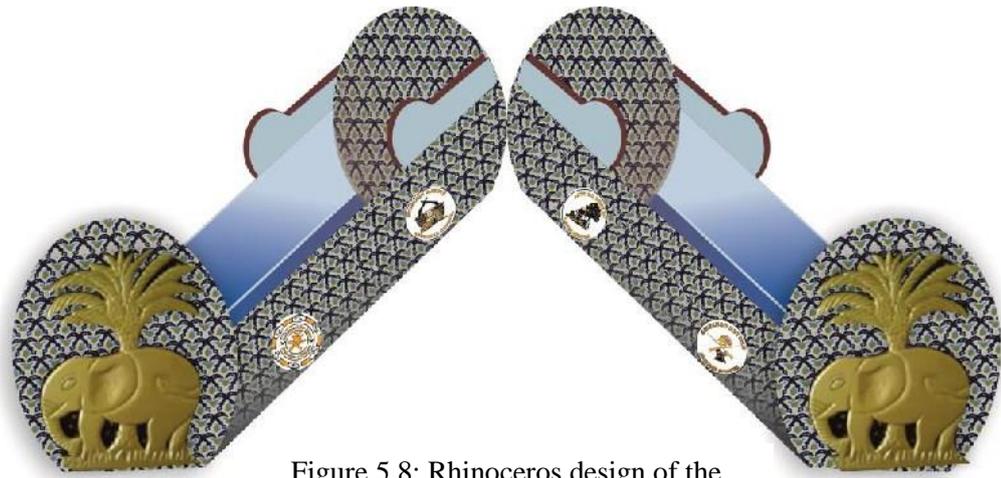


Figure 5.8: Rhinoceros design of the palanquin



Figure 5.9: Rhinoceros design



Figure 5.10: Rhinoceros final design of the umbrella

5.8 Step-by-Step Processes for the Construction of the Palanquin

This section of the project provides the detail step by step processes the researcher went through to produce the palanquin and the umbrella.

5.9 Step 1: Peeling, Seasoning and Bending

The full measurement used for the palanquin construction was 74 inches by length, 32 inches by width at the head and 28 inches at the bottom. The rattan to be used was first peeled with cutlass and seasoned in the sun for three to seven days before it was cut and bent to the required shape for building the frame work. An open flame was used to straighten the curved rattan and also for bending the rattan into the shape used for the project.



Plate 5.2a: Raw rattan
Source: studio work (2015)



Plate 5.2b: Peeling of the raw Rattan
Source: studio work (2015)



Plate 5.2c: Seasoning of the raw Rattan
Source: studio work (2015)



Plate 5.2d: straightened Rattan
Source: studio work (2015)



Plate 5.2e: bending of Rattan
Source: studio work (2015)



Plate 5.2f: Bent Rattan
Source: studio work (2015)



Plate 5.2g: back shaped stand
Source: studio work (2015)



Plate 5.2h: Front and back stand
Source: studio work (2015)

5.9.1 Step 2: Frame construction and Weaving

Hard wood measuring 2x2x14 was cut to the required length. With the assistance of a craftsman. These were used to build the framework of the project by using nails to join them together. Furthermore, the smaller type of the rattan called “demire” and cane were slashed into pieces and used to weave through all the built

structure as shown in Figure 5.6. All the corners or the angles were secured with white glue and nails.



Plate 5.3a, 5.3b and 5.3c: Building the framework of the palanquin
Source: studio work (2015)



Plate 5.3d Completed framework
Source: studio work (2015)



Plate 5.3e Basket weave
Source: studio work (2015)



Plate 5.3f Completed weave
Source: studio work (2015)

5.9.2 Step 3: Application of Nylon Cord, Foam and Fabric on the Palanquin

Before joining the nylon cord to the woven work, the arm rest and the back rest were fixed. The nylon cord which will be used to support the chief was connected and woven to the structure. 1inch foam was then used to cover the inside and the outside of the structure before the printed fabric was fixed on it with the help of smaller types of nails (Chinese nails). The printed fabric was used on the surfaces and the plain for the inner part of the project.



Plate 5.3g: Fixing of the handles
Source: studio work (2015)



Plate 5.3h and 5.3i: Application of foam to the woven palanquin

Source: studio work (2015)



Plate 5.3j and 5.3k: Application of printed fabric

Source: studio work (2015)



Plate 5.3l: Completed palanquin

Source: studio work (2015)

5.9.3 Step-by-Step Processes of Construction of the Umbrella

All the processes and techniques the researcher went through to complete the construction of the umbrella are explained as follows:

5.9.4 Step 1: Slicing of the Bamboo into Sizes/Drilling Holes

The seasoned bamboo was cut into the needed length and also sliced into sizes for the project. Afterwards, the shaped pieces were coated with insecticide to prevent them from insect or termite attack before marked and drilled for the work. The first head of the umbrella measures 420 inches in circumference, 230 inches in circumference for the middle head and 160 inches circumference for the last size of the umbrella.



Plate 5.4a: Raw Bamboo
Source: studio work (2015)



Plate 5.4b: Splitting of the Bamboo
Source: studio work (2015)



Plate 5.4c: Shaping the bamboo into ribs
Source: studio work (2015)



Plate 5.4d: drilling holes in the ribs
Source: studio work (2015)



Plate 5.4e and 5.4f: Runner (koboko)
Source: studio work (2015)

5.9.5 Step 2: Fixing the Bamboo into “Koboko” and Building the Framework

With the help of nylon cord, the sliced bamboo was connected to the “koboko” (a carved wooden shape with holes) to form the framework of the

umbrella. The cord was then connected in three sections, the edge to the “koboko”, the middle to the lifting bamboo and the last to the ends of the wings.



Plate 5.5a and 5b: Connecting nylon cord to the Ribs and the Runner (koboko)
Source: studio work (2015)

Plate 5.5c: Completed framework of the umbrella
Source: studio work (2015)



Plate 5.5d and 5e: Completed framework of the umbrella
Source: studio work (2015)

5.9.6 Step 3: Sewing, Lining and Fixing of the printed velvet Fabric

The fabric was cut and sewn to fit the shape of the umbrella. It was then fixed on the framework with the lining first before the smoothed fabric. With the help of safety pins the fabric was straightened and smoothed to the shape of the umbrella. The same process was repeated for all the three heads of the umbrella.



Plate 5.6a: Sewing of the cut fabrics
Source: studio work (2015)

Plate 5.6b: Fixing of lining
Source: studio work (2015)

Plate 5.6c: Fixing of the fashion fabric
Source: studio work (2015)

5.9.7 Step 4: Cutting the Edges, Hand Sewing, Fixing Trimming, and Joining the Edges

After pinning and tacking the fabrics to the framework of the umbrella, the excess fabrics were trimmed off before nylon thread was used to sew to the framework. Trimming was also sewn to the side fabric before it was joined to the edges of the umbrella, all with the hand needle and nylon thread.



Plate 5.7a: Trimming the excess fabric
Source: studio work (2015)



Plate 5.7b: Stitching of the fabric to the ribs foleded umbrella
Source: studio work (2015)



Plate 5.7c: Sewing the trimmings to the edge fabric
Source: studio work (2015)



Plate 5.7d: Fixing the edge fabric to the body
Source: studio work (2015)



Plate 5.7e: Stitching the edge fabric to the body
Source: studio work 2015



Plate 5.7f: completed folded umbrella
Source: studio work 2015

5.9.8 Step 5: Opening and Fixing of the three heads of the Umbrella

The complete umbrella was opened by placing a wooden pole through the “koboko”. The last one on top was first opened followed by the second square shape and the last one with nails fixing through the pole to hold them down in position. The carved wood was the last to be fixed on top of the umbrella before it was lifted up. The nails were removed to close the umbrella before each set was brought out of the pole.



Plate 5.8a: The first step opening of the umbrella
Source: studio work (2015)



Plate 5.8b: The fixing second or middle section umbrella
Source: studio work 2015)



Plate 5.8c: The second or middle section opening of the umbrella
Source: studio work 2015)



Plate 5.8d and 5.8e: Opening of the third step of the umbrella
Source: studio work 2015



Plate 5.8f: complete opened umbrella
Source: studio work 2015

5.10 Results and Discussion of the newly Created Akuapem State Textile Regalia

This section discusses the results of the newly created Akuapem State textile regalia with regard to their aesthetic, conceptual and philosophical basis as well as status of the various kingships for united development of Akuapem traditional area.

5.10.1 Discussion on the finished umbrella



Plate 5.9: Completed Umbrella
Source: studio exhibition 2015

The umbrella is in three sections, with the first head being the largest carrying the eight Akans totems. Every clan in Akan traditional group in Ghana has a totem which is an animal. Akuapem due to their good humanitarian relationship have at least three of the Akan clan representative or chief in every communities. Every Chief belongs to one of these clans but within a town. You may have three or more of these clans with their representative or chief who is identified by the symbol he/she uses. For example, Akropong which is the paramount seat of Akuapem belongs to Asona clan with the crow as a totem. In the same town, the Kronti division, the second in command in

terms of ranking of the chieftaincy, belongs to Aduana clan with the totem being a dog with fire in the mouth. However, within the same town, there are other clans such as Asekyiri with its totem being a vulture.

The factors emanating from the study led to the placement of all the Akan clan's symbols or totems around the edges of the first step of the umbrella. This implies that Akuapem, the mother of all, has these clans under the supremacy of the Omanhene of the land and for that matter they have to bow to him. Also, in between each of the symbol is a design developed from the state sword and traditional stool which also represent kingship. The edges were finished with gold trimmings signifying wealth.

The second head of the umbrella is in the square shape which signifies stability and orderly standing for firm foundations both literal and metaphorical (Beyer, 2015). It also represents the four corners of Akuapem therefore carries the symbols of the four wings of the divisions of Akuapem which are Aburi, Amanokrom, Larteh and Adukrom and the fifth. The third head however carries the symbol of Akropong or the central portion of Akuapem, and the seat of Akuapem traditional council. On top of the three is the sixth and the general symbol of Akuapem which is the Akuapem state symbol carved with wood.

Finally, the umbrella was made from a local hand printed fabric using Ghanaian traditional symbols. The umbrella carries all the people of Akuapem and also showcases every clan which has been put under one umbrella. Bringing all the clans and the five divisional symbols together portrays unity and therefore wish all Akuapem to see themselves as one no matter their root or origin.

5.11 Discussion on the Finished Palanquin



Plate 5.10: Completed Palanquin
Source: studio exhibition 2015

The palanquin which was made from rattan is in the form of a ship with a flat bottom allowing it to seat on the floor without any support. It is designed with back rest and two arms. The inner back is made sloppy to makes it possible for the chief to rest his back when sitting in the palanquin. Also, the two arms provide a resting place for the arms which are always fully loaded with pendants. The same fabric used for the umbrella was used for the palanquin.

The five divisional symbols are also found on the palanquin with the Omanhene's symbol or Akuapem traditional symbol. When the Omanhene sits in the palanquin, two symbols of Amanokrom and Adukrom are seen at his right hand side whilst Aburi and Larteh symbols are found at his left. At back of the palanquin has the Kronti symbol which is also the immediate authority after the Omanhene whereas the main Akuapem traditional symbol is carved in wood and placed in front of the palanquin. The rough edges are furnished with gold trimmings signifying the office of high authority.

The study has established that Akuapem since its formation has been with five divisions under one paramountcy. Each of the five divisions is a state on its own with

a chief who has several communities or sub-chiefs serving under him. Following some misunderstanding between the chiefs few years ago three out of the five divisions broke away and set up their own paramountcy. Even though, they have united and have one Odwira durbar together in 2014, it was difficult to differentiate between the paramount chief, the divisional chiefs and the other sub-chief especially during the street procession. Also there were no regalia found with traditional symbols portraying unity among the people. Hence, the two regalia; “Ebisi bi so si bi so” a triple headed umbrella and a well-crafted palanquin produced with the major traditional symbols to be used by the Omanhene during Odwira festival. Significantly, the two regalia which come with the traditional state symbols of the five divisions and the clan symbols displaying unity among the entire states of Akuapem will be used on various occasions by the Omanhene to bring all Akuapem people under one umbrella for socio-cultural and economic development.



Plate 5.11: Completed regalia (palanquin and the umbrella)

Source: final exhibition 2015

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Overview

This chapter presents the summary of the major findings of the study, the conclusions drawn and recommendations made for further studies.

6.1 Summary of Findings from the Study

The objective one (1) was achieved through extensive interviews conducted in all the five divisional states in Akuapem traditional area and the observation of Okuapeman Odwira festival with the focus on the role textile plays in the celebration of the festival. In view of this, textile may be counted or rated first among the three important artefacts used in the celebration of Odwira. The researcher observed the festival from the first to the last day. It was a seven day activity from Monday to Sunday to ascertain the role textile plays in Akuapem Odwira festival. It came out clear that Akuapem Odwira festival begins with textile and ends with textiles because, it is the first thing a person takes upon waking up from bed before going out and the last thing to put off before sleeping.

Additionally, through the use of interview and observational guide, the researcher documented several symbols that have used on walls of buildings, sign posts, sign boards, letter heads, books, stools, linguist staffs, fabrics and many more. Out of many, the focus was on the Akuapem state symbols, the divisional symbols and the clan symbols. Digital camera, mobile phone and iPad were used in capturing these images. It was realised that almost all the Akan clan totems are found in the region, however, the five divisions have heads for each clan thereby using the totem of that particular clan in addition to the state or divisional symbol with the exception

of Kronti division which uses the totem as the divisional symbol. Aside the traditional symbols, various regalia such as palanquin, umbrella, traditional stool, state sword, linguist staff, flute, clothes, and “ntakrakyε” were identified and documented. This was done to satisfy the objective two (2) which is to identify and document relevant traditional state symbols that can be used in the production of unified textile regalia for Akuapem state.

In objective three which is to design and produce unification regalia for Akuapem Odwira festival using appropriate symbols, textile materials and techniques, the researcher thoroughly studied the symbols and the regalia obtained from the empirical study and two regalia were chosen for the project. A number of sketches and drawings were made and the final umbrella and palanquin were chosen and details added. The two were further elaborated and converted into 3D using rhinoceros computer software before the main production were made following the required specifications.

The objective four was to discuss the conceptual and philosophical basis of the textile regalia produced with respect to status of the various kingships for united development of Akuapem traditional area. Looking at the designed palanquin and the umbrella produced, they portray unity among the divisional chiefs and the Omanhene in Akuapem traditional area. The products capture the eight Akans totems and the five main traditional symbols of the state with the Omanhene’s symbol on top of all showing his supremacy over the entire Akuapem state. The new design pave way for the divisional chiefs to use the double headed umbrella while the sub-chiefs use the single headed umbrella for hierarchical distinction among the chiefs.

Odwira festival attracts a lot of chiefs, elders, politicians, family and friends from near and far to Akuapem. However, the only thing that identifies one from a

particular clan or kingdom is the symbol that the chief and the other people use. It was apparent that almost all the Akan totems are found in Akuapem state and have their representative in each community. Every ruling chief belongs to one of the totems, while the community may also have different totems. These symbols are mostly found on top of linguist staff more than any other artefacts. During the grand durbar where chiefs are carried in palanquin with various umbrellas, it becomes difficult to distinguish one chief from the other except the symbol found on these regalia.

Akuapem Odwira festival is however, one of the Akan festivals that promotes Ghanaian culture through exhibition of various forms of textiles. Textiles play a major role in the celebration of Odwira festival as it begins and ends with textile products. One can even conclude that the use of textiles supersedes all the other artefacts used during the festivity. “Fugu” and “Kente” clothes are leading textile materials used for the Odwira festival celebration in Akuapem. “Fugu” for example is worn for all the rituals both within and outside the palace. The “Batakari Kɛse” won by the ‘Omanhene’ during the remembrance of their lost natives is a purely textile product and its history is traced back to the Northern part of Ghana.

Other areas that textile materials were seen aside clothing is regalia. Many regalia are used by the chiefs and elders during Odwira festival especially on the day of the durbar but the prominent ones that are seen really depict the culture of Akans is the riding of chiefs in palanquin with umbrella on top. These two regalia are made from textile materials but the only challenge is the designs on the fabric. From observation and data gathered for the study, it revealed that the fabrics used for the umbrella and the palanquin are of foreign designs devoid the idea of promoting Ghanaian culture through the use of local designs in the designing of the regalia.

Akuapem state which was formed from the seventeen towns was divided into five divisions with each having a Chief in charge, but all these divisions come under one paramount chief who is in the person of Oseadeayo Addo Dankwa III the Okuapehene. The hierarchy of the five divisions are as follows; Osahene Offei Kwasi Agyemang IV, Krontihene and the second in command of Akuapem state as well as the Chief of Akropong. The next in command is the Adontenhene Otubour Djan Kwasi II who is also in charge of Aburi and its environs. Nana Osim Kwatia II the Gyaasehene of Akuapem and also the Chief of Amanokrom and its environs follows in that order. The Nifa Division headed by Nana Otutu Kono the Nifahene from Adukrom and lastly Nana Asiedu Okoo Ababio II, the Nifahene and the Chief of Larteh-Ahenase.

Finally, the researcher attests that there are more to the traditional symbols rather than the physical images since they carry the history of a state. The regalia also identifies a particular chief and his/her status in the community for that matter, most of the chiefs have their title because of the regalia he/she holds.

6.2 Conclusions

All these symbols and various regalia such as; palanquin, umbrella, traditional stool, state sword, linguist staff, flute, clothes, and “ntakrakyε” identified and documented could be used as a source of inspiration for future studies.

Steps taken by the leaders in Akuapem to be united for socio-cultural development which were witnessed during 2014 Odwira festival. This confirms the adage that ‘united we stand, divided we fall’ which is also the concept for the study which goes ‘Nsa baako nkura adeso’. This is going to deepen the yearning unity of the Akuapem state. However, the two newly produced regalia with all the divisional

symbols, the clans and the actual state symbol signifying unity is expected to promote unity when used at Odwira festival.

More so, the new palanquin is also an improvement of the existing ones with good features such as arm-rest and backrest making it very comfortable to use. The flat base also makes it easy to sit on the ground for the chief to climb to sit in. Also the three headed (triple-headed) umbrella shows hierarchy in terms of status in the kingship. When Omanhene uses the “Ebi si bi so si bi so” (triple-headed) umbrella, it enables the divisional chiefs to use ‘Ebi si bi so’ (double headed) umbrella leaving the single headed type for the sub-chiefs. From this, the identification and recognition of the ranks of chiefs of Akuapem state during the Odwira festivals will be made easy.

In addition, Odwira festival has seen a bit of transformation over the years to the present day celebration. This improvement as were observed during the festivity, guns were banned in the occasion and most of the restrictions attached to the celebration was relaxed permitting the natives participating in the occasion without fear. These therefore led to a peaceful celebration and successful festival devoid of any incidents.

6.3 Recommendations

Based on the various findings obtained from the study and the conclusions drawn, the following recommendations have been made for consideration:

The need for palanquin and umbrella craftsmen to be creative and consultative

Experimentations and collaboration are good ways of solving great challenges. Therefore artists, craftsmen and designers are to explore and experiment collaboratively to achieve uniqueness in their works and also to be more creative and innovative by varying the usual shapes and sizes of the palanquin and umbrella. Craftsmen should explore different designs and ways or techniques of producing

umbrellas and palanquins so as to compete internationally. Also, the success of these project was made possible through consultation with different craftsmen in Kumasi before the actual work begun. This in the view of the researcher is a good move of which if artisans and craftsmen follow will help them to achieve the perceived unachievable.

Suitable materials for umbrella and palanquin production

The properties of velvet such as smoothness, durability and its softness make it a suitable fabric for the production of palanquins and umbrellas. It is considered as a royal fabric and therefore the researcher recommends velvet to the local textile designers for the production of fabric with traditional designs that could be used by chief and traditional leaders in the society.

Rattan and bamboo are also recommended for the production of palanquin, umbrella and other products due to their numerous properties and characteristics. Some of these properties and characteristics are; high tensile strength similar to steel, flexible, easier to harvest than timber, easier to transport, grow faster than most trees and are their eco-friendly. The use of these materials will help reduce the forest depletion by timber contractors in Ghana.

Incorporation of traditional symbols in the production of regalia by other ethnic groups for promoting unity in Ghana.

The study recommend the incorporation of traditional symbols on the production of regalia in Ghana for the socio-cultural and economic development of their area.

Traditional symbols should not be the preserve of only the chiefs and opinion leaders but to all Ghanaians especially, those within a particular traditional area where the symbols originates. Therefore, the study recommend to the chiefs especially the

five divisional chiefs of Akuapem to use the divisional symbols mostly in their ceremonial clothing, paraphernalia, and regalia to appear as a representatives of their communities. Also, with the new design of the umbrella and the palanquin, the researcher recommends to the Omanhene to use the products so as to permit the divisional chiefs also to use the double headed (double) umbrella whilst the sub-chiefs use the single headed umbrella for easy identification.

It is also recommended that, the background traditional state symbol should be recorded with their history for safe keeping since it was realised during the study that, most elders including linguists have little or no knowledge about the state or divisional symbol of the stool their occupying.

Rebranding of Odwira Festival in Ghana

The festival when properly branded, could be utilised to earn foreign exchange from people (tourist) coming to watch and learn about these historical symbols and regalia of our clans, communities, kings and elders.

Odwira festival aside its cultural significance, should also be an occasion where people such as artisans can gain from their production. It is therefore recommended that the Odwira celebration should include trade fair for art and culture on the Saturday after the durbar so as to offer people the opportunity to also trade in their handicrafts. Creative competition may also be organised among the schools and for creative person to be awarded during the durbar in order to boost creativity in the communities.

The need for Traditional leaders (chiefs) to be united

The unity of Akuapem is paramount to every Akuapem as well as the other ethnic groups in Ghana. It is therefore necessary for the paramount chief (Omanhene)

to involve all the divisional chiefs and sub-chiefs in the decision making for economic, cultural and social development in their area.

Educational Impacts

The festivals and related regalia (symbol and totems) are educational materials in the traditional fraternity that one has to devote his or her life time to learn. These symbols also demonstrate Ghanaians' ingenuity of literature or semiology where symbols are used to communicate.

According to the chiefs and opinion leaders, most of the current generation do not know the importance of the regalia and therefore overlook them when they see them. It is suggested that for the current generation to learn the importance of the totems in our societies, teaching of culture with our local language should be included in the educational curricular.

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APPENDICES

Appendix 1: Interview Guide for the chiefs, linguists, elders and the natives of Akuapem State

Background information

Name and the status of interviewee

1. Highlight the background of Akuapem in relation to the following;
2. The Origin of Akuapem
3. The etymology of “Akuapem”
4. The villages or towns involved
5. The occupation of the Akuapems at the time

Ethnic groups and symbolism

1. How many ethnic groups are there in Akuapem traditional area?
2. Can you please mention them?
3. Do these ethnic groups have different totems or common totem?
4. Name the totems in Akuapem and their ethnic group affiliated?
5. Are there any symbols which identify the chiefs or the ethnic groups?
6. Are there unique traditional symbols aside the totems that can be adopted for the production of unified textile regalia for Akuapem state?
7. If yes, what are these symbols and their significance to the communities?
8. Akuapem is believed to have seventeen towns with five divisional chiefs. Please may I know the names of these chiefs with their title and rank in the Akuapem traditional area.
9. Is there any one particular symbol that unites the chiefs and the people of Akuapem?
10. If yes, what is this symbol and if no why?

11. Which artefacts are these symbols mostly found?
12. When are they mostly used or seen in public?
13. Who are the custodians of these symbols and how are the symbols put in safekeeping?
14. Is there any traditional regalia with the traditional symbols of Akuapem that are mostly used during occasion such as festivals? YES or NO?
If yes why?
If no why?

Traditional Festivals and the regalia used

1. Which common festival is celebrated every year in Akuapem traditional area?
2. What is the origin of the festivals?
3. What is/are the traditional colours of Akuapem and their symbolic meanings?
4. How Odwira festival celebrated is and what significant role does textile play in it?
5. Do the significance of the symbols and colours have any influence on the life of the people of Akuapem traditional area and how?
6. What selected regalia can be designed and produced for Akuapem Odwira festival using appropriate symbols, textile materials and techniques?
7. Would you recommend a unify regalia made of the various symbols of Akuapem that could be used by the Omanhene to show unity amongst the chiefs?
8. What in your opinion must characterise such regalia?
9. What significance will such textile articles bring to Akuapem state and Ghana at large?

10. What are the conceptual and philosophical basics of the regalia produced with respect to status of the various kingships in Ghana?

Appendix 2: Interview guide used for interviewing palanquin producers

1. A brief history or background of palanquins in Ghana?
2. What types of palanquins are used in Ghana?
3. Which palanquin is used by the Akan chiefs and why?
4. What makes the paramount chief's (Omanhene) palanquin different from the others?
5. What shapes are the local palanquin made of?
6. What are the materials used for the manufacturing of palanquins in Ghana?
7. What type of fabrics are mostly used for the local palanquins?
8. Is there any reason for the use of a specific fabric and why?
9. Why is Rattan the preferred material?
10. How long does it take to complete a palanquin?
11. How much is involved in constructing one paramount chief's (Omanhene) palanquin?
12. How is the palanquin marketed?
13. Is palanquin a lucrative business?
14. What are some of the challenges facing the business?

Appendix 3: Interview guide used for interviewing umbrella producers

1. A brief history or background of umbrellas in Ghana?
2. What types of umbrellas are used in Ghana?
3. Which umbrella is used by the Akan chiefs and why?

4. What makes the paramount chief's (Omanhene) umbrella different from the others?
5. What shapes are the local umbrellas made of?
6. What are the materials used for the manufacturing of umbrellas in Ghana?
7. What type of fabrics are mostly used for the local umbrellas?
8. Is there any reason for the use of a specific fabric and why?
9. Why is bamboo the preferred material?
10. How long does it take to complete an umbrella?
11. How much is involved in constructing one paramount chief's (Omanhene) umbrella?
12. How is the umbrella marketed?
13. Is umbrella a lucrative business?
14. What are some of the challenges facing the business?