

**COMBINATION OF CROCHET AND MACRAMÉ TECHNIQUES FOR THE
PRODUCTION OF INTERIOR TEXTILE ARTEFACTS**

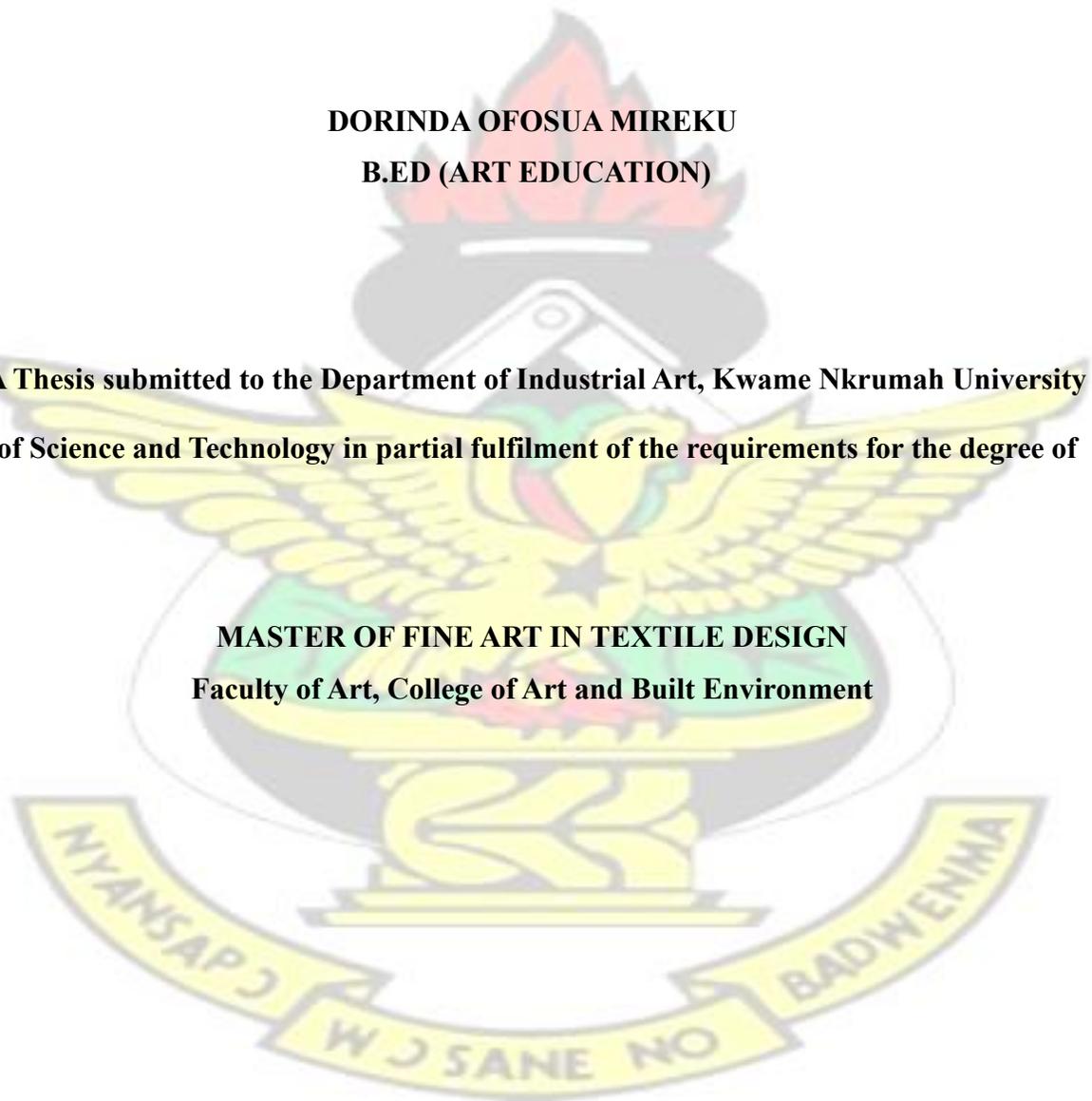
KNUST

BY

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**A Thesis submitted to the Department of Industrial Art, Kwame Nkrumah University
of Science and Technology in partial fulfilment of the requirements for the degree of**

**MASTER OF FINE ART IN TEXTILE DESIGN
Faculty of Art, College of Art and Built Environment**



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CERTIFICATION

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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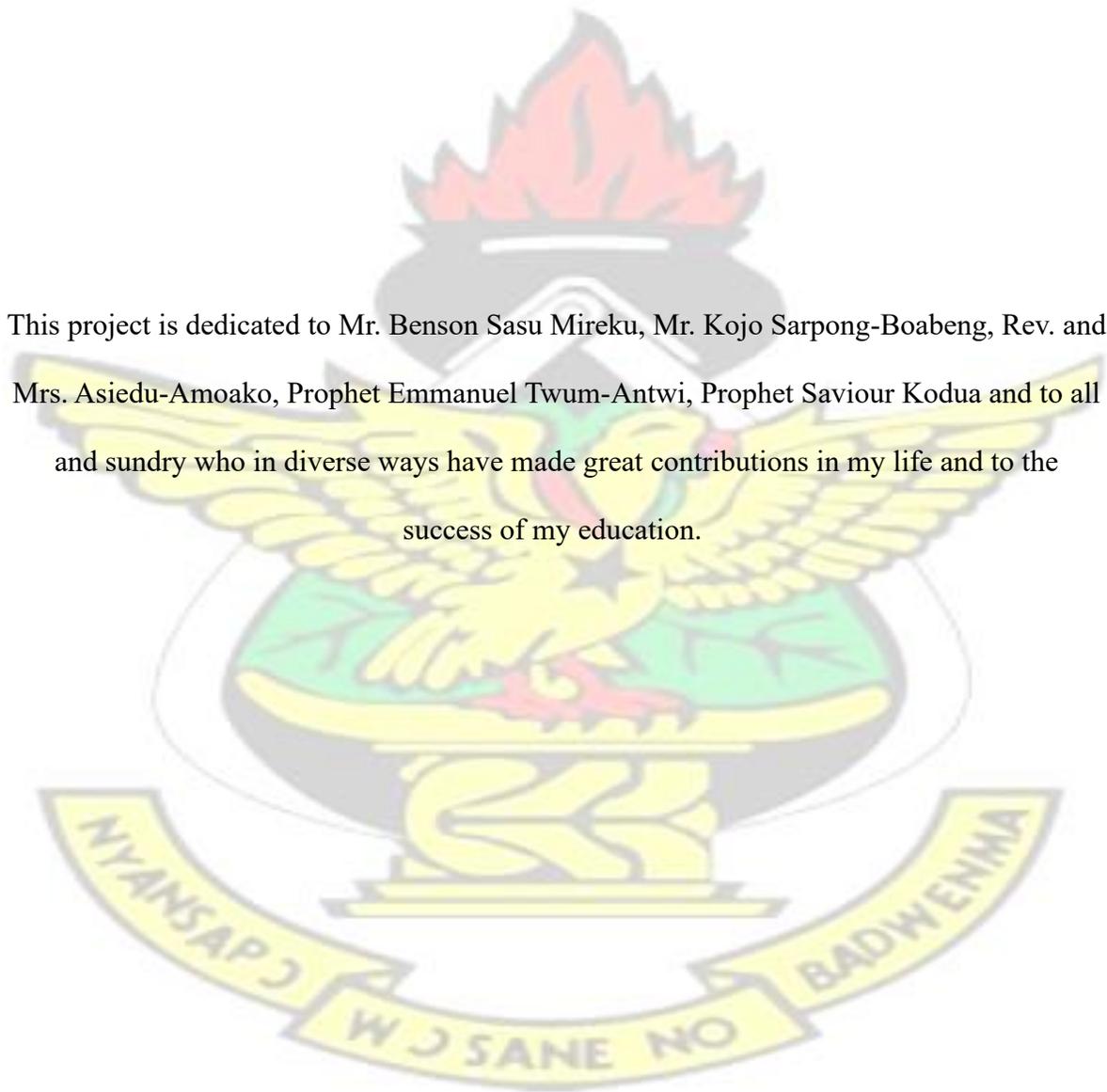
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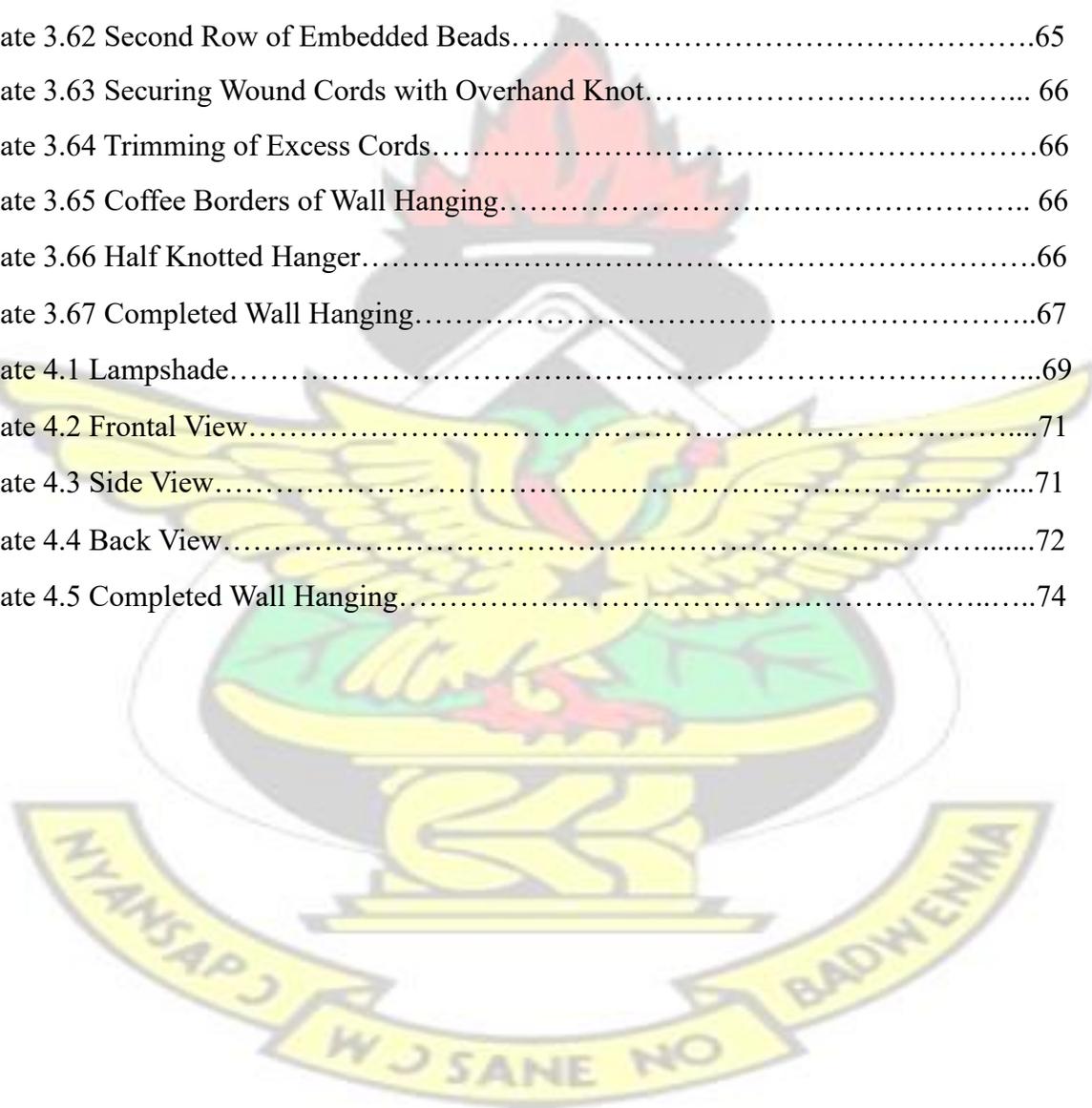
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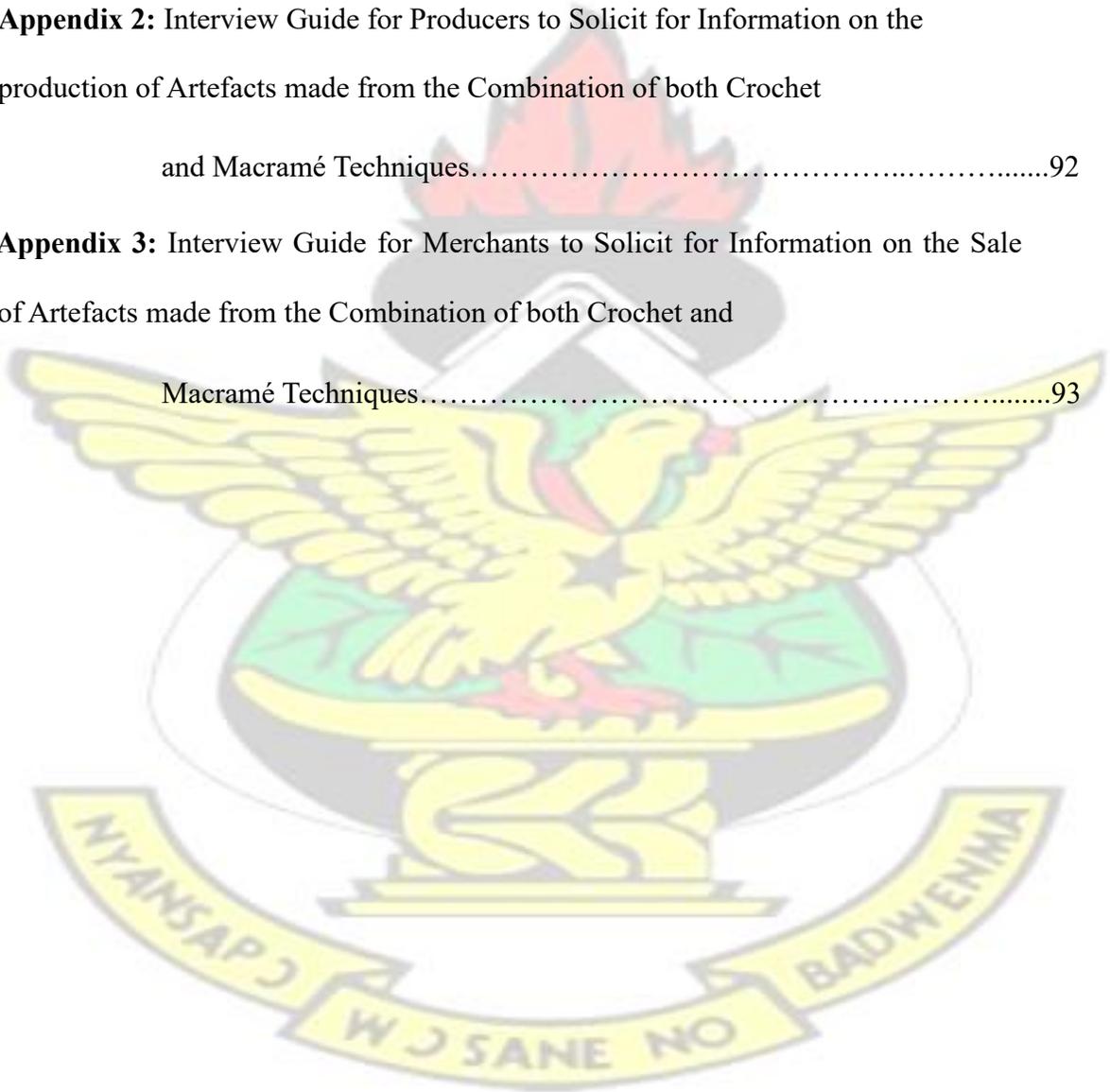
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ABSTRACT

There are numerous fabric construction techniques that are employed in the production of textile products from yarn to fabric and among these techniques are crochet and macramé. Although both techniques are used for various articles and are sometimes combined with other materials such as fabrics, beads and even feathers, observations revealed that both techniques can be combined to produce artefact which would bring about creativity and variety on our textile market. In light of this, the study identified and selected suitable yarns, loops and knots that can be combined for decorative artefacts production. Literature on the various types of loops and knots of both crochet and macramé, respectively were reviewed based on the conceptual and theoretical framework of the study. The studio based research method was employed for the project. The study revealed the possibility of combining crochet and macramé techniques through sewing, lacing and tying. Again, both are user-friendly techniques that lend themselves to corrections easily because unsatisfactory outcomes can be easily unravelled or even crocheted or knotted over. Additionally, pictorial effects and patterns can be crocheted using monochrome or polychromatic colour schemes. It was therefore recommended that both macramé and crochet techniques should be part of the fabric construction techniques found in the school curriculum to favour their teaching, learning and application. Also, both techniques should be taught in attractive ways to arouse students' interest in opting for these art forms in project execution in schools. Moreover, this study would serve as a reference material for people who would want to create their own works and designs using both techniques.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Apart from shelter and food being the basic needs of man for survival, he will still be handicapped without clothing (Textiles). Through the evolution of textiles, man began to discover various ways of constructing fabrics from fibres, aside the skin and hides of animals. In other words, different fabric construction techniques have been developed to cater for the various needs of man from apparel to upholstery.

Fabric construction techniques are the various methods employed in the production of textile cloths (Cambridge, 2005) such as weaving, knitting, non-wovens, braiding, netting, laces, crocheting, macramé/knotting and twisting. Due to evolving fashion trends, two or more of these techniques are sometimes combined to enhance the aesthetic quality and value of the product being made.

Crochet and macramé are two different techniques that are user friendly, easy to learn and yield themselves to various applications ranging from apparel to upholstery. These techniques are sometimes combined with other materials such as beads, bamboo, fabrics, metals, feathers and even painting to add a touch of beauty and innovation to their end products and also provide additional alternatives for consumers.

Crochet employs different loops whilst macramé use decorative knots in their various applications. They both use yarns although the yarns differ from one technique to the other. Crochet uses mostly smaller sized yarns due to the smaller type of hooks found in the country. Macramé on the other hand employs bigger yarns for faster working and

visibility of the knots. The crochet hook is the main tool for crochet while macramé needs mostly the hand (Sackey, 2002).

Inasmuch as two fabric construction techniques such as weaving and embroidery can be combined, crochet and macramé can also be combined in artefact production to enhance both their aesthetic and functional uses. As Russell (1975) puts it, the relationship between the various fabric construction techniques makes the possibility of combining them interesting. The researcher therefore embarked on this study to verify the feasibility of this assertion and also, to implement it by producing decorative artefacts made from the combination of both crochet and macramé.

1.2 Statement of the Problem

Crochet and macramé are techniques employed in the production of both aesthetic and functional products. They are sometimes combined with different materials such as beads, feathers and metals. However, the combination of both techniques in artefacts production for variety is missing.

According to Meredith Women's network (2013), during the Renaissance, both peasant women and ladies of the court executed crochet work and also knotted work using several strands of thread (macramé), often producing lacelike fabrics. This means that the two techniques were being used separately but not together for fabric production.

Also, Surma explains that she creates multi coloured macramé pieces by combining hundreds or thousands of hemp strings knots with layers of water colours (Etsy, 2013).

Currently, due to fast evolving fashion trends, crochet and macramé can be combined to add up to the existing designs. Furthermore, consumers would have alternative options to choose from.

1.3 Objectives to the Study

- To identify and discuss suitable yarns for the production of artefacts made from the combination of crochet and macramé techniques.
- To produce interior textile artefacts using crochet and macramé.

1.4 Research Questions

- How can the suitability of yarns assist in the production of artefacts made from the combination of crochet and macramé techniques?
- How can both crochet and macramé techniques be combined in the production of interior textile artefacts?

1.5 Delimitation of the Study

Due to the numerous types of existing loops and knots of both crochet and macramé respectively, only few of them were selected and used in this project. The crochet stitches employed in this project were slip knot, chain stitch, single and double stitches. Also, macramé knots such as lark's head knot, over hand knot, half knot, square knot, double half and wrap knots were used. In content wise the study was limited to the production of sofa cover, wall hanging and lampshade cover.

1.6 Importance of the Study

The study is to equip students and the general populace with the skill involved in both crochet and macramé techniques in promoting the application of both techniques in schools and among all Art lovers on a broader view.

Again, it would create alternative business for the local textile industry through products made from the combination of both techniques.

Also, it would serve as a reference material for people who would want to create their own works and designs using both techniques.

Additionally, this has added to the existing design techniques for variety.

1.7 Definition of Terms

- **Combination:** two or more different things that are used or put together.
- **Motif:** is a geometric piece that is created as many times as needed, then stitched together to form the final project.
- **Crocheting:** is a handicraft made by the construction of a patterned fabric by hand using the crochet hook or needle and a single strand of yarn to form interlocked loops.
- **Macramé:** is the interknotting of yarns.

1.8 Abbreviations

- **MFA:** Master of Fine Art
- **IRAI:** Integrated Rural Art and Industry
- **KNUST:** Kwame Nkrumah University of Science and Technology

1.9 Arrangement of the Rest of Chapters

Following Chapter One, Chapter Two delves into the review of related literature which takes a look at the theoretical and conceptual framework of the project by authorities and researchers in the field of practice. Chapter Three elaborates on the general procedure used in the study. It further expatiates on the various tools, materials, concept, sketches, drawings, processes and description of the crochet and macramé techniques used in the study. Chapter Four discusses the finished artefacts and the researcher's artist statement. Chapter Five concludes with the summary, conclusion and recommendations where the

researcher shares knowledge acquired from the project and its importance in the field of art. The completion of the study is sealed with the list of references and appendices.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter reviews the theoretical and conceptual framework of the study by authorities and researchers in the field of practice. The following topics were reviewed: significance

of artefacts, interior decoration, history of crochet, types of crochet stitches, history of crochet hook, history of macramé and types of macramé knots. These topics threw more light on the techniques and tools to be employed in this project. The theme for this project was „Interconnectedness of Life“ which talks more about connectivity. Therefore the researcher sought for techniques which could explain this theme visually. In effect, crochet and macramé were chosen among the numerous fabric construction techniques because the former technique makes use of the connection of various loops in its application while the latter technique employs the connectivity of knots in its usage. Since both techniques utilize a common feature which is connectivity, they fell in line with the theme.

2.2 Significance of Artefacts

The instinct of keeping one's self and surroundings attractive has always inspired man to weave around him an ambience that allured the eye and generated delight, and in arts - in aesthetically conceived and created things, man found this as a very effective tool. Hence, since time immemorial artists have aspired not to just create things but to create them artistically, and with taste and distinction.

Decorative arts are not a branch of arts but the inherent spirit of every routine thing that manifests in beauty and its very essence. Wherever utility is subordinated to its aesthetics, a form of decorative arts is born (Decorative Arts, 2013).

Man's appetite for aesthetics and beauty has propelled him to produce various artefacts over the years that enhance and cater for his needs. These artefacts can either be for decorative or utilitarian purposes, nevertheless, the underlying principle guarding the production of either of the two is the end use or functional aspect. An artist takes into consideration the end use(s) and destination of the artefact being produced. Therefore, a

careful thought is given to the selection of materials and techniques to be employed in the execution of art works.

However, decorative artefacts produced in this study are geared towards both aesthetic and functional purposes, and are intended to be used for interior decoration. Decorative artefacts can be designed and produced for both interior and exterior purposes but for the purposes of this study, the interior application is considered.

In the quest of adding a touch of beauty to the ambience of an interior space, be it office, bedroom, sitting room, dining hall among others, artefacts play a major role. Basically, most of these artefacts are made of painting, sculpture, ceramics, just to mention but a few.

2.3 Interior Decoration

Interior decoration or designing can be the planning and execution of layout and furnishing of an architectural interior (The American Heritage Dictionary, 2009). In other words, the term interior decoration refers to the choice of colours, furniture, upholstery, artefacts, among others and their arrangement in a given space to enhance their beauty.

All given spaces do not require the same decoration; therefore, the function of every space is the key to its rightful decoration. Nafie (2013), states that interior decorating refers to the decoration and furnishing of interior spaces in homes, offices, schools, and public spaces. It deals with all aspects of lighting, color, texture, paint, furniture purchase and placement. Apparently, places such as conference halls, bedrooms, sitting rooms, offices and even kitchens and washrooms take on different decoration with different artefacts based on their functions or purposes. Interior Design (2013) attests to the fact that interior decoration involves the process of turning an interior space into an "effective setting for

the range of human activities" that are to take place there through a group of various yet related projects.

In order to achieve this purpose, certain principles and elements must be applied to achieve the intended goals. To Paula (2013), when one knows the basic interior design principles, then any space can be transformed to look fabulous. Furthermore she considers these principles as the theory behind quality design and believes that it does help give direction to the creative process. Abbas (2013), broadly states that these fundamental principles which are scale, proportion, rhythm, emphasis, balance and harmony evaluate each element in a design.

2.4 History of Crocheting

Crocheting according to Adu-Offei (2004) is a handicraft made by the construction of a patterned fabric by hand using the crochet hook or needle and a single strand of yarn to form interlocked loops. Crocheting ranges from the simple stitches such as single, double, half- double and triple crochets to the more advanced stitches like the Tunisian stitch, the Bobble stitch and the Shell stitch (Meredith Women's network, 2013).

There are many schools of thought surrounding the origin of crocheting. The first assertion is by Sackey (2002), who explains that crocheting is another fabric construction method by hand with strand of yarn. Crocheted works can be made in a variety of patterns and textures that can result in lacy, mesh like or solid opaque fabrics.

He broadly states that the origin of crochet is uncertain but it has been practiced by French nuns long ago. It is probably the most recently invented form of hand needlework and popularized only after its introduction in Ireland in 1820. Thousands of peasants crocheted to earn money and was popularized in the United States by Women's magazines

in the middle of the 19th Century. Its popularity was partly due to the fact that it is easy to practice and designs show up quickly. Once the basic stitches are learned, any design may be created or copied from a crocheted sample or made according to instructions from books and magazines. The main tools and materials for crocheted works are needles which are technically called „Crochet Hook“.

To Mathieson (1946), crochet probably developed most directly from Chinese needlework, a very ancient form of embroidery known in Turkey, India, Persia and North Africa, which reached Europe in the 1700s and was referred to as "tambourine," from the French "tambour" or drum. He emphasizes that in this technique, a background fabric is stretched taut on a frame and the working thread is held underneath the fabric. A needle with a hook is inserted downward and a loop of the working thread drawn up through the fabric. With the loop still on the hook, the hook is then inserted a little farther along and another loop of the working thread is drawn up and worked through the first loop to form a chain stitch. At the end of the 18th century, tambour evolved into what the French called "crochet in the air," where the background fabric was discarded and the stitch worked on its own.

A second school of thought is by Meredith Women's Network (2013) which explains that during the Renaissance, both peasant women and ladies of the court executed crochet work and also knotted work using several strands of thread (macramé), often producing lacelike fabrics. Much early crochet was made with fine, thin thread, producing imitations of European lace; one example is Irish lace, a variety of "crochet lace" introduced into Ireland about 1820 but also made throughout Europe, particularly in the Balkan states.

Crocheting is fun, relaxing and easy to learn. Using this popular needlecraft, beautiful fashion and home décor projects such as tops, hats, scarves, doilies, tablecloths and bedspreads, as well as myriad of adorable items for babies can be created (What is Crochet, 2010). Plates 2.1 and 2.2 illustrate a baby's dress and a wall hanging respectively which were made from the crocheting technique.



Plate 2.1: Baby's Dress



Plate 2.2: Wall Hanging

2.5 Types of Crochet Stitches

Crochet Stitches are made of loops and wraps of thread around the hook. It is an easy stitching craft which requires only a hook and yarn/thread (What is a Crochet, 2014).

Crochet employs loops in its execution and these loops form the various stitches which are repeated or combined with others in the making of products. The stitches range from the very simple to complex and intricate stitches.

There are five main types of basic stitches namely chain stitch - the most basic of all stitches used to begin most projects, slip stitch - used to join chain stitch to form a ring, single crochet stitch - easiest stitch to master, half double crochet stitch - the 'inbetween' stitch, *half* and *double crochet stitch* - many uses for this unlimited stitch. The more

advanced stitches include the *shell stitch*, *v stitch*, *spike stitch*, *afghan stitch*, *butterfly stitch*, *popcorn stitch*, and *crocodile stitch* (What is a Crochet, 2014).

According to Solovay (2009), *chain stitches* are an integral part of crocheting. There are several essential stitches that a beginner must become familiar with, the chain stitch is the first of these. You can expect to begin most crochet projects with chain stitches which typically form the foundation that the rest of the projects rely on.

To Sackey (2002), crocheting is started with a long chain, the required length for the fabric to be made. An initial loop is knotted with the fingers before inserting the hook. As other loops are formed, they are fastened to the original chains in a regular way to form a pattern. The hook is placed inside a loop and passed under the yarn which should be on the index finger of either right or left hand and drawn out to form a new loop on the hook and this is the first chain. He emphasizes that the procedure is continued until a desired length of chain has been made. This basic starting chain has the tendency to tighten up and it is therefore advisable to use a larger hook on this initial row which is referred to as the chain stitch. It is the basis of crocheting.

Sackey (2002) attests that aside the chain stitch, there are two other basic stitches which are the single and double crochet with their different variations. These two stitches are used to create unlimited varieties of stitches either by combining them or in a manner by which they are worked in rows.

He states that the single crochet stitch is the basic stitch upon which all the others are built. To begin with, the hook is inserted under two loops of the under stitch and the yarn is drawn through the stitch.

In the view of Sackey (2002), double crochet stitch is built on the single crochet stitch therefore the beginning procedures of the single crochet stitch is repeated in the double crochet stitch to the point where only two loops are left on the hook. At the end of the foundational stitch, three chains are made and the crochet is turned to begin the next row of double crochet. With yarn over the hook, the needle is inserted into the fourth stitch from the end of the first row and the yarn drawn through. Now with three loops on the hook, a fourth loop is added and pulled through two loops. Still yarn over the hook and pull through the two remaining yarns. However, at the end of each row, three chains should be made before the commencement of the next row.

Products that can be produced using crocheting are numerous ranging from baby blankets, scarves, hats, shawls, purses, jewellery, socks, and curtains (Solovay, 2009). Furthermore products such as place mats, potholders, table covers, chair backs and apparels, but for the purpose of this study, it would be used in the production of a lampshade, a sofa cover and wall hanging.

Solovay (2009) states that it is possible to crochet various components for use in other items. For example, crochet trims and edgings can be applied to crocheted items, knitted items, and sewn items.

To Adu-Offei (2004) most crocheting works begin with a *slip knot*. It is a knot that can be undone by a simple pull. It starts with about 4 inches loop and held between the thumb and the forefinger with the hook held in the other hand be it the left or the right.

He further explains that with chain stitches, the yarn is wound around the hook and drawn through the slip knot. The same procedure is repeated until the required length is achieved.

2.6 History of Crochet Hook

Marks (1997) attests that in earlier times, however, whatever the hands could find was used as a hook - fingers first, then hooks made of metal, wood, fishbone, animal bone, horn, old spoons, teeth from discarded combs, brass, mother-of-pearl, morse (walrus tusk), tortoise shell, ivory, copper, steel, vulcanite, ebonite, silver and agate. She emphasizes that, in Ireland at the time of the great famine (1845 to 1850), what most people used to produce fine Irish crochet was a needle or a stiff wire, inserted into a cork or piece of wood or tree bark, with the end filed down and bent into a little hook.

A crochet hook is a tool consisting of a slender handle with a hook at one (or both) ends, which is used to pull thread or yarn through loops to create crochet stitches. They are used for numerous purposes ranging from apparel to interior decorations and they come in broader or slimmer thickness with varying sizes ranging from 1mm to 25mm depending on their usage. Sizes, handles, and materials that make up crochet hooks can vary. Each type has specific benefits and drawbacks from the ease of use, price, and comfort (Crochet Hooks, 2014) so depending on what is being a done, different type of hooks may be needed.

Steel hooks as explained by Crochet Hook (2014), have the smallest sizes and are often used in fine thread crochet such as in doilies. Aluminum hooks are available in large range of sizes. Aluminum hooks crochet smoothly and quickly. Plastic hooks are available in all the common sizes as well as jumbo hooks. They are very large and are usually made of hollow plastic, because it is lightweight. Bamboo hooks are lightweight and warm in the hand and are available in all but the smallest and jumbo sizes.

An alternative form of crochet hook is the Tunisian crochet hook, which is much longer than a regular crochet hook, in order to accommodate the multiple loops used in Tunisian crochet.

One artist who is into this area of crocheting is the Polish crocheter, Agata Oleksiak. Her works often seek to shock and surprise her viewers with larger pieces as seen in Plates 2.3 and 2.4 which show a living room and a crane covered with the crochet technique. Some of her works are also in the form of installations with which she aims at giving new meaning to objects such as abandoned houses, benches of commercial boat and footbridges (Olek, 2013). She also designs costumes for dance, theater and film and teaches in costume design workshops for materials for the arts. She draws inspiration from the movies she watches.



Plate 2.3 Crocheted Room



Plate 2.4 Crane Covered with Crochet

Furthermore, Agata is much particular about the concept and ephemeral nature of her works so the unraveling of each loop tells the story behind her crochet works. She takes delight in producing new works to share with the public therefore she crochets everything that enters her space.

As Russell (1975) puts it, the various fabric construction techniques can be used to cover products which have outlived their life span. The researcher therefore decided to re cover the sofa with the crochet ad macramé techniques for a new look because it was already covered with a kente fabric.

2.7 History of Macramé

Peter (2012) explains that macramé comes from a 13th Century Arabic weavers' word "migramah" meaning "Fringe".

In the view of Phillips (1970) macramé has been defined as the interknotting of yarns. It is however more than that in terms of the satisfaction that is discovered in the actual process of creating. The knowledge of knots is all that is necessary to make the most difficult-appearing pattern. Macramé can be practiced anywhere needing no space than the lap.

Sackey (2002) states that, the word "Macramé" is an art form that can be used for wall hangings, belts and complex designs for pot hangings, lamp shades, handbags and garments.

It is thought that Arabian weavers began the skill by knotting the excess thread and yarn along the edges of hand-loomed fabrics into decorative fringes on bath towels, shawls, and veils (Moonlight Systems, 2013).

Peter (2012) emphasizes that as a result of the Moorish conquest the art of macramé was taken to Spain, and from there it spread throughout Europe. It was first introduced into England at the court of Queen Mary, the wife of William of Orange, in the late 17th century. He further explains that sailors from the 15th to the 19th century, also helped spread the art to other places by using the long months at sea to make macramé objects to sell or barter when stopping at various ports. They even used macramé which they termed "square knotting" to make their own gear like hammocks, belts, "Ditty" bags and bell fringes.

Philips (1970) further attests that macramé, like many other crafts, suffered a loss of popularity for a time and became almost a lost art. When it was re-introduced towards the end of the Victorian period, people enthusiastically adopted it as a new craft.

To Toni (2010), as time passed the skill fell to neglect but it was revived in the 1960s and '70s, which brought revitalization to the ancient skill. Its popularity waned again in the '80s and '90s, but the beginning of the 21st century has seen the return of its popularity into full swing, with an unlimited number of creative possibilities for the hobbyist, artist, and appreciator of the many diverse macramé products.

Macramé makes use of very few equipment as the fingers play a major role in the process. Some of the few tools needed are the metal ring, wooden balls of different shapes, metal frames of different sizes and a metal clamp (Sackey, 2002). He further explains that the metal rings support the work as well as the pots in the case of pot hangers. The wooden balls are generally used for decorative purposes and aid in creating peculiar macramé patterns. The preparation of garments and belts make use of wooden poles, rods and wooden frames to help set the shape of the fabric. Examples of projects from macramé vary from jewelry to plant hangers, home decorations, wall hangers, purses and belts. Plates 2.5 and 2.6 show a bag and bracelet made from the macramé technique.



Plate 2.5 Bag



Plate 2.6 Bracelet

2.8 Types of Macramé Knots

Philips (1970) states that only two basic knots are involved in macramé namely *the half knot* also known as the *macramé knot* and *half hitch* but it is the endless variations on these two knots that generate all the excitement in Macramé. There are various combinations of these knots, some distinctive enough to have their own names. The *square knot* is made up of two *half knots*, one going to the left and the other to the right. Four ends are used; the center two known as *fillers* or *core ends* are held taut until the knot is completed.

Another macramé knot is the *double half hitch* which has three varieties namely the *horizontal*, *vertical* and *diagonal*. Each end goes over the *knot-bearing* cord twice while completing the row. The knot-bearer is kept secured across each row and held sharply in the determined direction. Knots are drawn up closely and pinned in each row after completion. The knot-bearer is measured off longer than the other ends.

According to Russell (1975), the *double half hitch* also known as the *clove hitch* produces a hard ridge that provides structural strength as well as textural contrast.

One artist who is into macramé is Jolanta Surma. She finished her degree in Hand-made Crafts from University of Ludowy in Sanok, Poland. Apart from mastering in macramé techniques, she also learnt wickery, embroidery, knitting, sculpting and many more crafts. She began creating macramé craft since 1983 with simple plant hangers and owls and then moved on to do large wall-hangings and flowers. Her technique is unique as she first makes hundreds or thousands of knots with hemp strings to create what she plans and then paints it with many layers of water colours. This technique enables her to create multi coloured macramé pieces (Macramé, 2013). Jolanta's outstanding wall hangings are shown in Plates 2.7 and 2.8.



Plate 2.7 Yellow Monochrome Wall Hanging

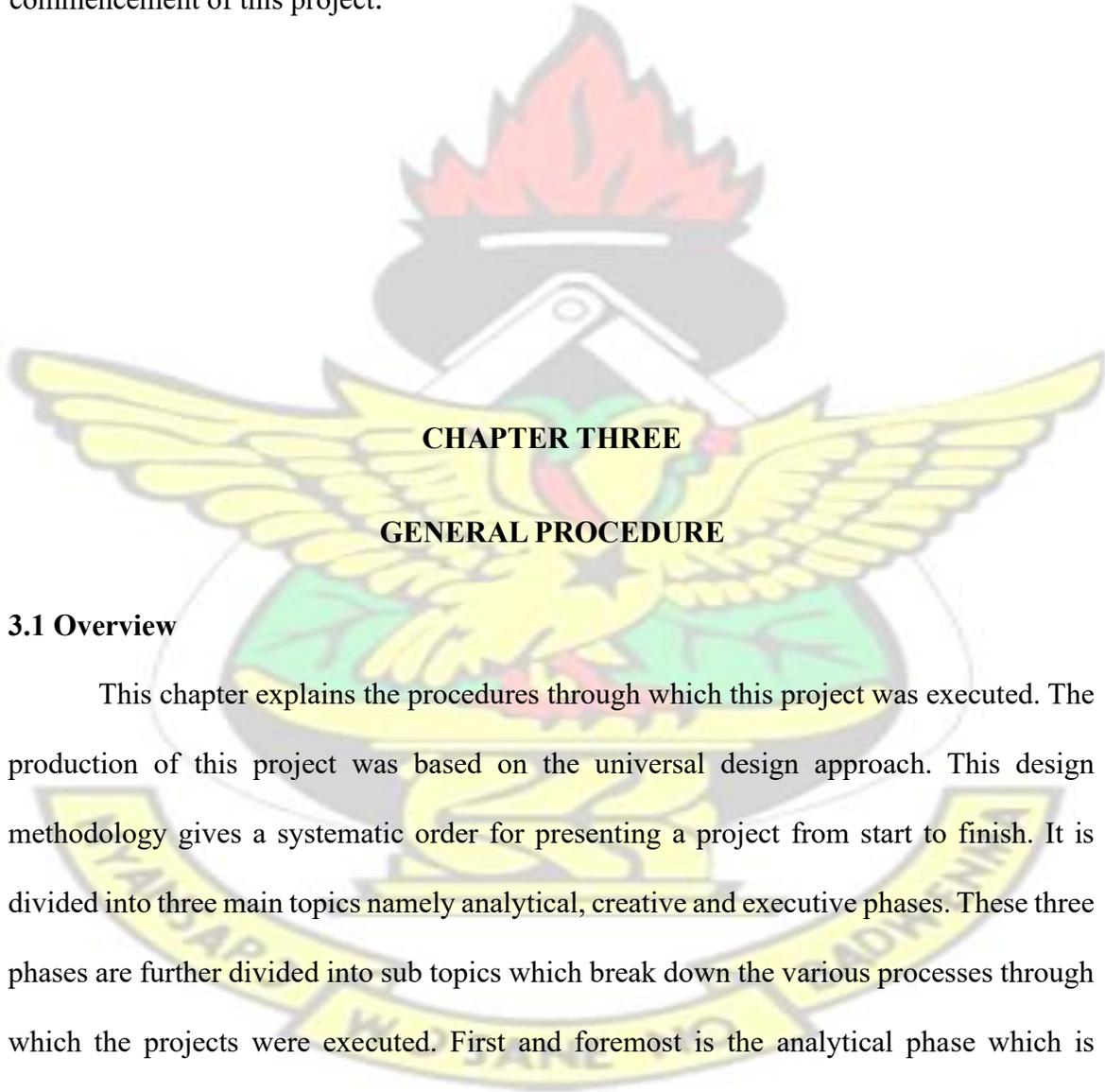


Plate 2.8 Green Monochrome Wall Hanging

These days the hobby and skill of macramé means different things to different people. For many the skill is good in many ways. Tying the variety of knots can strengthen hands and arms. Creating a macramé project can be quite calming to the mind, body, and

spirit! Macramé projects require few instruments and require supplies without any chemicals or fumes; it is definitely an earth-friendly, natural skill (Macramenia.com 2010).

From these two artists and also from students and producers who employ these two techniques and the literature reviewed, the researcher found out that although these techniques are being utilized, their combination was missing and this set the tone for the commencement of this project.



CHAPTER THREE

GENERAL PROCEDURE

3.1 Overview

This chapter explains the procedures through which this project was executed. The production of this project was based on the universal design approach. This design methodology gives a systematic order for presenting a project from start to finish. It is divided into three main topics namely analytical, creative and executive phases. These three phases are further divided into sub topics which break down the various processes through which the projects were executed. First and foremost is the analytical phase which is divided into two sub topics which are observation and measurement. These two sub topics would enable the researcher to select the target group for this project and also to solicit for

information using the interview and observation tools. The information from these research tools would pre-inform the researcher about the tools, materials and usage of both crochet and macramé techniques which are to be used in this project. Secondly, the creative phase which has three sub topics namely evaluation, judgement and decision would make room for sketches. More details would be given to these sketches through drawings based on the concept “Interconnectedness of Life”. The third step is the executive phase which has description, translation and transmission as its subtopics. These topics would also make it possible for prototypes of the projects to be made.

Details of each part of the projects would be specified before their manufacturing.

3.2 Studio Research

Studio-based research is rich with possibilities for contributing to the body of knowledge concerning creative processes; primarily because it has at its core the "making" disciplines (Cora, 2010). The production aspect of this research was conducted partly in the KNUST MFA studio, Fashion studio and IRAI. The combination of both crocheting and macramé techniques was an idea explored in both studios and then translated into practical designs which served as a new way of artefacts production. Moreover, this will introduce variety onto the textile market and also contribute to the body of existing knowledge concerning these creative techniques.

3.3 Target Group

Artefacts for interior decorations are mostly used to enhance the ambience in a given internal space. As such, the works produced in this project were designed to be used in enhancing the interior of a given space therefore interior decorators, merchants of interior

decorative artefacts, home owners and individuals who have interest in interior decorations were the main target group for this project.

3.4 Observation and Interview

Crochet and macramé are techniques employed in the production of artefacts such as apparel, bags, slippers, among others. During the production of these artefacts, the above- mentioned techniques are employed by the producers individually or combined with other materials such as beads, fabrics, leather, just to mention but a few yet not the duo which this study sought to achieve (Observation, September 10, 2011). In verifying this assertion, the researcher visited places such as the Center for National Culture, IRAI, Rastafarian crochet producers and KNUST Fashion Studio where these techniques are mostly used and observed the products there.

Again, people who were concerned or associated with these techniques were interviewed to validate the feedback obtained during the observation. The chosen population was divided into three (3) groups that is lecturers/teachers, producers and merchants who taught, worked and sold works from both crochet and macramé techniques; ten (10) people from each group were selected totaling thirty (30) respondents in all and the following were the findings:

- Crochet or macramé products are sometimes combined with other materials such as beads, fabrics and metals.
- Crocheting hooks on the Ghanaian market have smaller shafts requiring smaller yarns which have adversely affected its learning by novice.
- Woolen ball yarns are mostly used for crochets due to the elastic nature of its end products.

- Macramé products are mostly made from rayon cords because of its strength.
- Youth patronize items made from these techniques due to the change in fashion trend such as Friday wear, lectures and outings. They prefer shades of red, orange, yellow, pink and some bright greens. The older citizens on the other hand prefer cool colours such as blue, white and brown.
- The combination of both techniques for artefacts was seen as tedious and time consuming.

In ascertaining the feasibility of combining the two techniques, some lecturers and teachers of the subjects during an interview with the researcher confirmed the possibility yet raised some concerns of it being difficult, time consuming and expensive. Nevertheless, they supported the idea as one that would add an innovation onto the existing techniques and designs.

3.4.1 Types of Crochet and Macramé Yarns and their Characteristics on the Ghanaian Market

The woolen balls which the merchants call “wool” is mostly used in crochet due to the stretchy nature of its end-products. This is followed by the twine which is also called „shoemaker“s thread“ by the sellers and mostly used for female hair net and Rastafarian vests for men (Crochet Merchants, personal communication, August 17, 2012).

Twine gives a very beautiful finish to its end-products; nevertheless, it is difficult working with it due to the slippery nature when looping or knotting.

However, in Ghana most of the pins found on the market have smaller shafts which imply the usage of smaller yarn sizes (Crochet Producers, personal communication, August 17, 2012). Adversely, these factors have affected the teaching of crochet to novices because

illustrating the various stitches and loops with bigger sized yarns facilitates easier learning (Crochet Teachers, personal communication, August 21, 2012).

Macramé on the other hand renders itself easier to learn since it utilizes mainly the hands. Bigger sized yarns are therefore applied aiding beginners to get acquainted with the technique faster. Also for faster working pace and easier knotting, cords of various sizes and colours are predominantly used for macramé.

Both cords and woolen yarns were employed in the macramé and crochet portions of the samples produced in this project due to their respective characteristics mentioned earlier. There were not found artefacts made from the combination of both crochet and macramé techniques (Observation, September 10, 2011).

3.4.2 Usage of Products Made from Crochet and Macramé

Macramé and crochet products are user-friendly therefore both young and old, male and female can use them (Lecturers/teachers, personal communication, August 20, 2012) but currently, it is the youth that dominate the patronage of these products. This is due to the changing fashion trend of going „African“ on Fridays in Ghana therefore most youth associate their patriotism with the wearing or usage of these products (Crochet and Macramé Merchants, personal communication, August 17, 2012). In pricing macramé or crochet products, factors such as yarn (price, size and type), hook size and types of knot and loop are considered which also affect the final product price (Crochet and Macramé Producers and Merchants, personal communication, August 17, 2012). Apparently, the increase in yarn prices also means the increase in prices of products.

Inasmuch as every type of yarn has its own advantages, there are also disadvantages about their usage. Twine has very close twists with strong appearance causing it to give a sharp cut on the finger or hand if not well handled during looping or knotting (Observation, September 10, 2011). It takes a longer time before the completion of products made with twine due to its size and it shrinks when in use but stretches when it is finished.

Woolen balls on the other hand has a softer feel but has limited quantity in a ball therefore several of them are required for the accomplishment of a work depending on its size. Furthermore, they easily get entangled during working therefore extra care must be taken when using them by cutting them into sizeable lengths.

The various yarns come in different colours. Most youth prefer products with hot colours reflecting their youthful exuberance such as shades of red, orange, yellow, pink and some bright greens. The older citizens on the other hand prefer cool colours such as blue, white and brown. These colour preferences coupled with the market and fashion trends are the factors that inform and guide the producers in meeting the consumer demands of their customers.

Also, consumers take into consideration the function of the artefacts before buying products. Products such as furniture, lampshade, soles of shoes or slippers, wristbands, caps and some bags must be made with strong cords and compact knots or loops whereas softer yarns and opened stitches are favourable for apparel and upholstery.

3.5 Concept behind the Project (The Interconnectedness of Life)

Interconnectedness as explained by Wikipedia, (2013) is part of the terminology of a worldview which sees oneness in all things. It tends to refer to the idea that all things are

of a single underlying substance and reality, and that there is no true separation deeper than appearances.

The whole world of humans, animals, fish, and birds all depend on one another. All drink the earth's water, breathe the earth's air, and find their food in what was created on the earth. All share the same destiny (Aharon, 2012).

The interconnectedness of all matter and life is the existence of one thing as a result of the existence of another (Thich, 1987). In addition, he states that a paper and both the cloud and sunshine are inseparable because the clouds give rains and both rain and sunshine are necessities for the growth of trees which are used in the production of papers for writing. Therefore, even this page exists as a result of the cloud, sunshine, tree and even the logger.

From the above illustration, nothing exists in isolation but everything depends on another for its growth and survival likewise crochet and macramé techniques employed in this project. There is a surprising parallelism between the process of production and the finished product. For instance, in order for a crocheting article to be produced, a number of loops are built on each other until the article is completed but the whole article would unravel when one end of the loop is pulled out. The story is no different in macramé in which various decorative knots are put together in forming a product. The untying of these knots spells out the distortion of the product.

The researcher agrees with a statement made by Albert Einstein which was quoted by WordPress.com (2012) that we are here for the sake of each other so just as others have toiled for our well-being, we must also strive in order to give in return what we have received.

Hence, “Combination of Crochet and Macramé Techniques for the Production of Interior Textile Artefacts” is seen as the combination of both techniques for the production of artefacts although each of them can be employed individually. This will help decrease the monotony of the „same technique products“ on the markets.

This concept of „interconnectedness of life“ is a broad umbrella that shelters occurrences of the world. It is the underlining principle governing the seasons, medicine, ecosystem/ecology just to mention but a few. In delving deeper into these occurrences, the Ying Yang which is an ancient Chinese symbol that has interconnectedness as its foundation was discussed. Figure 3.1 illustrates the symbol of the yin yang, also known as the Tai Chi. It consists of a circle equally divided into black and white sections by a reverse S-like shape (Hurley, 2013) so that each half looks like a sideways tear-drop.

Ying is white with a circle of black in the bulb of its tear and has the point of the tear up. Yang is black with a circle of white in the bulb of its tear; its point faces downwards (Urban Dictionary, 2013). The outer circle represents "everything" (universe), while the black and white shapes within the circle represent the interaction of two energies, called "yin" (black) and "yang" (white), which cause everything to happen (Ying-Yang, 2013).



Figure 3.1 Symbol of Ying-Yang

In the symbol, just as the white or yang side reaches its highest point, or thickest part of the white, the yin begins. The cycle repeats itself and each polar opposite is inescapable from the other because it contains a "seed" of the other. The entire symbol represents harmony and balance (Coe, 2013). While "yin" would be dark, passive, downward, cold, contracting, and weak, "yang" would be bright, active, upward, hot, expanding, and strong. The circular shape of the symbol, actually gives a sense of the continual movement of these two energies, yin to yang and yang to yin, causing everything to happen (Ying-Yang, 2013). It symbolizes the belief that there are two sides to everything: light and dark, day and night as depicted in Plate 3.1. It includes happiness and sadness, good and bad among others. The two pieces on their own are halves but together they are a whole and balanced. Ying in a ying-yang is always on the left side while Yang is on the right side of the symbol (Urban Dictionary, 2013).



Plate 3.1 Day and Night of Ying-Yang

The ying yang philosophy paints the picture of the concept of

„interconnectedness“ more clearer. It proofs the fact that nothing in this cosmic planet exists on its own but depends on another for survival. Hence, both good and bad, day and night, hot and cold, joy and sorrow all work together in ensuring a better place for the earth“s inhabitants. The objective of this project is to inculcate this concept into the production of these textile artefacts by combining both crochet and macramé techniques.

Inasmuch as both techniques can be used individually, the researcher, based on the chosen concept deemed it fit to combine both techniques to decrease the monotony of using only one technique for the products found on the market.

Another symbol which has its foundation based on „interconnectedness“ is the Adinkra symbol „Funtunfunefu-Denkyemfunefu“ (Siamese crocodiles) found in Figure 3.2. In the view of Akiba (2011), this is a symbol of democracy and unity in diversity. These reptiles share a common belly, yet they fight over food. This signifies the interconnectedness and unification of people of different cultures in order to achieve common objectives, in spite of their divergent views and opinions about the way of life. It stresses on the importance of democracy in all aspects of life, encourages the oneness of humanity and discourages tribalism.

The proverb therefore goes like “Funtunfunefu-Denkyemfunefu, wonafuru bom, nso wodidi a na wo pere ho”. (The two-headed crocodiles who struggle over food though it goes to a common stomach).

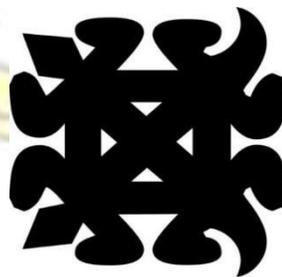


Figure 3.2 Funtunfunefu-Denkyemfunefu (Siamese Crocodiles)

On a broader view, interconnectedness can be seen in every area of life aside this project.

3.6 Sketching Ideas

The production of the works found in this project was preceded by sketches which presented a pictorial view of the end products. These sketches were made based on the various factors which came together in the production of the final works such as design, shape, colour distribution, techniques and themes underpinning each work. The main concept for the work was further divided into three sub-themes for the three different works produced. They were Unity in Diversity, Web of Life and Unlimitedness of Wisdom.

The five-faced lampshade cover was designed based on the theme „Unity in Diversity“ which talked about togetherness among different cultures, people, parties, among others. Sketches of irregular shapes representing the diverse groups were drawn, fitting into each other as in a jig-saw. Designs were sketched within the shade with its wooden stand. Plate 3.2 shows the sketch of the lampshade.

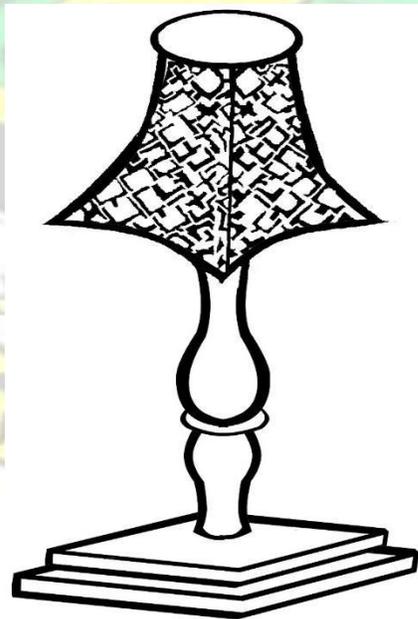


Plate 3.2 Sketch of the lampshade.

The second sketch was the sofa covering made from the theme „Web of Life“. The theme basically talked about the three basic stages of life namely childhood, adult and old age. To that effect, a motif with concentric circles with divisions was sketched. With reference to Plate 3.3, the motif was arranged in a side by side style in the cover for the sofa as seen in Plate 3.4.

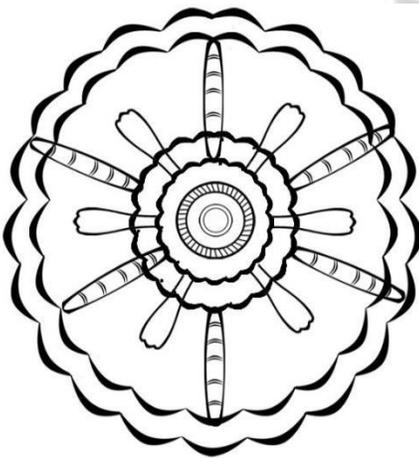


Plate 3.3 Concentric Circular Motif Motif on Sofa

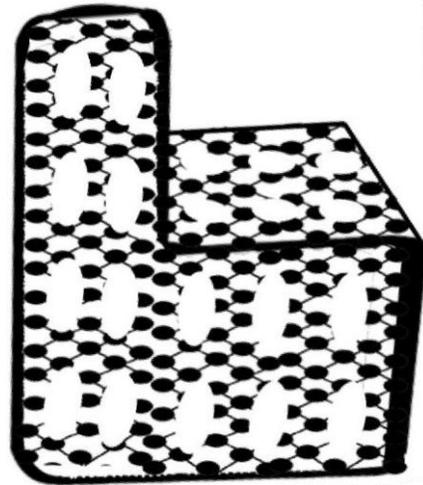


Plate 3.4 Side by Side Arrangement of

The wall hanging having the theme „Unlimitedness of Wisdom“ was the third work. The theme explains the relevance of seeking counsel during decision making. Plate 3.5 illustrates a sketch of two halves of a head facing different directions yet had the backs of their heads twisted together downwards to form a full head.

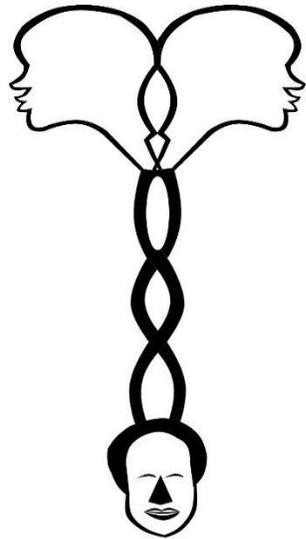


Plate 3.5 Half Heads Twisting into Full Face Hanging

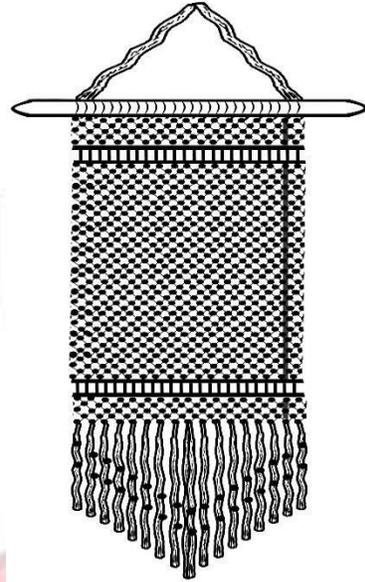
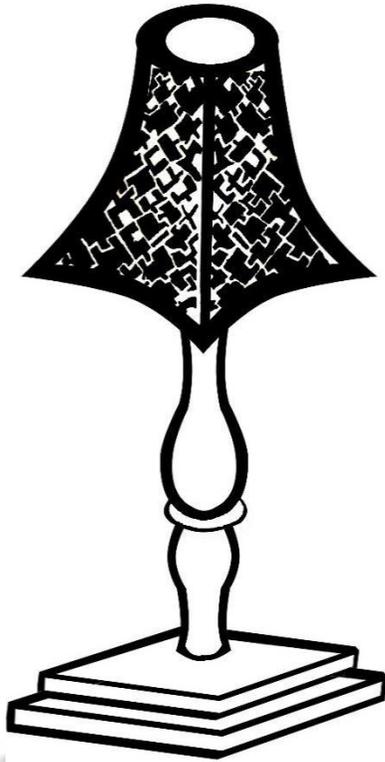


Plate 3.6 Background of Wall Hanging

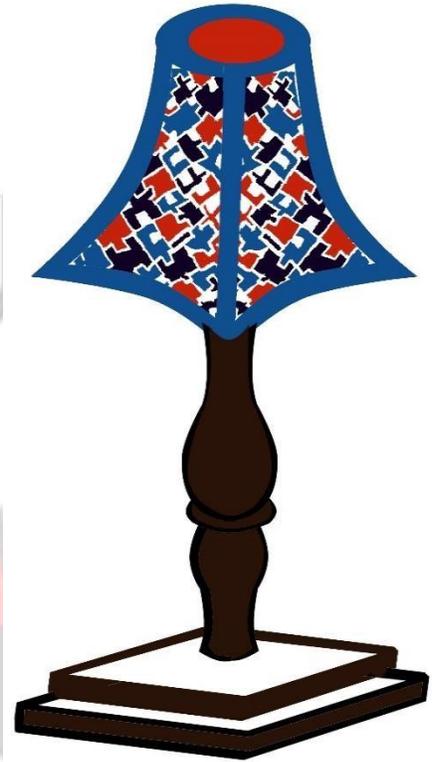
The motif forms the focal point of the wall hanging which had a background as the second part of this sketch as seen in Plate 3.6.

3.7 Drawing Concepts

The sketches were given more details in addition to the various colours used for clearer understanding of the themes and techniques used for each work. Plate 3.7 illustrates the lampshade drawn with emphasis on the motif arrangement that explained its theme.



*Plate 3.7 Drawn Lampshade
Colour*



*Plate 3.8 Lampshade Rendered in
Colour*

Furthermore, the lampshade was rendered with colours that would be used for the actual work as depicted in Plate 3.8. This gave the researcher the opportunity to change the colours selected when necessary.

The spaces in the sketch of the sofa cover were filled with the motifs and both and the dots (yarns) were rendered in their actual colours selected for the main works as shown in Plate 3.9.

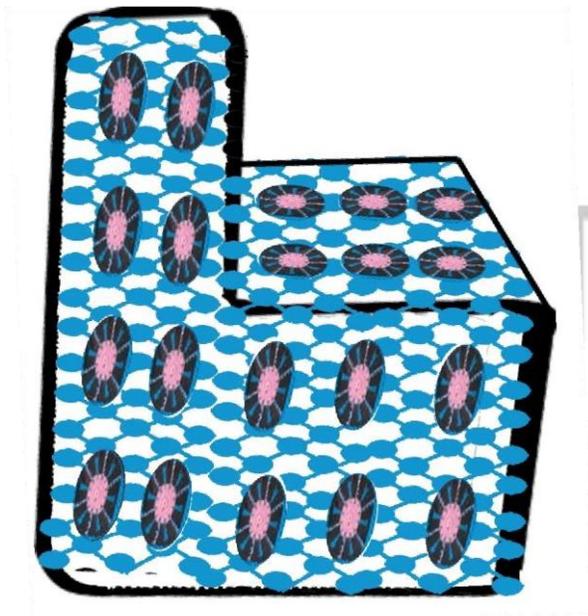


Plate 3.9 Sofa Rendered in Actual Colours

The two different parts of the wall hanging (Plate 3.5 and Plate 3.6) were combined together to form one component as seen in Plate 3.10. Afterwards, colour was added to Plate 3.10 to provide more aesthetic appeal as shown in Plate 3.11.

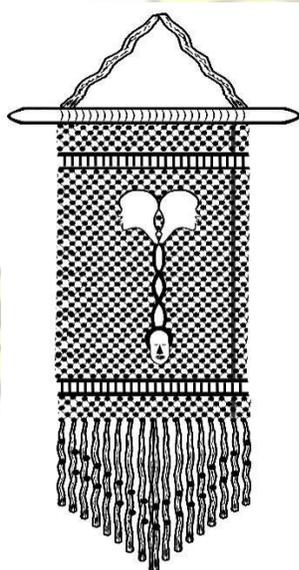


Plate 3.10 Drawn Wall Hanging



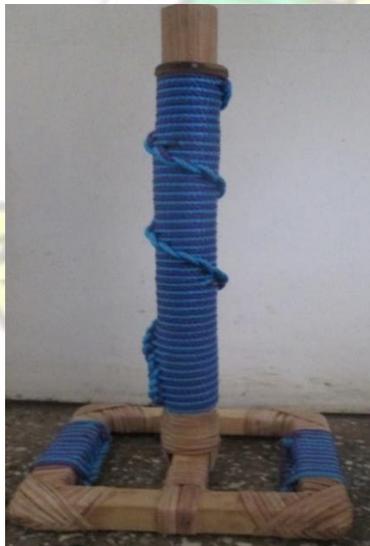
Plate 3.11 Wall Hanging Rendered in

3.8 Prototyping

A prototype according to Oxford Advanced Dictionary (2000), is the first design of something from which other forms are copied or developed. In other words, a prototype serves as a guide in the production of original, modified or advanced form of a thing.

Before the production of the actual works, prototype of each was made for guidance and correction purposes. The production of these prototypes made correction of mistakes on them and addition of ideas for quality final works easier for the researcher. Again, the prototypes aided the researcher in choosing the right colours, techniques, tools and materials for the main works.

Plates 3.12 and 3.13 depict the prototype shade and stand of the lampshade. Its armature was made with cane with a wooden base for stability after which, the wrap knot was employed in covering the cane portions of the armature using violet, and turquoise blue rayon cords.



*Plate 3.12 Cane Stand with Wooden Base
Crocheted Motifs*

Plate 3.13 Wrapped Shade with

Several shapes of crochet motifs were crocheted and stitched onto the wrapped panels of the armature to form the shade which was fixed onto the stand to complete the lampstand as seen in Plate 3.14.



Plate 3.14 Prototype of Lampshade

After the completion of this prototype, some observations were made. First of all, the researcher observed that the cane began to go moldy after a while so a more durable material such as a painted metal rod and a lacquered wooden stand were decided on for the main work. Furthermore, it was observed that due to the openness of the crochet motifs, the shade could not converge light rays at a given space because the rays spread out through the spaces in the motifs. This challenge was corrected by replacing these motifs with compact irregular shaped crocheted motifs which covered all the faces of the shade.

The second prototype was the sofa cover. With reference to Plate 3.3, the sketch of the motif of concentric circles, the actual motif shown in Plate 3.15 were made with the crochet technique using coffee, turquoise blue and pink as found in the main work. The motifs were connected together with nylon twine using the crochet technique to form the cover as seen in Plate 3.16.



Plate 3.15 Concentric Circular Motif Twine

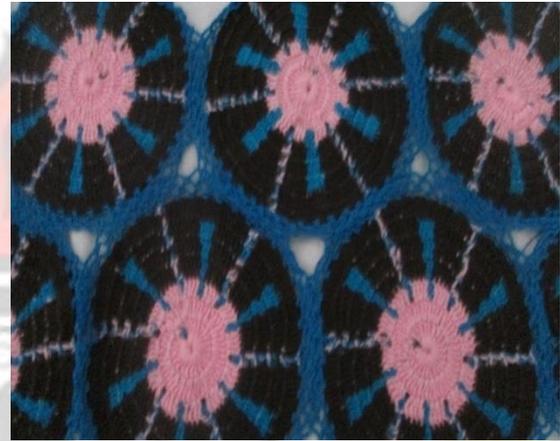


Plate 3.16 Connected Motifs with Nylon Twine

The researcher observed that the crochet technique had been used throughout instead combining the former with the macramé technique which this project sought to achieve. Therefore the latter technique rather was employed in the connection of the motifs in the main work. Again, it was realized that the twine used in the connection of the motifs, shrank after looping meaning more motifs and time were needed in producing a considerable length of the sofa cover so the woolen yarn was used instead, due to the stretchy nature of its end products.

The prototypes of the wall hanging were the next to be produced. They consisted of both the motif and the background. Plate 3.17 shows the macramé background made with ivory and coffee rayon cords using *square knots* and *zigzag double half knots*.



Plate 3.17 Square Knotted Background with Zigzag Double Half Hitches

After the completion of the background, it was observed that it was quite heavy due to the inner cords of the yarns used. The cords therefore produced bigger knots thereby leaving bigger spaces between the knots but these results were unwanted. The background needed to be compact and solid enough to push out the central motif when viewed. As such, another background was produced using cords with their inner sections removed. This time, smaller compact knots with closer spaces were created which reduced the weight of the end product.

The second component of this prototype was the crocheted motif made from coffee woolen yarns depicting two halves of a head joined at the back. The necks of these heads which twisted downwards to form a full head were crocheted with *double crochet stitch*. The motif was connected to the background at the centre using square knots but the motif stood in silhouette due to the monochrome yarn employed as shown in Plate

3.18.



Plate 3.18 Square Knotted Background with Central Motif

In correcting this challenge, Plate 3.19 illustrates the use of different shade of brown employed in making a new motif which had facial features. Also, ivory yarns were used to depict the source of light reflecting on the face.

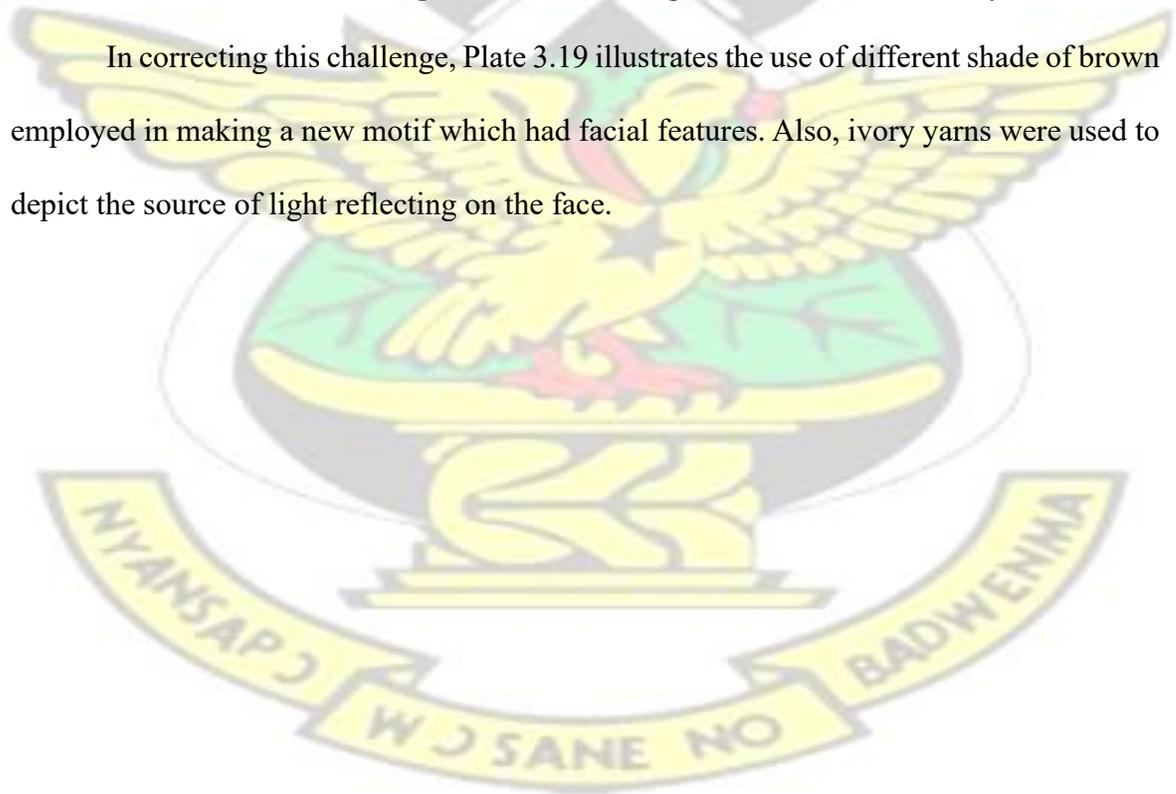




Plate 3.19 Motif with Facial Features and Light Source

3.9 Details and Specifications

The actual works in this project were produced based on specific details and measurements that allowed room for reproduction if the need arises. Three decorative pieces namely the lampshade cover, sofa covering and wall hanging were produced. The crocheted parts of both the lampshade and the wall hanging began with a slip knot and some chain stitches which were built upon with double and single stitches respectively to the required length and size depending on the artefact to be produced.

The lampshade was made up of the shade and the stand. The metal armature of the shade was made with an inch rod which measured 13 inches long. Due to the slanting nature of the shade's shape, there were varying widths that formed each face. The narrow part of the face of the shade measured 5 inches wide, followed by the mid-section which was 8 inches

and then the base of the shade was 14 inches wide respectively. The circular rim on top of the faces of the shade measured 6 inches in diameter while the smaller rim inside the shade for connecting the two parts (shade and stand) measured 3 inches. The metal portions were wrapped with wrap knots while the faces were covered with irregular shapes of crochet as seen in Plate 3.28.

The lamp's cylindrical wooden stand had a length of 18 inches and a width of 4 inches. Both the top edge and the mid-section of the stand were lathed to a diameter of 3 inches. This allowed the inner rim of the shade to pass through the top edge of the stand with ease to connect the two parts together. The wooden stand stood on a double base with both upper and lower base measuring 7 and 9 inches wide respectively. Meanwhile, both bases measured 1.5 inches long as in Plate 3.25.

The next work was the sofa covering which was made of concentric circular crocheted motifs with a diameter of 6 inches while the inner circle made of pink woolen yarns had a diameter of 2.5 inches. These motifs were connected together in side by side with 2.5 inches wide *square knots* using turquoise blue woolen yarns. The total length and width of the sofa measured 32 and 38 inches respectively. 25 inches out of the total width was for the measurement of the sitting portion of the sofa. Both sections of the sofa that support the back of a person when sitting and the lower section behind the legs of a sitting person were 14.5 inches long and 38 inches wide respectively. Also, the rectangular top of the sofa opposite the back of the head measured 13 inches long and 38 inches wide. Therefore, the back of the sofa was 32 inches long and 38 inches wide. The last work was the wall hanging which consisted of the background and the motif. The total length of the crocheted

motif was 12.5 inches long with each of the two halves of head measuring 4.5 inches. The full face of the motif was 2.5 inches wide and

3.5 inches long with each neck of the heads measuring 6 inches long.

The background could be divided into 8 sections. The first section consisted of the 5 rows of *square knots* measuring 1.5 inches long which began the background. Next was the 1.5 inches long *double half hitch* design. This was followed by a 15 inches long *square knot* pattern that joined the crocheted motif at its edges. Another 1.5 inches long *double half hitch* design was made to end the mid-section *square knots*. Three rows of *square knots* with a length of an inch were knotted to end the background knotting. The excess cords were first of all *half knotted* in a diagonal form with the cord having a length of 4 inches and then embedded with beads. After the beads, the extra cords were *half knotted* again like the first one with the longest knot measuring 3.5 inches long and then embedded with beads again. Lastly, the excess cords were trimmed off leaving some fringes with the longest among them being 3.5 inches long. The total length of the wall hanging was 32 inches long and 11.5 inches wide. The *half knotted* cords which were attached to the main wall hanging for the purpose of hanging was 18.5 inches long.

3.10 Manufacturing

This section explains the processes through which both crochet and macramé techniques were combined into decorative interior artefacts using different suitable yarns. Furthermore, it brings to light the tools and materials employed in the execution of the various artefacts. Articles with crocheted portions were made with chains of connected

loops using the 1 mm crocheting hooks/needles whereas areas that were made from macramé were achieved through different types of decorative knots.

Crochet employs mainly stitches in its application and in this project; the *slip knot*, *chain stitch*, *single* and *double crochet stitches* were used. The *slip knot* starts with a loop through which one end of the yarn being used is passed with a hook and tightened to secure the knot. The hook is again passed through the loop of the slip knot to wind a yarn. The yarn is then drawn through the loop to create a *chain stitch*. At the end of a desirable number of chain stitches, the hook which is still in the last loop is pushed through the last but two chain stitches to draw a yarn. With two loops on the hook, a yarn is wound around the hook and drawn through both loops to form the *single crochet stitch*. The creation of the *double crochet stitch* is similar to the single stitch yet there is a slight difference. Concerning the former stitch, the hook still in the last loop of the chain stitch is wound with yarn before it goes through the last but two chain stitches to draw another yarn creating three loops on the hook. The hook draws a yarn through the first two loops on it still leaving two more. The double crochet stitch is completed with the passage of a yarn through the remaining loops with the hook.

Macramé on the other hand uses solely knots and the types used in this project were *lark's head knot*, *over hand knot*, *half knot*, *square knot*, *double half and wrap knots*. In creating a *lark's head knot*, a yarn is bent into two equal lengths and the two ends passed through the bent area and pulled. It is mostly used for mounting cords. The *over hand knot* is also made by passing one end of a yarn through a loop created by the overlapping of the two ends. It can be used as a main knot or for mounting cords during artefact production. After four cords have been mounted, the left end is placed on the two middle yarns known

as the fillers or core ends to form a loop. The right end is also placed over the right one, then it goes behind the fillers and comes out through the loop created by the right end to form the *half knot*. The repetition of this knot creates a spiral effect. The *square knot* is made up of two half knots of different directions, that is if the first *half knot* began with the right end then the second knot would start with the left end. In *double half hitch*, the first end or the knot-bearing cord on either sides of a number of mounted cords is placed across the cords and each subsequent end goes over the knotbearing cord twice to complete a row. Lastly, the *wrap knot* begins with an *overhand knot* after which the ends go over the object to be covered. The index finger draws the yarns under the object down a bit to create a loop through which the ends of the yarn are passed and pulled to form the loop.

In both techniques (crochet and macramé) employed, the closer the loops or knots were, the compact and stronger the article made but the more open the loops or knots were, the looser the outcome. Nevertheless each type of these knots had its own beauty and appropriate use.

In relation to the above, both the open and close loops and knots were used in the articles produced since the purpose of the project was to combine both crochet and macramé techniques in the production of decorative interior artefacts. Every fabric construction technique has its own characteristics that differentiate it from the rest such as strength, beauty, design and even weakness. Therefore when two or more of these techniques are combined, they complement each other in the qualities stated above for better results. Some techniques which are mostly combined are braiding and twisting, weaving and crocheting, macramé and twisting just to mention but a few.

Through personal observations of products made with crochet and macramé techniques and interviews conducted by the researcher with people concerned with both techniques, it came to light that though these two techniques have been used in artefact production, their combination was quite missing. It is to this effect that this project was undertaken to serve the purpose stated above. Therefore three different samples were made namely the covering around a shade of a lamp, sofa covering and wall hanging.

3.10.1 Tools and Materials for Project Execution

The main material used in this project is yarns. Every yarn has its use, texture, characteristics and strength and these informed the researcher in the choice of the different yarns employed in each sample ranging from woolen balls (Plate 3.22), synthetic yarns such as rayon cord as seen in Plate 3.23, nylon twine shown in Plate 3.37 and cotton threads in Plate 3.31.

3.10.2 Tools Employed

In this project, both macramé and crochet techniques were employed therefore different tools were also used. The main tool used in crocheting all the crocheted parts of the samples produced was the 1mm aluminum hook because steel hooks are used for thread crocheting while the aluminum hooks are for yarn crocheting. The smaller shafts also produce smaller and compact loops while the bigger shafts invariably produce bigger and loose loops. The 1mm aluminum hook is shown in Plate 3.20.



Plate 3.20 Crocheting Hooks

Another difference between the two types of hooks is that with the steel hooks, the larger size numbers mean smaller hooks so as the hooks' measurements in millimeters increase, their size numbers/shafts decrease. Bigger hook means smaller size number and smaller hook, bigger size number. It is the other way round with the aluminum hooks, the smaller the size the smaller the hook's shaft and vice versa.

3.10.3 Sewing Needle

With reference to Plate 3.21, the sewing needle is a slender steel metal having a pointed tip for sewing and a head with an eye for threading. It was employed in sewing the crocheted irregular shapes together and further joining them to the macramé panels.



Plate 3.21 Sewing Needle

The main tool required in the macramé technique is the hand nevertheless other tools such as office pins and scissors were used.

3.11 Production of Lampshade Covering

The first sample produced was the lampshade covering made with both woolen yarns (violet, orange and turquoise blue colours) and rayon cords (violet and turquoise blue colours) as seen in Plates 3.22 and 3.23. The purpose of this sample was to produce opaque covering to serve as shade for the lamp therefore irregular shapes that fitted into each other as in jig-saw design were crocheted with the woolen yarns using the single crochet stitch.



Plate 3.22 Woolen Balls of Yarns



Plate 3.23 Rayon Cord

The lamp shade comprised two parts namely, the metal head as seen in Plate 3.24 which was made of an inch size metal rod and a wooden stand with a bulb (Plate 3.25). The metal head contained iron which is susceptible to rust therefore it was painted or coated with brown acrylic paint which matched with the colour of the lamp stand for uniformity and durability. This sample was made with both macramé and crochet.



Plate 3.24 Armature of Lampshade



Plate 3.25 Lamp Stand with Bulb

3.11.1 Sample One - Macramé Procedure

In beginning this sample, the *overhand knot* in Plate 3.26 was employed in mounting the rayon cord (violet and turquoise blue) onto the metal head followed by the wrap

knot (Plate 3.27) which was used in covering all the metallic portions of the shade as shown in Plate 3.28. This enhanced the aesthetic quality of the work.



Plate 3.26 Overhand Knot

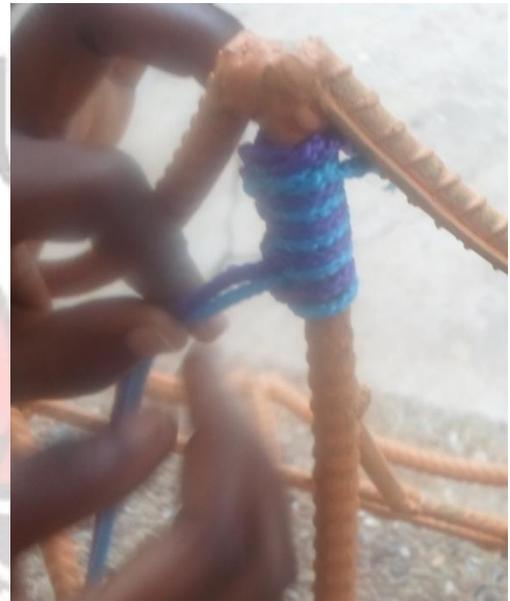


Plate 3.27 Wrap Knot



Plate 3.28 Completed Wrap Knot

3.11.2 Crocheting Procedure

The work began with a *slip knot* which served as a starting point for the *chain stitches* and then several chain stitches of about two inches long were crocheted. The production of the different irregular shapes (Plate 3.29) which formed the shade of the lamp was made by employing the *double crochet* beginning from one end of the chain stitches.



Plate 3.29 Pieces of Crocheted Motifs

The theme for this project was “Unity in Diversity” therefore orange, violet and light blue woolen yarns were crocheted into motifs with irregular shapes which were sewn together (Plate 3.30) with the cotton thread (Plate 3.31) to form the jig-saw pattern as illustrated in Plate 3.32. Each face of the shade of the lamp as shown in Plate 3.32 was further sewn onto the macramé panel to complete the sample as seen in Plate 3.33.



Plate 3.30 Sewing of Motifs Together



Plate 3.31 Sewing Threads



*Plate 3.32A Completed Face
Wrapped Panels*



Plate 3.33 Sewing Face onto

The completed lampshade is shown in Plate 3.34.



Plate 3.34 Completed Lampshade

3.12 Sample Two: Sofa Covering

The second project produced was a sofa covering made with both crochet and macramé techniques with turquoise blue twine, pink, turquoise blue and brown and woolen yarns. The sofa was already covered with a Kente fabric but it had begun wearing out therefore there was the need to give it a new look since one of the importance of a research is to solve problems. This project had as its theme „Web of Life“.

3.12.1 Crochet Motifs/Patterns

The circular motifs as illustrated in Plate 3.35 began with a slip knot of pink woolen yarns which were built upon with double crochet into two concentric circles. Motifs with round shapes can begin with either joining of a row chain stitch with a slip stitch and worked in rounds or by working many stitches into a single loop (What is a Crochet, 2014).



Plate 3.35 Circular Motifs with Twine Scallops

The turquoise blue woolen yarn was introduced into the third circle after every four set of pink yarns and from the fourth circle upwards. Furthermore, one double crochet was added to the turquoise blue design which expanded its circle after circle. Plate 3.36 shows the turquoise blue woolen yarn.



Plate 3.36 Loose Woolen Yarns

Concurrently, the brown woolen yarns were also introduced into the design from the fourth circle but this time, it sandwiched the turquoise blue areas. Both the turquoise blue and pink woolen yarns were combined and crocheted between the brown portions to

create the web-like effects. In all, there were seven concentric circles with six divisions forming the full crochet motif.

Finally, the turquoise blue nylon twine seen in Plate 3.37 was employed in making scallops along the edges of the motifs for the passage of the macramé yarns.

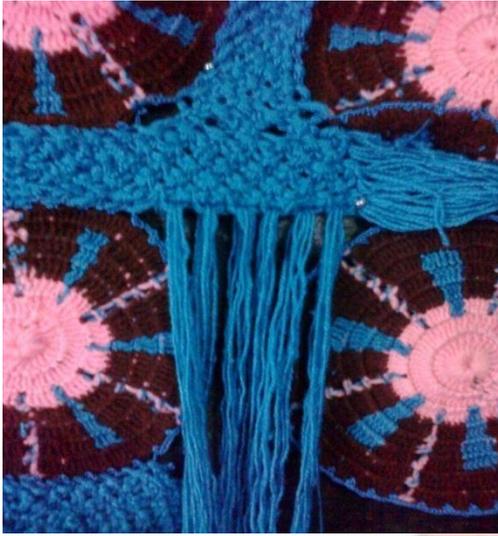


Plate 3.37 Nylon Twine

3.12.2 Macramé Procedure

Four or six sets of turquoise blue woolen yarns containing four ends each were mounted on a pillow with the *lark's head knot* as illustrated in Plate 3.38 and the first row of *square knots* were knotted to secure the yarns. Afterwards, one crocheted motif was pinned closer to the first set of macramé yarns and these yarns were passed through the nearest nylon twine scallops and the same was done at the opposite side before the knotting proceeded as seen in Plate 3.39. This process was repeated until all the scallops closer to the first macramé yarns were exhausted then about one and half inches of square knotting were tied to create spacing before the next set of crochet motifs were introduced.

The whole procedure was repeated until the parts being produced were completed.



*Plate 3.38 Mounting of Yarns
Scallops*



*Plate 3.39 Passing of Yarns through
Scallops*

Due to the size of the sofa, the covering was done in parts and then stitched together. The parts comprised the two sides, the sitting and relaxing areas and the back. The back of the sofa was *square knotted* with the turquoise blue and pink woolen yarns without the motif since the viewers' attention would be based on the frontal view than the back view which would mostly be facing the wall.

After the completion of the different parts of the covering, they were pinned onto the sofa as illustrated in Plates 3.40 and 3.41 respectively to allow the researcher correct any mistakes before the actual joining of the parts. After all the needed corrections were made, the parts were then joined together around the sofa with the aid of a crochet hook using the twisting technique to complete the covering as seen in both Plates 3.42 and 3.43 respectively. In securing the joining, an *overhand knot* was used to prevent the yarns from unraveling.



Plates 3.40 and 3.41 Different Parts of the Covering being Pinned onto Sofa



Plates 3.42 and 3.43 Joining of Parts with the Twisting Technique and the Crochet Hook

Plates 3.44, 3.45 and 3.46 illustrate the completed sofa from the frontal, side and back views.



Plate 3.44 Frontal View



Plate 3.45 Side View



Plate 3.46 Back View

3.13 Sample Three: Wall hanging

The third project was a wall hanging comprising two halves of a head with their long necks twisting together downwards to join a full face. The sub-theme for this sample

was „Unlimitedness of Wisdom“. These heads were single stitched with coffee woolen yarns which were highlighted with ivory coloured yarns.

The counter change form of this colour arrangement was seen in the square knotted background surrounding the crocheted motif which was sandwiched by two double half hitch knots. This project was completed with left and right diagonal half knots with embedded beads.

3.13.1 Crochet Procedure

The researcher agrees with Sackey (2002) that crocheting can be started with a long chain if it's the required length for the fabric to be made. An initial loop was knotted with the fingers before inserting the hook. As other loops are formed, they were fastened to the original chains in a regular way to form a pattern.

With reference to Plate 3.48, the full face was the first part to be crocheted beginning with nine chain stitches which were built upon row after row to form the face. After the fourth row, three short rows of three, five and four chain stitches of ivory colour, counting from the bottom to the top were made at the middle of the previous rows (brown yarns seen in Plate 3.47) to depict the chin. This ivory coloured stitches were repeated at the top of the face to indicate the forehead and the light source as well. As the brown stitches continued after the lower highlights, darker shades of brown were introduced to depict the mouth, nose, eyes and hair.



Plate 3.47 Packaged Woolen Yarns



Plate 3.48 Crocheted Face

Two long rows of about six inches as seen in Plate 3.49 which represented the necks of the two heads were crocheted at the end of the hair of the full face. The chins of the two half heads began from the end of the necks as Plate 3.50 illustrates.



Plate 3.49 Necks of Side Heads



Plate 3.50 Chins of Side Heads

During crocheting, parts such as the chin, mouth, nose and forehead had their stitches

extending from the rest to create those parts as shown in Plate 3.51 else the face would have appeared flat. Furthermore, the ivory coloured yarns were used in highlighting the edges of the whole motif in Plate 3.52 while a darker shade of brown was used in making scallops along the edges for the passage of the macramé cords.



Plate 3.51 Extended Stitches Showing Mouth,

Plate 3.52 Ivory Coloured Yarns

Nose and Forehead

around Crocheted Motif

3.13.2 Macramé Process

The macramé formed the background of this wall hanging therefore there was need for closer and compact knots for solidity and uniformity. In ensuring that this objective was achieved, the inner white cords in Plate 3.53 of the main ivory and coffee rayon cords shown in Plate 3.54 were removed for flexibility and closeness of the yarns and knots.



Plate 3.53 Removal of Inner Cord from Ivory Cords



Plate 3.54 Rayon Cords

The cords were then mounted on a cane with the *larks head knot* and the background knotting began with five rows of *square knots*. Plate 3.55 illustrates the mounted *larks head knots* with five rows of *square knots*.



Plate 3.55 Mounted larks head knot with Square Knots

The *double half hitch* was knotted at the end of the *square knots* to secure them after which an inch length of the ends were left unknotted, followed by another *double half hitch* as shown in Plate 3.56. This created a design at both the upper and lower parts of the wall hanging.



Plate 3.56 Double Half Hitches Sandwiching an Inch Length of Unknotted Ends

Furthermore, five rows of *square knots* were knotted after the *double half hitch* to begin the main background. Additionally, Plate 3.57 shows the crocheted motif fixed in the middle of the background with the *square knots* surrounding it with the cords closer to the motif being passed through the scallops along the edges of motifs to connect them as illustrated in Plate 3.58.



Plate 3.57 Motif in the Center of the Background



Plate 3.58 Passing of Rayon Cords through Scallop

In ending the background knotting, the procedures starting from the first three rows to the last five rows of square knots before the introduction of the motif were repeated as

seen in Plate 3.59. In completing as well as enhancing the beauty of the sample, Plate 3.60 depicts the *half knotted* hanging fringes converging at a point to form a „V“ shape.



Plate 3.59 Double Half Hitch with Square Knots Ending



Plate 3.60 'V' Shaped Half Knot Fringes

The „V“ shaped *half knotted* fringes were embedded with beads in two different rows as shown in Plates 3.61 and 3.62.



Plate 3.61 First Row of Embedded Beads

Plate 3.62 Second Row of Embedded

One of the four excess ends hanging from each bead was wound around the remaining three to a point and secured with an overhand knot as seen in Plate 3.63. Afterwards, about two inches of the yarns were left but the rest of the ends were trimmed off. Plate 3.64 demonstrates the trimming of the excess yarns.

Lastly, the wall hanging had eight coffee coloured cords at both left and right sides which were square knotted as illustrated in Plate 3.65. They served as borders for the sample since the completed work would not be framed due to its sub-theme „Unlimitedness of Wisdom“. Framing also would have „confined“ the sample concept wise.



Plate 3.63 Securing Wound Cords with Overhand Knot



Plate 3.64 Trimming of Excess Cords

Therefore, Plate 3.66 shows a hanger made with two cords each of both coffee and ivory rayon cords that were *half knotted* and tied onto the cane to serve the purpose of hanging.



Plate 3.65 Coffee Borders of Wall Hanging



Plate 3.66 Half Knotted Hanger

The completed wall hanging is shown in Plate 3.67.





Plate 3.67 Completed Wall Hanging

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Overview

This chapter discusses the finished artefacts in terms of the elements that came together in forming each of them. It also states the researcher's artist statement.

4.2 Discussion of Projects Produced

Every individual technique has its specific applicable yarns, with each yarn having its own special characteristics that differentiates one from the other. These unique features provide a platform for some of them to be combined successfully in the production of an art piece.

With this information at the back of the researcher's mind, some of these compatible yarns were combined to produce the samples found in this study. In addition, this section explains the details of each project as well as their respective construction techniques and their suitability as interior decor. However, the main concept behind the study is the Interconnectedness of Life but it was simplified into three sub-themes that underpinned the production of the samples. These were Unity in Diversity, Web of Life and Unlimitedness of Wisdom.

4.2.1 Project One: Lampshade Covering

The crocheting and macramé techniques coupled with woolen and rayon cords respectively were combined together in the production of this sample in Plate 4. 1. The conceptual idea behind this sample was „Unity in Diversity“, therefore, in portraying this idea: turquoise blue, orange and violet woolen yarns and turquoise blue and violet rayon cords were used.



Plate 4.1 Lampshade

Woolen yarns are bulky in nature due to their low twists so they are good for textured finishes even though they are not very strong. In addition, they give a soft appearance and a stretchy quality after use. Rayon cords on the other hand are much stronger and exhibit higher durability and appearance rate even though they have low elasticity. These two yarns were employed in the lampshade because although both of them have their individual weaknesses, they also make up for each other's weakness.

Areas where the wool is weak such as „strength“, the cord covers up because it is very strong. Again, rayon cord has a poor elasticity but due to the stretchy nature of woolen products, that challenge is minimized if not solved.

The researcher chose this sub-theme to address the importance of togetherness and understanding in our human relationships even though we may have diverse opinions. As the saying goes, „agree to disagree“ meaning aside our different backgrounds, ethnicity, political affiliations, religious denominations among others, we all must come together at a certain point in our various endeavours to smoke the peace pipe.

In view of this, irregular shapes were crocheted to fit into each other as in a jigsaw design and after every fix, each irregular shape became a perfect regular shape- „a square“ just as in the Ying-Yang symbol. The two tear-drop like pieces on their own are halves but together they form a perfect circle (Urban Dictionary, 2013). Moreover, in fortifying the shade of the lamp, the wrap knot which is compact and strong as well as a finishing knot was knotted around the metal armature with rayon cord which is also noted for its strength and this kept the crocheted areas tight.

Furthermore, the colours used in this sample also had a connection with the subtheme of this sample. Violet and orange are two secondary colours (Colour and Colour Therapy, 2014) with red as a common primary colour found in both colours aside their second primary colours blue and yellow respectively. Despite the fact that both colours contained red, violet is classified as a cool colour because of its blue component while orange on the other hand is considered to be a hot colour because of yellow (Meaning of Colour, 2014).

Although there might be differences among us as individuals yet there is always a point and place of agreement but this would only be possible when love as well as understanding co-exists. In depicting the aspect of love in the work, turquoise blue which is a colour of unconditional love (Colour and Colour Therapy, 2014) and open communication (Meaning of Colour, 2014) was used. The researcher could not agree more

with WordPress.com (2012) that from the standpoint of daily life, however, there is one thing we do know: that we are here for the sake of each other.

This lampshade can be used in bedrooms, sitting rooms and offices.

4.2.2 Sample Two: Sofa Covering

The second sample was a sofa covering made from the combination of crochet and macramé techniques with woolen yarns and nylon twine. Colours employed were baby pink, turquoise blue and brown which were undergirded by the sub theme „The Web of Life“ which related to the different stages in life. The frontal, side and back views of the sofa are illustrated in Plates 4.2, 4.3 and 4.4.



Plate 4.2 Frontal View

Plate 4.3 Side View



Plate 4.4 Back View

In addition to the qualities of the woolen yarn described earlier, the nylon twine was also used. The nylon twine was exceptionally strong, lustrous, smooth, soft and resistant to oil, chemicals, and mildew. However, its slippery nature made it difficult to knot or loop and therefore the woolen yarn made up for this shortfall.

In relation to the sub-theme, the researcher took into consideration three basic stages of life namely childhood, adolescence/youth and old age, and figuratively represented them with the above mentioned colours respectively. A web as defined in the Oxford Advanced Learner's Dictionary (2000), is a complicated pattern of things that are closely connected to each other. Similarly, each stage in the circle of life depends on another for its fulfillment, in other words once a person is born as a child, he grows into the next level of life which is adolescence/youth and then to old age. In effect, without the first stage, the other stages are non-existent. According to the Urban Dictionary (2013), the

Chinese viewed everything in this cosmos as a series of interrelating objects and forces that worked and “resonated” with one another, creating harmony and order.

In support of this, the crochet and macramé techniques were employed since they both apply the idea of the web. Whereas the former utilizes mainly chain stitches which form a series of connecting loops built upon by skipping and or adding to the original chain in repeated patterns to form the article in question, the latter uses knots. The unraveling of a loop or the untying of a knot spells out doom for the other parts of the artefact being produced.

The concept of colour was not left out in achieving the sub-theme of this sample. Pink represented the childhood stage (Meaning of Colour, 2014); turquoise blue symbolized the adolescent/youthful stage because it is the colour of youth. It contains the growth quality of green with the blue quality of communication (Colour blue, 2014) and the brown signified the old age because it allows one to stay in the background, unnoticed (Colour brown, 2014).

Crochet and macramé techniques can be built onto or around an object as a means of transformation or rebirth of articles which have outlived their intended life span. It was for this purpose that the sofa was draped with its new cover because its old kente cover had begun wearing out. Moreover, the importance of a research is to solve problems.

Due to the limited strength of unstiffened crochet products, this sample should be used in less pressured and exposed places such as offices, bedrooms and personal libraries.

4.2.3 Sample Three: Wall Hanging

The third sample was a wall hanging made of coffee and ivory rayon cords; brown, coffee and ivory woolen yarns and shades of brown wooden beads. This sample was done based on the sub-theme „Unlimitedness of Wisdom“

This theme was represented with two halves of a head facing the opposite directions and their long necks twisting downwards into a full head/face as represented in Plate 4.5.



Plate 4.5 Completed Wall Hanging

Wisdom is defined by Oxford Advanced Learner’s Dictionary (2000), as the ability to make sensible decisions and give good advice because of the experience and knowledge

a person has. This means that wisdom (heads found in the sample) is not accumulated in just one individual's head but every individual has a level of wisdom based on their different life exposures. It is therefore expedient during decision making, for an individual or a group to solicit for ideas/wisdom from others (different directions of the heads) for better outcomes (full/whole head).

The researcher could not agree more with Amenuke *et al* (1991), who cites the age old pithy statement that one head cannot go into counsel and that it is improper for one person to take decisions for the whole society.

In expressing this theme with colours, shades of brown that signify old age/ maturity was employed because most people in this age group have gone through life and have the experiences and knowledge that can help the younger generation make better choices in life for a better posterity.

Again, in emphasizing this sub-theme, the ivory colour which is associated with the wig colour of some judges and lawyers who are both young and old but can administer justice based on their level of wisdom, was used. Evidently, wisdom is found in both the young and the old and marrying decisions from the two generations brings about peace and justice. This correlates with the main theme „Interconnectedness of Life“.

Based on the sub-theme of this wall hanging, it can be used in places and institutions where decisions are taken such as Parliament, educational institutions, churches, conference halls and homes.

4.3 Artist Statement

An artist statement (Artist Statement, 2012) is a general introduction of an artist's work. It is the what, how, and why of a work, from an artist's own perspective. It helps

convey the deeper meaning or purpose of a work to the audience (clients, gallery owners, scholarship boards, entrance panels, among others.)

Furthermore, an artist's statement (Wikipedia, 2013) is an artist's written description of his/her work. The brief verbal representation is about and in support of his/her own works to give the viewer understanding. As such, it aims to inform and present the basis for the work; it is therefore didactic, descriptive, or reflective in nature.

The main goal of writing an artist statement is to discuss the understanding of process, ideas and field of study. The statement also gives the artist an opportunity to define the critical conversation being engaged in through the art (Writing in Art, 2012).

According to Boddy-Evans (2012), an artist's statement should not be dismissed as insignificant or dashed out in a hurry as it is a vital selling tool, promoting and explaining the artist's work to people looking at them whether they are potential buyers, exhibition curators, critics, fellow artists or casual browsers.

Formally, crochet and macramé products were mostly done for aesthetic and functional purposes. However, with the current changes in the trend in the art industry, most artists pay equal attention to the message their art works convey to the outside world or the second party viewing their work beside themselves. This forces artists to research and delve deep in gathering information in their areas of specialization before coming out with works of art. During these crucial moments, so many things trigger the artists' interest from childhood memories to abstract thoughts which serve as guides in formulating ideas, concepts and themes for their works.

Before the execution of this project, the researcher also searched through ideas, thoughts, the environment and even life in general in coming up with concepts undergirding

the production of the various projects. The following statement is the motivating and inspirational factor which propelled the researcher to undertake this study.

4.3.1 Interconnectedness of Life: Sustenance through Dependency

Crochet and macramé are two techniques with a common principle undergirding their application-connectivity. While the former employs the building on of loops; the latter utilizes knots in its application.

To my understanding, art and life are inseparable. Life is synonymous to the above mentioned techniques. Both techniques make use of a gradual process of looping and knotting which are parallel to the gradual changes of life from one stage to the other although there is no point in time when each one ends. However, just at the fall of one stage, the next stage of life also begins.

This prompts me of the ephemeral nature of life and reinforces the importance of making the best of every stage in life because change is inevitable. Life cannot continue without birth, death and change, they are interconnected.

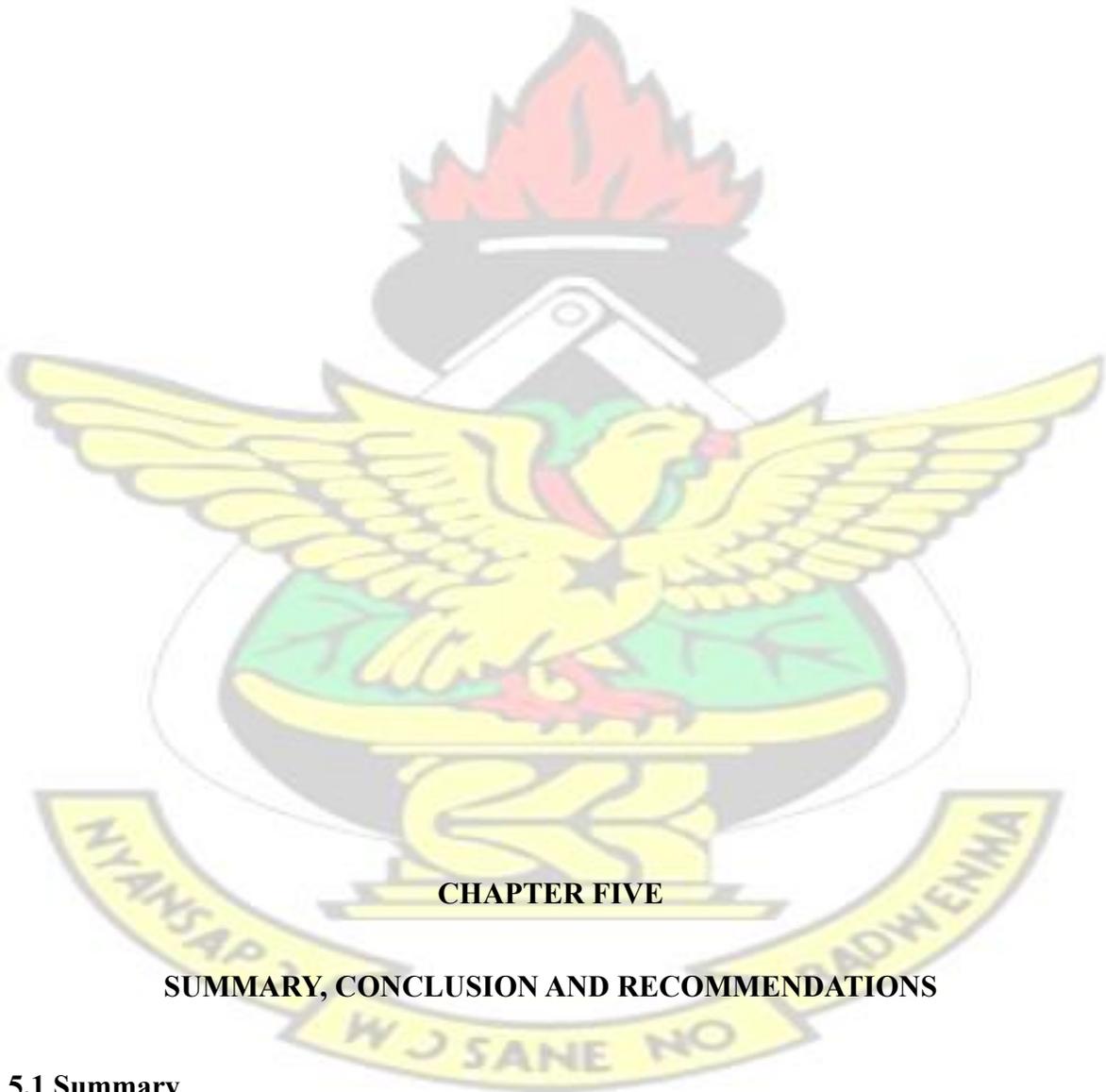
The application of different stitches and knots of the same techniques highlights the connections between the different components of life be it in the human, animal or plant kingdom that come together for the possibility of sustenance. This teaches me of the need for one another. For instance, humans exhale Carbon dioxide for Oxygen whereas plants also utilize this human by-product for their food production which is in turn consumed by man and animals for survival and the cycle continues. Without one, the other cannot survive likewise when a loop unloops or a knot unties, the structure of the product being made begins to collapse. Furthermore, love, unity, perseverance and strength are some of the characters in-built in me through this project.

Finally, the ability to undo an improper loop and work it again or retie a wrong knot develops my inner tenacity for handling life's issues, for life makes use of both sweet and soar, good and bad, beautiful and ugly, day and night to bring out the best in us.

Dorinda Ofosua Mireku

MFA Textile Design

May 9, 2016



CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

Crocheting and macramé are age-old techniques which have been used

extensively for different applications ranging from apparel to upholstery. However, most of these products are made solely with either of the above-mentioned techniques. Apparently, combination of the two techniques enhanced the aesthetical qualities of the artefacts produced and increased consumer preference. In combining these two techniques in the production of items for interior decoration which this research sought to embark on, three items namely a lampshade covering, sofa covering and wall hanging were produced.

Before the commencement of these products, the researcher embarked on a review of related literature to ascertain the extent to which these two techniques have been used. This was necessary in the prevention of repetition of works already done.

In addition to the above, the researcher observed products made from these two techniques to gain more grounds for the research being embarked on. Places where this observation was undertaken were IRAI, Kumasi Cultural Center and Kumasi markets. Interview guides were then administered to informants (lecturers/teachers, producers and merchants) who were connected to the areas understudy to verify the reliability of the observational results and also to authenticate the researcher's accession backing the project. The research processes incorporated the studio-based research.

Based on the general concept of this project which was „Interconnectedness of Life“, three different themes connected to the concept were chosen for the three works produced. The first sample which was a lampshade covering had the theme “Unity in Diversity“, followed by the sofa covering with „Web of Life“ as its theme. Lastly, was the wall hanging built on the theme „Unlimitedness of Wisdom“.

Apparently, related tools and materials needed were gathered for the commencement of the project. The actual works were produced with each having both macramé and crochet techniques in their production.

5.2 Conclusions

Artefacts under the umbrella of Textiles are produced with various techniques notably crochet and macramé. From both the interview and the observation administered, the researcher realised that in Ghana, most people think that crochet is for children and the head potters popularly known as „kayayoos“. However, based on findings from inferences, both techniques must be taken up by all and sundry especially when originality and creativity are paramount in the production of artefacts.

Coincidentally and unfortunately, macramé has also suffered the same fate and even worse when textile artists abandon it to IRAI students and wayside artists. Successfully, these people have extensively explored the technique in the production of apparel to upholstery.

Apparently, crochet and macramé are among the „easy-to-do“ fabric construction techniques which do not require sophisticated equipment and much skill except the basics to start producing mind blowing art pieces which can serve both functional and aesthetic purposes.

Invariably, these techniques are applied solely or combined with other materials in their applications; however, the two can be employed simultaneously in the production of art works. This will create a platform for art lovers to acquire art works different from existing ones on the textile market. Moreover, for the successful combination of both crochet and

macramé techniques, some works are done in parts and joined together by tying, lacing, sewing or gluing.

Furthermore, crochet and macramé are user-friendly techniques that lend themselves to corrections easily because unsatisfactory outcomes can be easily unravelled or even crocheted or knotted over. Also, solidity in an artefact is created when compact crochet loops and macramé knots are applied. Again, pictorial effects and patterns can be crocheted using monochrome or polychromatic colour schemes.

The findings of this study would serve as an eye opener for both novices and experts in both techniques to delve deep into each technique and bring out the various beautiful knots and stitches which have not been mostly utilised.

From the study, it has been affirmed that beside the production aspect of both crochet and macramé, they are also employed in giving new look to artefacts and items that outlived their intended life span. This adds a touch of beauty to the ambience of a given space.

5.3 Recommendations

Crochet and macramé are textile techniques that can be combined to bring about interesting art works. It is time to broaden the knowledge on the combination of these two techniques in the field of textiles. In view of this, the researcher recommends the following for consideration:

- Macramé and crochet are part of the fabric construction techniques which are studied in our various educational institutions therefore teachers and institutional heads must draw curricular to favour the teaching, learning and application of the two techniques.

- Some textile teachers in the SHS are not conversant in both crocheting and macramé therefore they sometimes skip such topics in the syllabus. Such teachers can upgrade themselves through courses and workshops in these two areas to allow them gain mastery during their delivery.
- Macramé and crochet are textile techniques therefore they should be taught in attractive ways to attract and arouse students' interest in opting for these art forms in project execution in schools. This will help students unearth creative stitches as well as save some stitches from going into extinction such as the „Scandinavian stitch“.
- Parents are to be advised during PTA meetings and on other occasions such as Speech Days to encourage and support their wards that show interest in crochet and macramé. This will build a solid foundation and boost the interest of children in these areas for future and career development.
- Yarn and hook sizes available in Ghana pose a problem for the novice crocheter; they are very small. The Private Sector should liaise with local importers for the right acquisition of yarns and hooks. This will assist both novice and expert crocheters in their exploration and production of crochet works.
- Crochet and macramé are techniques that lend themselves to corrections easily because unsatisfactory outcomes can be easily unravelled or even crocheted or

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knotted over. This quality makes them user-friendly to both novices and experts in both areas.

Finally, instead of purchasing new sets of furniture to replace old ones, the researcher suggests that textilists should relive old spaces or items through the use of macramé and crochet products.



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KNUST



APPENDICES

Appendix 1: Interview Guide for Lecturers and Teachers to Solicit for Information on the Possibility of Combining both Crochet and Macramé Techniques in Artefact Production

The name lecturer/teacher.....

University or school.....

Subject or course taught.....

1. How will you explain the „crochet technique“?
2. Can you define the term „macramé“?
3. Do you normally come across articles made from the combination of these two techniques? Yes or No
4. Can you explain the reason for the answer in question 3?
5. Which types of yarn are suitable for both crochet and macramé techniques?
6. What is the significance of these yarns to the application of both techniques?
7. How available are these yarns for the various applications?
8. Are these techniques“ user-friendly or simple to use? Yes or No
9. Explain your reason for the answer in question 8.
10. In your own opinion, what are the benefits associated with articles produced from both crochet and macramé techniques:
 - To the designer
 - To the consumer
 - To the nation

Appendix 2: Interview Guide for Producers to Solicit for Information on the Production of Artefacts made from the Combination of both Crochet and Macramé Techniques

1. Which of them do you practice?
2. Do you combine both crochet and macramé techniques in the production of any of your articles? Yes or No
3. Do you combine the technique you employ with other materials? Yes or No
4. If yes, specify the materials being added.
5. Have you come across any article made from the combination of both crochet and macramé? Yes or No
6. What types of yarns do you employ in the production of your articles? Specify 7. Where do you obtain these yarns from? Locally or Foreign

Appendix 3: Interview Guide for Merchants to Solicit for Information on the Sale of

Artefacts made from the Combination of both Crochet and Macramé Techniques

The name of the merchandiser.....

The name of shop/store.....

1. What is your educational background?
2. Are you familiar with the term „crochet“? Yes or No
3. Do you understand the term „macramé“? Yes or No
4. If yes, through what medium?
5. Which of the techniques is employed in the production of the artefacts you sell?

Specify

6. Do you know the types of yarns used in the production of these artefacts? Yes or No
7. Do you sell artefacts made from the combination of both crochet and macramé? Yes or No
8. Do you sell artefacts made from the combination of any of the above mentioned techniques and other materials? Yes or No
9. If yes, identify the materials used?
10. How is the consumer patronage of your products?
11. To what extent does your business or products contribute to national development?