

**THE GHANAIAN OPEN MARKET AS RESOURCE FOR TEXTILE  
DESIGNS**

**BY**

**AMA FREMA ADONTENG**

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,**

**KUMASI, GHANA**

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**THE GHANAIAN OPEN MARKET AS RESOURCE FOR TEXTILE DESIGNS**

**BY**

**AMA FREMA ADONTENG**

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**KWAME NKURUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,  
KUMASI, GHANA**

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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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Student`s Name	Signature	Date
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**Certified by:**

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Supervisor`s Name	Signature	Date
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**Certified by:**

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Head of Department`s name	Signature	Date
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## DEDICATION

*This project is dedicated to God, My Parents, My Husband and  
all Family Members*

## ACKNOWLEDGEMENT

I am most indebted to the Almighty God for whose help, blessings and guidance I have come this far. I say a big thank you and like Oliver Twist I continue to humbly ask for more of your favour upon my life as the years ahead unfold.

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AFA

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## **ABSTRACT**

Presently, the designs created by the local textile printing companies in the country are of themes including proverbs, natural vegetation, traditional/national symbols, and geometrical shapes. Fashion has evolved significantly and so the design preferences of most customers have changed. Designing therefore must be adaptive and dynamic in order to cater for the new trends. Exploring various cultural and local themes for textile designs has the potential to meet peculiar fashion demands of our contemporary era. This can also inject vibrancy and thus, help to revive the local textile industry.

The study explores textile design concepts based on the Kumasi Central Market by examining market products/product arrangements and scenes. Design principles were applied to originate assorted textile designs, using Photoshop. Consequently, over twenty textile designs based purely on scenes from the Kumasi Central Market including elements, textures and some colour ways have been made. A textile design catalogue of the results has been produced and some of the outcome has been successfully printed onto appropriate textile materials.

## INTRODUCTION

A textile is defined as a flexible material comprised of a network of natural or artificial fibres often referred to as thread or yarn. A textile originally applied to woven fabrics, but now also applies to natural and synthetic filaments, yarns, and threads as well as to the woven, knitted, felted, tufted, braided, bonded, knotted, and embroidered fabrics made from them; and to nonwoven fabrics produced by mechanically or chemically bonding fibres. Textiles as a necessity in life have been developed upon over the years because life is dynamic. As man makes progress in life, so does he want these progresses to digress in all aspects of his life. The way people appear mean so much to them and the textiles worn play a major part in this. These textiles are the fabrics that are bought from the market for various purposes.

Before these textiles are purchased there are a lot of characteristics or features that attract one into making any decision. The main factor that is considered is the design in the textile. Designs have lots of power in any textile purchase. With this the researcher means the colours, lines and the total design in the textile. Since global influences have made great impact on the way of thinking so has it also changed the textile fashion needs. Designing must be dynamic enough to move with these modern trends. The current designs sold on the markets are of designs which have national symbols, traditional symbols, geometrical shapes and proverbs being repeated over and again. Exploring the open market for textile designs would introduce diversity in the themes used and also bring a new design concept on the market. It would also expand the scope of textiles in Ghana by introducing textile designers to innovative ways of designing textiles to bring variety in textile production. The project would in the long run contribute to the revitalizing of the Ghanaian textile industry thereby leading to job creation.

The study is organized in six chapters. Chapter One introduces the project work to the reader. It includes the background of the study, statement of the problem, objectives, delimitations, importance of the study, and the definition of terms. Chapter Two reviews other scholarly works by other writers and textile designers. The relevant information reviewed clearly states the need for the review exercise.

The third chapter is devoted to the methodology. The methods used for the study are clearly discussed under this chapter including the research tools, population and others. Under the fourth chapter the various processes followed in achieving each design are discussed including the Adobe Photoshop CS3 program that was used to manipulate each picture.

The fifth chapter discusses the results of each work from a combination of different perspectives, which include economic, cultural, philosophical, religious, social, instructive, and health. The sixth and final chapter has a compilation of the research findings, summary, conclusion and recommendations.

## CHAPTER ONE

### 1.1. Background of the study

Textile is a flexible material which comprises a network of natural or artificial fibres often referred to as thread or yarn. This textile is formed by weaving, knitting, crocheting, knotting, or pressing fibres together. Modern textile products may be prepared from a number of combinations of fibres, yarns, films, sheets, foams, furs, or leather. All textiles are made from various materials which are of four main sources mainly: animal, plant, mineral, and synthetic. Long time ago, textiles were made from only natural fibres but, in the 21st century, these are only add-on's for artificial fibres made from petroleum. Technological advancement in textiles has been possible as a result of major research works done by textile technologists, chemists, designers and others in the field.

Textiles have an array of uses; they are found in apparels, household/commercial utilities and furnishings, vehicles and industrial products. One major use of textiles is clothing, and life without this is absurd. There is a saying that “let the society call the one who works all day without shelter as industrious and one can easily go unnoticed when hungry. However, society refers to the one who goes naked as insane”.

Textiles go through a lot of initial processes for its fabrication but are enhanced by printing or dyeing various designs on them. Designing is a very important aspect of textile finishing because it attracts consumers attention during marketing, it is that which creates a psychological response of art to the outside world. Again, it is the plan, conception, or organization of elements of art to form a coordinated whole. Textile Print Design is the art of giving fabrics the visual enhancement by carefully arranging certain elements and applying certain principles to create a surface splendour.

Smiers (2003)<sup>6</sup>, expressed that what represents beauty and joy to one person may be objectionable to another. This fact is true and so calls for the artist to be more insightful in his designing objectivity. The Ghanaian open market is an efficient part of everyday life, especially



for food, yet it has various assemblages of ideas that can serve as good source for textile designs. The open market as a theme sets a cultural stage for this study which would also add a touch of ingenuity and inventiveness to designing of textiles in Ghana.

## **1.2 Statement of the problem**

Though there are various textile products currently on the local market, design is a major determining factor in the response they gain from purchasers. Textiles, after going through the initial processes of fabrication, are enhanced by printing designs using different printing techniques. Textiles, without these designs, have low preference level for most customers and this causes them to have a low purchasing command. Design therefore is a vital phase in finishing for all of textiles-producing companies. The world is dynamic and this is seen in various aspects of life which also encourages research. This has caused a lot of significant changes in the global textile fashion. Since fashion of textiles has evolved significantly, so the design preferences of most customers have, and keep on changing. Designing therefore must be adaptive and change frequently to cater for these new trends. Also fashion in each culture should have some peculiarities that create familiarity with the people and distinguishes from others. Therefore, exploring various cultural and local themes for textile designs have the potential to meet peculiar fashion needs of the contemporary era.

Fabrics imported into the country have designs and finishes that depict foreign concepts aside the few which have imitations of the local wax and imitated printed fabrics. These influxes come with different designs and qualities that the local industries cannot beat. The competition created by influx of foreign textiles on the local market is unconsciously crippling the Textile Industries which is due to the local industry's conservativeness in innovating designs. The designs presently created by the local companies in the country are based on themes which consist of proverbs, natural vegetation, traditional/national symbols, and geometrical shapes.

Art is everywhere because it has its elements in all facets of life. Markets universally are no exception as they portray the cultural identity of any society. To market, advertising plays a

major role in promoting products and the traders in various markets create art consciously or unconsciously to attract clients. "Advertising is not a science, it is persuasion, and persuasion is an art." The Ghanaian markets have diverse persuasive art assemblages of ideas that can serve as a good source for textile designs. The assemblage of crates of tomatoes, peppers, onions, garden eggs, tubers of yam, rooftops and other natural/artificial foods display art, although this display does not suggest a textile arrangement. Art from one source is seen differently by artists depending on the area of specialization. This project would be art from the textile artist's view point, since the common Ghanaian's life is fit for general themes that can be used for designs of textiles in Ghana. The open market is consequently rich with original ideas that have not been adequately explored for textile designs. In view of the fact that textiles have been one of man's basic necessity since creation, the use for these designs can never be exhausted till the end of life: thus, the project.

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

This project seeks to:

Explore a textile design concept based on the Kumasi Central Market by examining market products/product arrangements and scenes. This objective was derived from the knowledge that Ghanaians are more prone to their environment and so getting a textile design concept from the familiar environment would introduce a new product which would be easily accepted and appreciated by Ghanaians. The market is one sure place where most people are accustomed to.

To apply design principles to originate assorted textile designs, using Adobe Photoshop CS3. Adobe Photoshop CS3 programme is best suited to obtain the first objective. This is because this programme is one best suited amongst the many that can be used to manipulate a picture to originate assorted designs.

To generate over twenty apparel textile designs based purely on scenes from the Kumasi Central Market including elements, textures and some colour ways. Achieving this objective would prove the viability of the project. This would give physical evidence to the already stated objectives.

Finally, to produce a textile design catalogue of the results obtained and some of the design outcome printed onto appropriate textile materials. These would serve as reference materials for students.

#### **1.4 Delimitations (Scope of the Study)**

The study is limited to the Kumasi Central Market, including various arrangement of items/elements, texture, colour ways, lines, dots, scenes as seen on the Market.

#### **1.5 Limitation**

The researcher was limited in the data collected because some of the Market Women were not comfortable with the idea of a stranger taking pictures of their items.

#### **1.6 Importance of the study**

The study seeks to:

Introduce diversity in textile design themes. Design themes are very important in any Textile design created. This is because it is the basis upon which any design in textiles can be planned and worked to achieve a set goal. A theme may be defined as a subject for artistic composition. A theme is the main idea of the artist and the underlining meaning of a work. Themes are foundation for all artefacts made and over the years a lot of themes have encouraged creativity to a great extent. In the foreign front some of the art had ordinary life themes that include family life, animals, sports, street scenes, picnics, festivals, floral and tavern scenes. In Ghana there are various themes that artists base their work on and they include traditional symbols like Adinkra; proverbs, vegetation and others. The themes are interesting but need further diversification that would create more exciting designs. The open market would create that kind of diversity.

It is a body of knowledge which serves as a reference material for textile designers, students and scholars. After the project has been approved, a copy would be made available for students who might want to do further research on the subject matter or want to gain knowledge from what has been done already. This would serve as a pace for further research work in the

area by interested students. The compilation of thoughts and literature from other scholars serves as a mind opener for all who care to read.

It also seeks to expand the scope of textiles in Ghana by introducing textile designers to innovative ways of designing textiles to bring variety in textile production. Textiles have been in existence in Ghana for decades now and a lot of innovative designs by designers have been created over the years. The expectations of the day is not the same that was some years back and this calls for designers to be more open in their creativity endeavours. But there is a proverb that states that "Knowledge is not in one person's head". Other designers can bring out different ideas that have not been considered by well known designers. There are places that designers ought to look for more design inspirations, places that are common to the ordinary Ghanaian, places that are not considered yet symbolic enough to gain the attention of people. The Ghanaian open market is a place where designers have not used to generate textile designs. Therefore this design theme brings to mind what has not been done but would go a long way to bring a difference in textile designing.

The project has the potential to contribute to the revitalizing of the Ghanaian textile industry thereby leading to job creation. This fact can be when a new line of design is created from the results obtained from the study and marketed. This new line would cause fashion designers to come up with new fashion designs that would attract more people to purchase. The printers would make more money as well as the fashion designers and more people would buy this with a greater sense of satisfaction. This would help the country as a whole.

## **1.7 Definition of terms**

These technical terms have been defined because its understanding is much subservient to the comprehension of the study.

### **1.7.1 Textiles**

Textiles are flexible material comprised of a network of natural or artificial fibres often referred to as thread or yarn. A textile originally applied to woven fabrics, but now also applies to natural

and synthetic filaments, yarns, and threads as well as to the woven, knitted, felted, tufted, braided, bonded, knotted, and embroidered fabrics made from them; and to nonwoven fabrics produced by mechanically or chemically bonding fibres. These processes give a lot of variation in textiles. For example, many woven fabrics are produced by variations in just the weaving pattern. These variations include Plain or Taffeta Weaves, Twill-Weave Fabrics, Satin Weaves, Pile Weaves, Dobby and Jacquard Weaves.

The basic weaving pattern, in which each thread of the warp is interlaced with filling thread, or woof, is called the plain, or taffeta, weave. Familiar names for fabrics in the plain weave are batiste, broadcloth, calico, cambric, crepe, challis, cheesecloth, chintz, muslin, organdie, percale, seersucker, voile, and tweed. Variations of the plain weave are the basket and the ribbed weave. Monk's cloth, oxford shirting, and plaids are examples of the basket weave; poplins, bengalines, and piques are ribbed weaves.

The use of a textile is considered before manufacturing and the uses are inexhaustible. In the household, it is used in carpeting, upholstered furnishings, towels, covering for tables, beds, and other flat surfaces. In the workplace, it is used in industrial and scientific processes as filters for air conditioners, life rafts, conveyor belts, tents, automobile tires, swimming pools, safety helmets, and mine ventilators. Technical textiles are textiles used for industrial purposes, and chosen for characteristics other than their appearance.

The objective of textiles in this sense relates to the idea of using market scenes to create motifs and textures for local prints. Since many prints are traditionally one of local culture, it is important to relate it to items in the environment and daily life. This has been a tradition in the choice of motifs for mummy prints as well as the symbolic names given to them. In the research all fabrics considered are woven. Cotton which falls under natural source is the target for this project and plain weave structured fabric. This is because it is the commonest fabric type used in Ghana and it is good because of the tropical weather. Cotton absorbs sweat and is more breathable than some synthetic fabrics.

### 1.7.2 Textile fibres

These refer to fine hair-like structure of animal, vegetable, mineral, or synthetic origin. The term *textile fibres* refers to fibres that can be spun into yarn or made into fabric by such operations as weaving, knitting, braiding, and felting. Weaving is one of the first crafts. In ancient Egypt, the earliest textiles were woven from flax; in India, Peru, and Cambodia, from cotton; in the southern European area, from wool; and in China, from silk.

Commercially available synthetic fibres have diameters ranging from less 0.004 mm (0.00015 in) to 0.2 mm (0.008 in) and these come in different forms ranging from: short fibres (staple, or chopped), continuous single fibres (monofilament), untwisted bundles of continuous filaments (tow), and twisted bundles of continuous filaments (yarn). They can be braided into ropes and cordage, made into felts (also called nonwovens), woven or knitted into textile fabrics, or, in the case of high-strength fibres, used as reinforcements in composites—that is, products made of two or more different materials fibres that can be spun into yarn or made into fabric by such operations as weaving, knitting, braiding, and felting (Nguyen, 2008)<sup>2</sup>.

All animal fibres are complex proteins which include wool, silk, camels, llamas, alpacas, guanacos, vicuñas, rabbits, reindeer, Angora goats, and ~~IrK(ohm~~cashmere) goats.

Other animals used as sources of hair fibres for textiles include Horsehair and cow's hair are used for felts and are sometimes spun as yarn. Even human hair has been spun into yarn and used for textiles.

Vegetable fibres are predominantly cellulose. There are four major types of vegetable fibres: *seed fibres*, which are the soft hairs that surround the seeds of certain plants; *bast fibres*, the tough fibres that grow between the bark and stem of many dicotyledonous plants; *vascular fibres*, the tough fibres found in the leaves and stems of monocotyledons; and *grass-stem fibres*. Other fibre types, of limited utility, include strips of leaf skins, such as raffia; the fibre of fruit cases, such as coir; and palm fibres.

Cotton fibre, which grows in the seed pod of cotton plants, is the only one that is useful for the manufacture of textiles. Different species of cotton plants produce fibres of different lengths. Long-staple fibres are spun into fine, strong yarns, which are then woven into better-quality

fabrics. Short-staple fibres produce coarser yarns for durable fabrics. Cotton yarns can be dyed and printed easily, so that they are useful for producing woven fabrics with a multitude of colours and designs. Cotton is a natural vegetable fibre of great economic importance as a raw material for cloth. Its widespread use is largely due to the ease with which its fibres are spun into yarns. Cotton's strength, absorbency, and capacity to be washed and dyed also make it adaptable to a considerable variety of textile products.

A wide variety of bast fibres are used in applications ranging from fine woven textiles to cordage. Linen cloth is made from flax. Coarser cloths and ropes are produced from hemp, jute, ramie, and sunn.

Vascular fibres are used almost exclusively for making cordage. They include agave (sisal), henequen, Manila hemp, and yucca. The vascular fibres of pineapple have been used in the production of textiles. Entire stems of some grasses and straws, such as esparto, are woven as fibres for hats and matting.

Glass, which is made from silica sand, is the only inorganic (mineral) fibre widely used in commercial applications. There are two main forms of glass fibres: continuous and staple. Quartz mineral is high-silica, high-purity glass that is good for long-term use at temperatures as high as 1400°C. Fibres of asbestos, formerly used for insulation and fireproofing, were found to be carcinogenic and are no longer used. Thin metal wires are used for the production of gauze.

Synthetic fibres derived from natural cellulose were first developed at the end of the 19th century and became known as rayon. Rayons are not completely synthetic but are actually regenerated fibres. Acetates and triacetates, which are true synthetic fibres, were developed shortly after rayon. They are derived from cellulose acetate in a process similar to that used for making rayon. Most synthetic fibres are now derived from organic polymers, materials consisting of large organic molecule including acrylic (polyacrylonitrile), aramid (aromatic polyamide), olefins (polyethylene and polypropylene), polyester, and spandex (polyurethane). The fibre's properties depend on the base polymer, the spinning process, and the post-spinning treatment of the fibre, which can include drawing, annealing, applying a finish, and coating. Fibre properties such as weight, abrasion resistance, heat resistance, chemical resistance, moisture resistance, strength, stiffness, elasticity, and ease of dyeing and colouring can be optimized by such treatments.

Cotton fibres were considered for the study, this is because these fibres are common to find in this country. The cotton fabric has properties that are best for the tropical climate.

### **1.7.3 Motif**

It is the main symbol, a single element or the unit of a design which is repeated to form a complete design appropriate to be printed onto a fabric. Motif is a short rhythmic part of a theme that repeats throughout a composition. A motif may contain as little as one element. These art elements include lines, dots, shape, textures and colours. Before a motif is created there has to be a theme in the artists' mind upon which the elements would be arranged to obtain the desired motif.

Although a motif is often repeated in a slightly varied or elaborated way, it carries a recognizable form throughout the composition. The basic motif is seen in all the repeated work because the motif which is the unit repeat is repeated over a given space or substrate. Principles of design are very crucial at this point because these form the plan upon which the whole arrangement is made. These principles include rhythm, balance, contrast, emphasis, proportion and others. In textile motif arrangements there is yet another thing considered, the layout. These layouts include full drop, half drop,  $\frac{3}{4}$  drop, engineered layout, counter change, star dust, texturing round motifs and others. All these principles and layouts are considered in the motif arrangements to come up with a desired outcome.

The motifs for the purpose of the study were sourced from the market, the main target of the research. These include the arrangements of food items displayed at the market daily-The Kumasi Central Market. This is the target because it is a familiar setting that most people are used to. These data were taken from the market in the form of pictures that were manipulated with the help of Adobe Photoshop CS3 to be able to come up with each motif or unit repeat for the study. The principles of design were considered in the arrangement of all the motifs. In this study, since the objective was mainly based on the arrangements done by the market women, most of the designs were arranged in a full drop layout.



#### **1.7.4 Textures**

They are the elements that are made on the background of arranged motifs in a textile design layout. Texture is the surface character of a material that can be experienced through touch or illusion. Textures are seen every where on all surfaces. In art sometimes artists create their own surfaces using elements of design to come up with a feel which is not real in touch but through illusion. This is mostly done in the local prints to add to the beauty of the motif layout. Textural appearances can be generated using any of the elements of design. These are sometimes created by lines, dots, shapes and even colours that follow a certain pattern that sends across the message of the artist. Lines, dots, circles are predominant in the local designs; these have been repeated over time and have been accepted because of its common use. These textures when done well create a whole new design. For this reason textures for designs are considered as much as the motifs in any textile design layout.

To achieve the objective, the market which has arrangements of mainly food items was sourced for textures. These included beans, tiger nuts, rice and other items in the market which were used for textures. This is different from the norm of textile design but added with a unique touch.

#### **1.7.5 Colours**

They are the physical property or phenomenon of objects that depends on the light associated with the various wavelengths in the visible portion of the electromagnetic spectrum and is perceived as red, blue, green or other shades. Colours are what we perceive when light is thrown on objects. There are lots of colours in the world.

The basic colours upon which all the other colours are obtained are called Primary colours. They include red, yellow and blue. Apart from these three colours all colour sensations can be duplicated by mixing varying quantities of red, blue, and yellow. If light of these primary colours is added together in equal intensities, the sensation of white light is produced. Secondary colours are those obtained by mixing equal quantities of two primary colours. They include violet, orange and green. Tertiary colours are also achieved by mixing two secondary colours. There are lots of colour combinations that an artist can employ to make very interesting works of art.

Colour symbolism is also very important since every culture has its own colours that have significant meanings to them.

There are various principles which an artist would consider before colours used for textile designs are sought. In Ghana, the local prints have some repeated symbolic colours that are common to the people and these are also based on the occasion to be used for. These include yellow, green, blue, black and white to mention a few. For the sake of the researcher's objective, most of the colour ways for this research were sourced from the market place.

#### **1.7.6 A market**

It is a gathering in a public place for buying and selling merchandise or farm products, especially one held regularly. Markets are all over the world because they are the places where things can easily be found and bought. There are various types of market in different parts of the world and these changes are now becoming global. Now there are a cluster of containers within which things are sold, a number of small independently operated shops or stalls, housed in the same building and sometimes all selling the same type of goods. The types can not be exhausted since now marketing is even done on the internet. Amongst all the differences each market plays a very important role in the life of the people.

#### **1.7.7 Open market**

This is an unrestricted market where good / services are freely sold and priced according to the law of supply and demand in the open, not an enclosed area. The old markets were open air markets and the shops were not enclosed like the modern day markets are. The open market is the commonest market that can be found in all the regions in Ghana. These places have items beautifully arranged on tables over the open air to attract buyers as they pass by. This is one place where local foods can be easily sampled and where the local people gather to trade. The open market chosen for the project is because of its key cultural and indigenous distinctiveness.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Introduction**

This section reviews related literature on the design processes that can be employed to solve the stated problem.

“Music, theatre, dance, design, television, films, stories, poetry, songs, paintings, sculptures and photographs are essential forms of communication in every society” Smiers, (2003)<sup>6</sup>. The textile designer is challenged with the task of creating new designs out of various themes that communicate to the world. Designing is a relevant aspect of art and especially to the textile artist, now in focus. This project seeks to find ways of generating designs from the local environment, thus the Ghanaian Open Market. Textiles are used by all and their appeal is fully appreciated after the basic fibres have gone through various processes till the needs of customers are communicated before purchases are done. Designing should therefore have various themes that communicate to diverse needs.

#### **2.2 Designing a fabric**

Designs for fibres are structured to give the needed properties so as to function as expected. From the onset of fabric or textile manufacture, designers go through a number of procedures in order to come out with a suitable structure for any fabric. In the World Book Encyclopaedia, (2001)<sup>7</sup> it is noted that designers of fabrics always have in mind how to produce economically on standard textile machinery like looms, knitting or tufting machines. The request of customers is always considered before marketing of most fabrics. Through a number of processes, fibres are made into yarns, then yarns into fabrics and finally suitable finishing is given to the resultant fabrics. The finishing of any fabric is important because fabrics which come out of the weaving or knitting machines are grey. These grey fabrics are unwashed fabrics with lots of impurities like waxes, applied for better fabrication and before further processes, these impurities must be removed. This is done by bleaching and preparing the grey fabrics with chemical agents (like hydrogen peroxide). The purpose of bleaching is to decolourize naturally present pigments/impurities into whitened fabric, without damaging the fabric, and also to prepare it for colourization.

### 2.3 Design in art

Design is one important aspect of art and its importance is seen in all of the other arts including textiles. Design is that which creates a psychological response of art to the outside world and adds quality to life. When designs are not symbolic enough or done well, they are not appreciated. What then is *design* and how can it be achieved in art? Design has been defined widely by individuals and various schools of thought. A few are as follows:

Design as viewed by Seymour, (2002)<sup>8</sup> is an activity that translates an idea into a blueprint for any useful product, whether it's a building, a graphic, a service or a process. The important part to note here is the translation of the idea. Scientists can invent technologies, manufacturers can make products, engineers can make them function and marketers can sell them. However, only designers can combine insight into all these things and turn an idea into results that are desirable, feasible, commercially successful and also add value to people's lives. Putting emphasis on design brings creativity into an organization hence it increases the chance of producing market-leading and mould-breaking outcomes.

World Book Encyclopaedia, (1973)<sup>9</sup> defined design as “the intended arrangement of materials to produce a certain result or effect”. In 2001<sup>7</sup> the book again defined design as “the organized arrangement of materials to satisfy a functional or artistic purpose”. The functionality and artistic purpose of any art work is crucial because "Art is design", and design is art summarised. Design is the underlining play on which artists base their total work (Ocvirk, *et al*, 2001)<sup>5</sup>.

To come about design, certain laid down processes must be employed. Design is the deliberate ordering of components ([www.worldtrans.org](http://www.worldtrans.org))<sup>10</sup>. Design is also a plan for arranging elements in a way as to best accomplish a particular purpose. Again, it is the plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole ([www.kn.att.com](http://www.kn.att.com))<sup>11</sup>. These elements and the principles for designing would be discussed for a clearer knowledge into the concept of designing textiles.

Design is significant in life and this fact is emphasized in various definitions. Seymour, (2002)<sup>8</sup>, aired that design is “making things better for people”. Design adds beauty to our world and is mainly made to meet a need. Further, Seymour added that "design" is the "transformation of existing conditions into preferred ones". Thus, design thinking is always linked to an improved future.

Asihene, (2004)<sup>12</sup> stated that design and ornamentation are usually based on some traditional or ethnic motifs and beliefs. This, he said, is specially exemplified in pottery, weaving, cloth printing and dyeing, fabric craft and others. Design is an important part in the expression of culture. Finally, Rand, Eames, & Haig, (2007)<sup>13</sup> opined that, “Everything is design, everything!” This is true because every thing around man is designed one way or the other whether consciously or unconsciously.

The elements and principles of design are the basic visual toolbox for design strategy in each design discipline. The elements of design form the basic vocabulary for visual designing, while the principles constitute the broader structural aspects of a composition. Being aware of these elements and principles is the first step to creating any successful work of art.

## **2.4 The elements of design**

The Chambers 21<sup>st</sup> century dictionary defines an element as any part of anything, a component or feature. Lovett, (1999)<sup>14</sup> opined that, the elements of design can be thought of as the things that make up a painting, drawing, design and others. Good or bad - all art will contain most of, if not all, the seven elements of design. The elements of design are the basic components used as part of any composition. They are the objects to be arranged, the constituent parts used to create the composition itself. In most situations, the elements of design build upon one another; the former element helping to create the latter. (McClurg-Genevese, 2005)<sup>15</sup>

These visual elements in art consist of points, lines, forms (shapes), textures and colours.

### 2.4.1 Point

A point though a minute part of a design, is very important. A point as defined by McClurg-Genevese, (2005)<sup>16</sup> is an element that has position, but with no extension. It is a single mark in space with a precise, but limited, location. Alone, it can present a powerful relation between negative and positive space, but when grouped with other points it tends to work on the brain, compulsively connecting the points together as seen in **Figure 2.1**. A line or form is a natural result of multiple points in space.



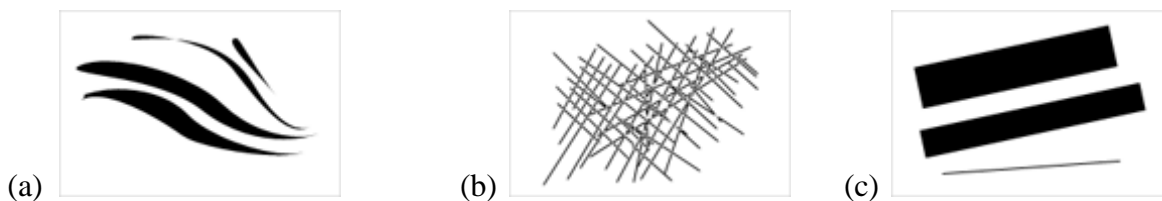
**Fig. 2. 1** Different effects created by arranged points showing (a) Point, (b) Multiple points in space and (c) Closure

### 2.4.2 Line

A line according to World Book Encyclopaedia, (1973)<sup>9</sup> is the track of a moving point. Adams, (1999)<sup>16</sup> agrees to this fact by stating that a line is the path traced by a moving point. For the artist, Adams states that this moving point maybe the tip of a brush, pen, crayon or whatever instrument used to create an image on a surface. Thus, Hobbs in the book “Art in context” defined a line as a thin mark created by a tool such as a pencil, pen or brush. According to the definition in Ocivirk et al, (2001)<sup>5</sup> a line is defined theoretically as an extended dot.

Lines have characteristics which make them suitable for diverse uses. A vertical line always stands at attention and is stiff. Horizontal lines always lie flat while diagonal lines seem to be falling. Adams again describes a zigzag line as aggressive and sharp whereas a wavy line is more graceful and a curve naturally associated with the outline of, for instance, the human body. Wavy lines also suggest calmness like the surface of a calm sea. Parallel lines are balanced unlike perpendicular lines which are converging and intersecting lines. These perpendicular lines create a sense of force and counter force, says Adams (1999)<sup>16</sup>. When sizes are considered, thin lines always look weak, delicate and unassertive, whereas thick lines, on the other hand, look forceful, strong and firm.

Lines are again used to create perspective and where directional lines are dominant; lines are often adopted as a sense of continuance in a composition. Though lines are two dimensional, an illusion of mass and volume is created by the use of hatch and cross hatch modelling lines. This makes a shape appear three dimensional because hatching is a form of shading technique. It is a line that serves as a continuous edge of a figure, object or mass. Furthermore, lines grouped together often generate value, density or texture. The differences in lightness and darkness exhibited by a line against a background are called value. Thick or thin lines differ in value; thicker lines are always of a higher value compared to thin ones. Value changes as space is controlled between lines. Lines can be grouped to give a visual effect of a given surface as shown in **Figure 2.2**.



**Fig. 2. 2 Effects of various types of line arranged showing (a) organic, (b) rigid and (c) differing weights**

The different meanings given to colours can also put a line into its suggested effect, for example, a red cross symbolises danger.

### **2.4.3 Form (shape)**

Shapes are building blocks of any art structure. Just as lines, shape is used to convey emotions and ideas. According to Ocvirk *et al*, a shape is identified as a line enclosing an area. This line is called the outline or contour. The simplest definition of a shape also given by McClurg-Genevese, (2005)<sup>15</sup> is a closed contour, an element defined by its perimeter. The fact is that a shape is simply an enclosed line.

"The three basic shapes are: circle, quadrangle (rectangle or square) and triangle. Form is the shape and structure of a dimensional element within a given composition. Form can be both two-dimensional and three-dimensional and can be realistic, abstract or somewhere in between. The terms form and shape are often used synonymously, which is why they are both included here. In reality, form is derived from the combination of point, line and shape" (McClurg-Genevese, 2005)<sup>15</sup>.

A positive shape in a work of art automatically creates a negative shape. Both the negative and positive shapes are vital since the basics of any good design are a good composition of the two. Artists who wish to create order or unity and increase their viewer's attention have to conform to certain principles of order or design to achieve this result. This is why shapes are called building blocks because just like blocks are arranged with skill to secure a house, so the principles of designs used. The way to a good design is to carefully consider shape and space arrangement. A good structure can bring balance, direction, harmony or variety to any work of art. Space according to Ocvirk *et al*, is the interval or the measurable distance between points or images. **Figure 2.3** shows examples of shapes.



**Fig. 2. 3: Examples of shapes showing (a) contour and (b) dimensional**

#### **2.4.4 Texture**

Ocvirk *et al* (2001)<sup>5</sup>, hold the view that texture is the surface character of a material that can be experienced through touch or the illusion of touch. This is produced by natural forces or by artistic manipulations. McClurg-Genevese, (2005)<sup>15</sup> maintains that texture is used to create surface appearance, and relates to the physical make-up of a given form. Textural appearances can be generated using any of the elements previously discussed. Everything we see has texture.

There are different types of textures. Texture can be actual (tactile, rough, physical); simulated (fake); abstract (conceptual) and invented (organic) phenomenon.

Physical textures are the real textures of things. It is the surface texture felt when touched; this feel is just as it looks. It is a true texture both visually and physically.

Simulated texture is that surface that looks real but in fact is not. It necessitates copying to look identical or real.



Abstract textures are those that show hints of the original texture but with modification. This is to please the artist for a particular purpose; it can either be a simplified or an emphasised pattern.

Invented textures are those without precedence. They are purely the artist creation and non-objective.

Patterns sometimes serve as basis for textural creation. Textures can create patterns while patterns can also be used for textures. In textile design, care must be taken to render the texture in its right place. This is because if a textured area is too strong in its hold on the spectator, other areas, possibly more important, may not get the attention they deserve. However, when a design is not interesting enough, textures can be used to give the beauty expected. When a work of art is being watched, the eyes critically examine the work from one point of emphasis to the other. For this reason, textures are always supposed to be well planned with the other elements in any given composition.



**Fig. 2. 4: Examples of textures showing (a) Rough texture and (b) Organic texture**

#### 2.4.5 Colour

Colour according to Ocvirk *et al*, is the visual response to the wavelength of sunlight identified as red, yellow and blue. The physical properties of colour are hue, value and intensity or saturation.



**Fig. 2. 5 The physical properties of colour**

Hobbs, (1991)<sup>17</sup> stated in “Art in Context” that to understand the role that colour makes in art, one would have to understand the properties of colour. These properties which are hue,

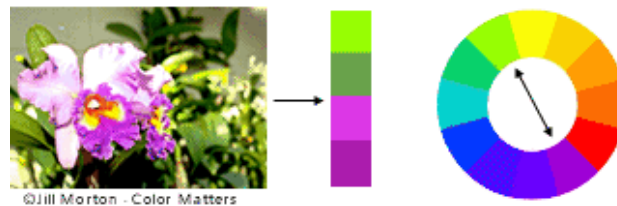
saturation and value, must be applied carefully in every work of art to give an expected outcome.

Colour is one important element which can make or unmake a good design. Hobbs, (1991)<sup>17</sup> also settled that “colour, given the right condition, raises or lowers a person’s blood pressure, calms disturbed children or even affect people’s perception of a room temperature.” This studied fact goes to prove that colours have silent power which when rightly tapped, can do wonders to any design. Colours when well applied in textiles can create different effects. Moreover, Hobbs (1991)<sup>17</sup> again wrote that of all the elements of art, colour, is the one element that seems to have the most impact on people’s feelings. Colours are the most expressive of all the elements of art because they affect emotions directly. The innovative designer is opened to countless number of colour combinations.

No colour is so critical in itself; however each is seen in a dynamic interrelation with other colours. One who explores with colours would have a great work. Each colour has its character. Individual colours create mood, or extract an emotional response, but this can be greatly changed when each colour is seen with other colours in a harmonious relationship. The combination and arrangement of colour communicates meaning. There are combinations, which are classic to artist, called the colour harmonies which can be considered. The effect of the combinations must be well studied for a better understanding of the visual feeling it brings out. Some of these combinations are as follows:

***Complementary colours*** are opposite colours on the colour wheel. Hobbs, (1991)<sup>17</sup> opined that complementary colours tend to clash when they are not muted, for example, red and green. These two colours when used, from the researcher’s observation, in the raw state give crushing effects. They are not pleasant to look at because they do not compliment each other. The effect is different when one colour is toned down; like bright green paired with brick red. When high intensity complements are placed side by side, they seem to vibrate and draw attention. It must be noted that, not all colour schemes, based on complementary colours are loud and demanding. If hues used are of low-intensity, the contrast is not too harsh. Intensity can only be altered or decreased by mixing a colour with

its complement, which has the effect of visually neutralizing the colour. Changing the values of the hues, adding black or white, will soften the effect.

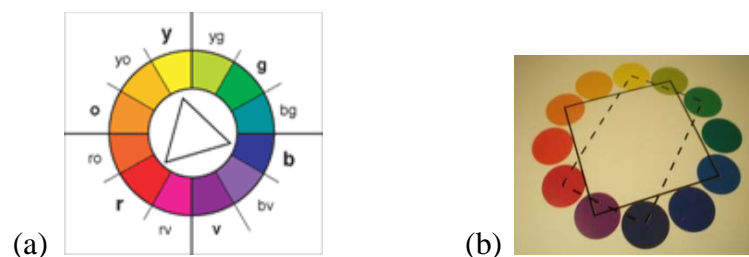


**Fig. 2. 6: A colour scheme based on complementary colours**

**Split complements** – are the combination of one hue plus the hues on each side of its complement. This is easier to work with than a straight complementary scheme. It offers more variety, example, red-orange, blue, and green.

**Double complementary** – these are two adjacent hues and their opposites. It uses four colours arranged into two complementary colour pairs. This scheme is hard to harmonize; if all four colours are used in equal amounts, the scheme may look unbalanced, so one should choose a colour to subdue or dominate over the other colours (Melissa & Doug, 2007)<sup>19</sup>.

**Triad complementary** – these on the colour wheel are the equidistant hues, example of this is the primary and the secondary colours. According to Ocvirk *et al* (2001)<sup>5</sup> a triad is three equally spaced colours that form an equilateral triangle on the colour wheel. **Figure 2.7(a)** is a demonstration of a triad.



**Fig. 2. 7: Demonstration of (a) a triad and (b) a tetrad**

**Tetrad** – they are a set of four colours used in a design organisation. **Figure 2.7(b)** demonstrates a tetrad.

**Monochromatic colour** – combination consists of different values of a single hue. The bases of this combination are the same and so they coexist well but do not give interesting arts. This scheme of colours explores the tints and shades of a hue.

**Analogous colours** – these lie adjacent to each other on the colour wheel. These include blue or blue- green, and they have “Family resemblance”, adds Hobbs, (1991)<sup>17</sup>. He goes on to say that, although compatible, they differ enough to provide interest. This interest can also be heightened by varying the values. The harmonious relation of these colours is due to the short intervals between them and the common colour present in them. **Figure 2.8** shows a colour scheme based on analogous colours.



**Fig. 2. 8: A colour scheme based on analogous colours**

**Neutral colours** – they contain equal parts of each of the three primary colours - black, white, Gray, and sometimes brown are considered "neutral". When neutrals are added to a colour only the values change, however, colour (hue) changes when a darker colour is added to it. Consider that black and white are thought of as neutrals because they do not change colour (Melissa & Doug, 2007)<sup>19</sup>.

#### **2.4.6 The Colour Wheel**

A colour circle, based on red, yellow and blue, is traditional in the field of art. Sir Isaac Newton developed the first circular diagram of colours in 1666. Since then, scientists and artists have studied and designed numerous variations of this concept. Differences in opinion about the validity of one format over another continue to provoke debate. In reality, any colour circle or colour wheel which presents a logically arranged sequence of pure hues has merit (Morton, 2007)<sup>20</sup>. It is to be noted that the colour wheel is simply a guide on how colours relate to one another; it is by no means a formula for making successful art. Melissa & Doug, (2007)<sup>19</sup> opine that mixing colours takes more effort than

simply adding blue to red to get purple. They said that artists can spend their entire careers developing colour palettes.

#### 2.4.6.1 The primary colours

In traditional colour theory, these are the three pigment colours that can not be mixed or formed by any combination of other colours. All other colours are derived from these three hues – red, yellow and blue. **Figure 2.9** (a) shows the wheel of primary colours.

#### 2.4.6.2 The secondary colours

These are the colours formed by mixing the primary colours. Red + yellow = orange; yellow + blue = green; and blue + red = purple (violet). **Figure 2.9** (b) shows the wheel of secondary colours.



**Fig. 2. 9: The wheel of (a) primary colours (b) secondary colours and (c) intermediate colours**

#### 2.4.6.3 Intermediate colours

These are the colours formed by mixing a primary and a secondary colour. That's why the hue is a two word name, such as red-violet, red-orange, blue-violet, blue-green, Yellow-orange and yellow-green. **Figure 2.9** (c) shows the intermediate colours wheel.

#### 2.4.6.4 Tertiary colours

These are obtained by mixing two secondary colours together, according to Adu-Akwaboa, (2001)<sup>21</sup>. In effect, it is the result of mixing the three primary colours together, one of which predominates or is in excess. For example, he explains further that, yellow is the predominating colour in citron, blue in olive and red in russet. Tertiary colours always appear dull compared to the other talked about colours.

**Warm colours** – these colours suggest warmth, seem to move toward the viewer and appear closer; example red, orange and yellow represents the colours of fire which are warm.

**Cool colours** – they suggest coolness, seem to recede from a viewer and fall back. For example, blue and green are cool colours.

#### **2.4.7 Compositional effects of colour**

**Spatial effects** – hues that have lighter saturation (yellows, oranges) appear larger than those that have darker saturation (example, blues and purples). When a colour expands visually, it may also seem closer to the viewer than those that seem to contract, leading to the common statement that “warm colours appear closer and cool colours fall back”.

Artists can bring colours forward or push them backward, depending on the spatial tricks used. For instance, a small shape can appear heavier than a large one with spatial treat of colours. Several small shapes or forms can balance on large ones. An object with a complicated contour is more interesting and appears to be heavier than one with a simple contour. A small complex object can balance a large, simple object.

Highly saturated colours or busily detailed areas are used to draw attention and give the appearance of more weight than less saturated areas.

#### **2.4.8 Cultural symbolism of colours**

Responses to colour are not just biological. They are also influenced by colour associations from culture. Asihene, (2004)<sup>12</sup> in his book states that people of West Africa delight in beauty and colour. Colours are cultural symbols which are vital to the people. To Ghanaians as to most people in the world, therefore, the beauty of colour cannot lie only in the visual value of it, but also in its significant traditional meanings (Antubam, 1963)<sup>22</sup>. Symbolic Colours are never absent in any occasion. Furthermore, he says that there are gold and silver ornaments, rich costumes in woven or printed fabrics, ranging from russet-brown and indigo to yellow and the brightest scarlet. The meanings of these colours change as these colours move from one ethnic group to another. All people, irrespective of where they may be, evolve peculiar symbolic ideas about colour, which are often revealed in their traditional practices of everyday life and in casual, religious rites (Antubam, 1963)<sup>22</sup>. Colour symbolism is one pertinent aspect of textile art which has to be studied. The following are expansions of some colours and their meanings.

**Red** – is the primary colour at one extreme end of the visible spectrum, an effect of light with a wavelength between 610 and 780 nm (Melissa & Doug, 2007)<sup>19</sup>.

It is associated with blood, sacrificial rites and the shedding of blood. Red-eyed mood means a sense of seriousness, readiness for a serious spiritual or political encounter; increases pulse rate/breathing and causes blood pressure to rise. Infants and children respond well to reds.

Red is therefore used as a symbol of heightened spiritual mood, sacrifice, passion, danger, anger, enraged struggle, bluntness, and optimism. Among the Asante and Ewe Ghanaians, women tie red bands around their heads over their dark headkerchiefs during the early part of funeral ceremonies. They do this to signify first, that they are closely related to the dead, and second that the death is a great loss to them (Antubam, 1963)<sup>22</sup>.

**Pink** - A colour varying from light crimson to pale reddish purple (Melissa & Doug, 2007)<sup>19</sup>.

This colour makes one feel pampered and a bit pompous. Pink is also used to treat patients suffering from headache disorders.

The pink colour is associated with the female essence of life. It is viewed as red rendered mild/gentle, and therefore associated with tenderness, calmness, pleasantness, and sweetness. According to the Akan social thought, these attributes are generally considered as essential aspects of the female essence (Patrick, 2005)<sup>23</sup>.

**Orange** - A colour between yellow and red in the spectrum, an effect of light with a wavelength between 590 and 610 nm; reddish yellow. This is a secondary colour that has been formed by the mixture of red and yellow pigments.

Orange is not a colour that each one loves, but those who do are generally social and fun lovers.

It symbolises confidence, creativity, adventure, and fun lovers.

**Yellow or Gold**- it is the primary colour between green and orange in the visible spectrum, an effect of light with a wavelength between 570 and 590 nm (Melissa & Doug, 2007)<sup>19</sup>.

It is a colour like that of egg yolk, ripe lemons, fat of fowl, juice and others. In Ghana, it is associated also with the mineral gold. In some spiritual purification rituals, mashed yarn is

rendered yellow with oil palm and served with eggs. Yellow can have some negative effects - babies cry more often and longer in yellow rooms; in convalescent homes it makes older people shake as it affects their minor motor movement. Yellow can make one feel anxious or angry.

It symbolizes sanctity, preciousness, royalty, wealth, spirituality, prosperity, glory, maturity, vitality and fertility. It also symbolises the presence / influence of God in a society and the rule of a king. So chiefs traditionally use gold ornaments (Antubam, 1963)<sup>22</sup>.

**Green-** A colour intermediate in the spectrum between yellow and blue, an effect of light with a wavelength between 500 and 570 nm. It is found in nature as the colour of grass, leaves and of some unripe fruits. Green is a secondary colour that has been formed by the mixture of blue and yellow pigments (Melissa & Doug, 2007)<sup>19</sup>.

In Ghana it is associated with vegetation, planting, harvesting and herbal medicine. Tender green leaves are usually used to sprinkle water during purification rituals.

It symbolizes growth, vitality, fertility, newness, prosperity, fruitfulness, freshness, unripeness, immaturity, simplicity, abundant health and primeness in growth.

**Blue** - the primary colour between green and violet in the visible spectrum, an effect of light with a wavelength between 450 and 500 nm.

This is the pure colour of a clear sky. This is the number one colour choice of the introspective and educated. Blue causes the brain to send off eleven chemical tranquilizers and is a wonderful calming colour. It pumps people up and it is proven to increase energy. It increases productivity in people. It is not a good colour for hospitals (Melissa & Doug, 2007)<sup>19</sup>.

It symbolises responsibility, trustworthiness, integrity, righteousness, morality, severity, coolness, spiritual sanctity, good fortune, peacefulness, harmony, love related ideas and the rule of a queen mother.

**Purple** - Any colour with components of both red and blue, such as lavender, especially one deep in tone.



It is considered as the colour used in rituals and healing purposes. It is a colour of fantasy. Most men dislike purple. Purple cloths are mostly worn by females.

It is also associated with feminine aspects of life, royalty, intelligence, wealth, beauty, inspiration, sophistication, princeliness, exaltedness, imperial, and high rank.

**Grey** – is a colour between white and black. It is a neutral hue (Melissa & Doug, 2007)<sup>19</sup>.

This is a good colour for offices. It promotes productivity and stimulates creativity.

In Ghana it is a colour which derives its symbolism from ash. Ash is used for healing and spiritual cleansing rituals to re-create spiritual balance when a spiritual blemish has occurred. It is also used in rituals for protection against evil spirits.

Grey is therefore associated with spiritual blemish and also with spiritual cleansing.

**Brown** – this is a dark tertiary colour with a yellowish or reddish hue. Solid reliable brown is the colour of earth and is abundant in nature. Light brown implies genuineness while dark brown is similar to wood or leather. Brown can also create a sad and wistful mood. Men are more apt to say brown is one of their favourite colours.

This colour symbolises earth, nature, dirt, tan, drabness, solid, sadness and coffee.

**Black** – Lacks hue and brightness; absorbs light without reflecting any of the rays composing it. This is the colour at one extreme end of the scale of greys and opposite to white (Melissa & Doug, 2007)<sup>19</sup>.

Black derives its significance from the notion that new things get darker as they mature; and physical aging comes with spiritual maturity. The Akan blacken most of their ritual objects to increase their spiritual potency. Black symbolizes an intensified spiritual energy, communion with the ancestral spirits, spiritual maturity and spiritual potency (Patrick, 2005)<sup>23</sup>. It also symbolises death, night, depression, mournfulness, history and funeral.

**White** - A white surface reflects light of all hues completely and diffusely. Most so-called whites are very light greys. It is the ultimate limit of a series of shades of any colour (Melissa & Doug, 2007)<sup>19</sup>.

In Ghana, white is considered in terms of ivory glass, egg shell/ white, white cloth and white clay. It is used in spiritual purification, healing, sanctification rites and festive occasions. In some situations white symbolizes contact with ancestral spirits, deities and other unknown spiritual entities such as ghosts. It is used in combination with black, green or yellow to express notion, spirituality, vitality and balance. It also signifies innocence, purity, joy, victory, virginity, fairness, ghostly, blankness, emptiness, transparency, fortune, and harmlessness.

#### 2.4.9 Colour behaviour

The behaviour of a colour in relation to other colours and shapes is a complex area of colour theory. Compare the contrast effects of different colour backgrounds for the same red square in **Figure 2.10**.



**Fig. 2.10: Examples of the behaviour of colour**

Red appears more brilliant against a black background and somewhat duller against the white background. In contrast with orange, the red appears lifeless; in contrast with blue-green, it exhibits brilliance. Notice that the red square appears larger on black than on other background colours.



**Fig 2.11: Different readings of the same colour demonstrating how three colours can be perceived as four colours and three**

Observing the effects colours have on each other is the starting point for understanding the relativity of colours. **Figure 2.11** demonstrates the effect of colours on each other. The relationship of values, saturations and the warmth or coolness of respective hues can cause noticeable differences in our perception of colour (Morton, 2007)<sup>20</sup>. Colour can do anything to a design when well applied. The elements of design thus discussed show the basics for any textile design. If these are applied carefully the desired result can be

obtained by any textile designer and vice versa. How then can elements be arranged to achieve a good design? This can be done by studying the principles that guide their arrangement.

## **2.5 Principles of design**

The principles of art can be defined as a set of rules or guidelines to keep in mind when considering the impact of a piece of artwork (Wikipedia.org, 2007)<sup>24</sup>. They are combined with the elements of art in the production of art. From Wikipedia, there are several principles of design that serve as variables, values and attitudes that underline any modern design. These principles include proportion, balance (symmetry), rhythm (pattern or movement), emphasis (focal point), variety, contrast and unity. The principles govern the relationships of the elements used and organize the composition as a whole. Successful design incorporates the use of the principles and elements to serve the designer's purpose and visual goals. There is no hard and fast rule for their use - it is directed by intent. The designer's purpose drives the decisions made to achieve appropriate scale and good proportion; and the degree of harmony between all the elements is achieved through the balance of variety and unity. The various principles of art are defined as follows:

### **2.5.1 Balance or harmony**

Wikipedia.org. (2007)<sup>24</sup> defines balance as the stability achieved through even distribution of weight on each side of the vertical axis. Like nature, balance is essential. The World Book Encyclopaedia adds that balance can either be symmetrical (in balance) or asymmetrical (out of perfect balance) but still pleasing the eye. A small area can be made to balance a large area if the small area has an importance to the eye and vice versa.

### **2.5.2 Contrast or discord**

This is the opposite of balance. Contrast to Wikipedia.org. (2007)<sup>24</sup>, usually describes characteristics of art elements in opposition; from subtle to extreme or intense. For example, light areas in contrast to dark; highly textured areas versus smooth; and contrast between complementary colours. Lovett (1999)<sup>14</sup> adds that unless a feeling of chaos and confusion are what one is seeking, it is a good idea for artists to carefully consider where to place areas of maximum contrast.

### **2.5.3 Emphasis or focal point**

According to Wikipedia.org, (2007)<sup>24</sup> emphasis is focal point; it is where design principles or meaning are concentrated. To do this, one develops points of interest that pull a viewer's eye to important parts of the piece of work. Emphasis can be applied to one or more of the elements used to create distinction.

### **2.5.4 Movement or rhythm or pattern**

Movement refers to the illusion of activity or speed in a composition or design. It is a way of combining elements to cause the viewer's eye to move over the artwork in a specific direction (Wikipedia.org, 2007)<sup>24</sup>. The World Book Encyclopaedia adds that movements are obtained by the use of wavy lines or motifs placed in contrast to a static (set) pattern which produces interest to the design.

### **2.5.5 Perspective**

Perspective is the technique or process of representing on a plane or curved surface the spatial relation of objects as they might appear to the eye. The representation in drawing converges in order to give the illusion of depth and distance (Wikipedia.org, 2007)<sup>24</sup>.

### **2.5.6 Proportion**

Proportion (sometimes called scale) describes the relative sizes and locations of objects in the artwork. It refers to the relationships of the size of objects in a body of work. Proportion gives a sense of size as seen in the relationship of objects, such as smallness or largeness (Wikipedia.org, 2007)<sup>24</sup>.

### **2.5.7 Variety**

Variety is the quality or state of having different forms or types (Wikipedia.org, 2007)<sup>24</sup>.

### **2.5.8 Unity**

Unity, also known as harmony: is the wholeness of related parts; is an entity that is a coherent body of ideas (Wikipedia.org, 2007)<sup>24</sup>. Unity in a painting also refers to the visual linking of various elements of the work as explained by Lovett, (1999)<sup>14</sup>. This, according to the World Book Encyclopaedia (2001)<sup>7</sup>, occurs whenever all the elements in a design combine to form a consistent whole. This principle acts a lot like the principle balance.

Yet, unity differs from balance in the sense that, all balanced elements form harmony in a design as a whole but is not so with unity.

## **2.6 Themes for textile designing**

According to Smiers, (2003)<sup>6</sup> it is important that within any society diverse forms of artistic expression is created and distributed by a range of producers and distributors. People are different and what is more human than hoping to find forms of theatre, music, visual arts, literature and etc; that express adequately, one`s own confusions, feelings of delight or artistic tastes.

Themes according to the Oxford Dictionary, (1995)<sup>25</sup> are the subjects of talks, topics, a piece of writing or peoples thought. Themes are very important in the designing of textiles. An artist is supposed to always have an idea in mind as foundation for design generation. Microsoft Encarta, (2008)<sup>4</sup> defines an *idea* as a theme or motif that forms the basis of a piece throughout its development. Themes guide artists to generate scheme on how to go about the work and also leads to the creation of motifs. A motif, as stated by Adu-Akwaboa, (2001)<sup>21</sup>, “is the main symbol, a single element or design unit which is repeated to form a complete design suitable to be printed on a fabric.” In textile designing for prints, motifs are seen as basic building blocks. Elements of art are used together with selected principles and considering themes, motifs are produced. After these motifs have been constructed, principles of design are here again employed, in order to create a good design. Bases for motifs range from artificial to natural, geometrical to traditional and to proverbial themes. Other motifs can be created from other themes other than those mentioned; an example is the market as source for generating textile designs.

### **2.6.1 The market as a theme for textile design**

Smiers, (2003)<sup>6</sup> expressed that what represents beauty and joy to one person may be objectionable to another. This fact is true and so calls for the artist to be more insightful in his designing objectivity.

Throughout the world the market is a very important place where there is always exchange of goods and services, not only that but also the exchange of art ideas. Wikipedia.org, (2007) opines that a market is a social arrangement that allows buyers and sellers to

discover information and carry out a voluntary exchange of goods or services. Microsoft Encarta, (2008)<sup>4</sup> added that it is a gathering of people who sell things, especially food or animals in a place open to the public or other buyers. In everyday usage, the word "market" may refer to the location where goods are traded, sometimes known as a marketplace.

The function of a market can not be over emphasised since buyers and sellers expect to become better off as a result of their transactions. Markets differ from one society to the other and also support ethnic tastes in culture. It is a place where one can always know the way a group of people live. Wikipedia states that "a good way for a traveller to sample local foods and learn about local culture is to attend a market day".

Open Market is a type of market that is usually held out-of-doors, and in public spaces. In Ghana, the Open Markets often feature produce that is grown naturally or organically, meats that are raised kindly on pasture, eggs and poultry from free-range farms, as well as custom breeds of meat, fowls and others.

Asihene, (2004)<sup>12</sup>, in his book, expressed that people seem to love creating pattern and looking for rhythm unconsciously. This, he went on to say, is seen, even in our market places. Oranges, tomatoes, pawpaw's, yams, vegetables and various fruits are displayed to look pleasant and attractive. Pattern designs are evident at these assemblages in the marketplace. There is variety of colours; a variety of designs also in the market which when tapped and developed can turn out good textile designs.

## **2.7 Layout for designs**

Arrangement of motifs is an important process in textile designing. This is because the layout affects the outlook of the final design. The direction of the motifs is important, since layouts can either destroy or enhance the final outcome. Some of the arrangements are shown in **Table 2.1**.

**Table 2. 1 Textile design layout**

1. One-way direction	6. Half drop layout	12. Border layout
2. Two-way direction	7. Marbling layout	13. Composition layout
3. Four-way direction (square, diamond, rectangular, ogee, circle)	8. Spot layout	14. Engineered layout
	9. Meandering layout	15. Texturing around motifs
4. Linear layout	10. Counter change layout	16. Stardust layout
5. Full drop layout	11. Shaded layout	

## **2.8 Printing of designs**

Uddin, (2007)<sup>26</sup>, mentions that textile printing is used to suggest: the production by various means a coloured pattern of design upon all sorts of textile fibre. Textile printing is the most important and versatile of the techniques used to add design, colour, and specialty to textile fabrics. Indeed, textile printing is a specialized dyeing of restricted areas on fabrics; this involves the preparation of printing paste; the development and fixing of colours; and the addition of a thickening agent to confine paste applications to desired areas on the goods (science and technology dictionary, 2006)<sup>18</sup>. Due to major technological advancement the old and cumbersome means of printing has now been changed to fast and more efficacious processes.

### **2.8.1 Steps for printing**

- Preparation of the fabric
- Preparation of the print paste.
- Setting the fabric on the printing table
- Printing the fabric.
- Drying the printed fabric.
- Fixation of the printed dye or pigment.
- Post washing.

### **2.8.2 Methods of printing**

- Block printing
- Stencil printing
- Roller printing
- Screen Printing
  - Hand screen
  - Semi automatic flat screen
  - Rotary screen
- Transfer printing
  - Flat bed
  - Continuous transfer
  - Vacuum transfer
- Digital Inkjet Printing (Uddin, 2007)<sup>26</sup>
- Duplex roller printing

### **2.8.3 Styles of printing**

- Direct style
- Discharge: white and coloured
- Resist style
- Raised style
- Flock style
- Crimp/ Crepon style
- Burn out style (Uddin, 2007)<sup>26</sup>

## **2.9 Finishing**

Fabric finishing improves the appearance, texture, and/or performance of fabrics.

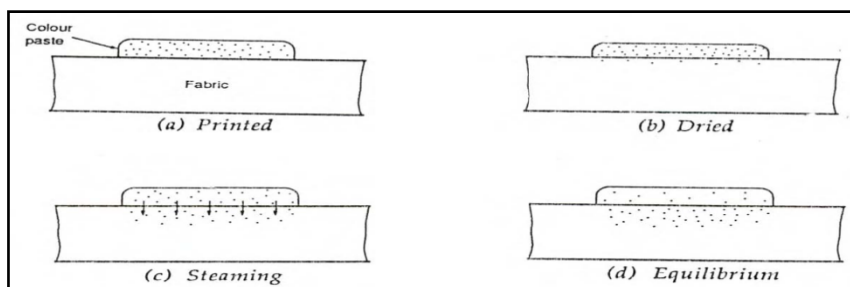
Fabric finishing is done through either dry (mechanical) finishing or wet (chemical) finishing. Dry finishing includes sueding, sanding, shearing, calendering, embossing, and napping. Wet finishing consists of preshrinking/sanforizing, mercerization, or heat-setting. During finishing processes, chemical finishes are applied for wrinkle resistance, water



repellence, flame retardence, mildew proofing, and wash-and wear characteristics among others (Marlow-Ferguson, 2001)<sup>28</sup>.

### 2.9.1. Fixation and after-treatments

If a textile print is washed soon after printing and drying, most of the colourant will be washed away. An appropriate fixing technique is therefore necessary. Fixing techniques are rarely completed successful but notwithstanding, it is usually necessary to follow fixing with removal of the unfixed dye, thickeners and other auxiliary chemicals by a washing process. The efficacy of fixing and subsequent washing process is extremely important to the quality of the resultant print, and mistakes made at this stage of the printing process can be very costly. **Figure 2.12** gives a summary of the after treatment process.



**Fig. 2.12:** Stages involved in the after treatment process

Pigment prints are fixed to the fabric simply by baking printed fabrics. When the fabric has been printed at an adequate temperature the binder forms a continuous film that incorporates the pigment particles and sticks to the fibre surface. At the same time, if the temperature and pH conditions are suitable, cross-linking between the binder molecules is achieved. Thus, printing dyes are usually fixed by a steaming process; the steam provides heat as a vehicle for transfer of dye from the printing paste to the textile fibre.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1. Library research**

The research was conducted at the Kwame Nkrumah University of Science and Technology (KNUST); the Main University Library, the College of Art and Social Sciences Library, and the Art Education Library. The library research was conducted to collect primary/secondary data which were analysed and interpreted for the project. The data was collected from dictionaries, encyclopaedias, books, publications, catalogues, journals, magazines and newspapers which had key as well as useful information on textiles and designing.

Information from these sources was also employed for the review of related literature, the methodology and appreciation of the project.

#### **3.2. Research design**

This research is based on qualitative research approach and it employs descriptive and experimental methods of research for its execution.

##### **3.2.1. Qualitative research**

Qualitative research is progressive in nature where qualitative data, such as interviews, documents, and participant observation data are used to understand and clarify public or social phenomena. “It is a generic term for investigative methodologies described as ethnographic, naturalistic, anthropological, field, or participant observer research” (Key, 1997)<sup>29</sup>. This research emphasizes the importance of looking at variables in the natural setting in which they are found. Therefore factual but not general data is collected for qualitative study.

When conducting qualitative research the researcher seeks to understand people’s interpretations, thus, people’s perception! This is because values have bearings and should be understood. This is taken into account when conducting and reporting research.

In qualitative research, a total or complete picture is sought to direct discovery. Theories and hypotheses evolve from the data collected. Subjective data is always collected, thus,

data collection is conducted under natural conditions from the locality. Results therefore obtained are valid, focused on design and processes suit to gain "rich and deep" data.

Using the qualitative research approach for this study, the researcher observed the market personally before taking the data from the market. These data were taken right from the natural source. The data observed and collected was used in the research process. Further analyses and interpretation were done from the social perspective attained.

### **3.2.2. Experimental research method**

Experimental research is an organized study in an attempt to do something new or to see what will happen by the use of tests and trials to make discoveries. Wikipedia.org (2008) stated that, the general procedure for experimental research is where one or more independent variables are manipulated to determine their effect on a dependent variable. Dependent variables are characteristics that appear, disappear, or change as the experimenter removes, or alters independent variables. Independent variables are the characteristics that the experimenter manipulates in his or her attempt to ascertain their relationship to observe phenomenon. According to Best (1981)<sup>30</sup> experimenters manipulate certain stimuli, treatments, or environmental conditions and observe how the state of the subject is changed.

The three basic characteristics of all experimental research are controlling, manipulation and observation which provide a method for testing the hypothesis. This kind of research is best used in pure scientific research and this is because it finds its greatest utility in the laboratory. Although this fact has been proven over the years, it is effectively applied within the non laboratory settings too. A true experimental design requires an artificial environment so as to control for all false, prime, and source variables.

In this project an attempt was made by the researcher to maintain control over all factors that might affect the result of the experiment. In doing this, an attempt was made to determine or predict what might occur.

In this design project the market was used as a main source for creating the textile designs. Pictures from the market place were manipulated through design processes using a

Photoshop programme. The project experimented with both edible and non edible elements that are found in the natural market for the experimentation. This includes oranges, coconuts, garden eggs, vegetables, baskets, roofs and others. A deliberate and a systematic manipulation were applied to the pictures taken from the market. This can also be termed falsification where characteristics are changed on a variable in its local property but to an advantage. The independent variables are the design principles used and the dependable variables are the designs obtained by the use of the independent variables. There is a logical association between the manipulated factors and the observed results. This method proved the hypothesis of the project.

### **3.2.3. Descriptive research**

According to Key (1997)<sup>29</sup>, descriptive research is a research method that seeks to acquire information regarding the current status of phenomena; to explain "what exists" with respect to variables or conditions in a situation. The focus of descriptive research is to provide an accurate description for something that is occurring. It is used extensively when the research purpose is to explain, monitor and test hypotheses. Descriptive research can also be used to a lesser extent to help make predictions and discoveries. Under most circumstances, this requires researchers to have a good grasp of research methods including knowledge of data analysis. It also involves the accurate description of the procedures employed in the study in order to make replication of the process possible, Best (1981)<sup>30</sup>.

The methods used for descriptive research ranges from the survey- which describes the status quo; the correlation study- which investigates the relationship between variables, to developmental studies which seek to determine changes overtime. This type of research is by far the most popular form of market research. (knowitall.com, 2008)<sup>31</sup>

In this research project; data, techniques and procedures used were carefully observed and described. Pictures from the natural source used are described in the write up. The various observations and manipulations made to the pictures in the cause of designing were accurately described so that the process would be easily repeated to produce similar or

same results. The resource, detailed observations, and the final outcome were described. The descriptions made were about objects or processes, either as they occur in nature or as they took place during the experiments. Through this method of research the hypothesis for the project could be tested. Collected data were analyzed and the information observed. The formulated hypothesis explains the behaviour of the phenomena observed.

### **3.3. Population**

According to Best (1981)<sup>30</sup>, the crucial intention of research is to determine principles that have universal application, but the study of a whole population to arrive at generalization would be impossible. Some population is so vast that by the end of the collection the population would have changed. A population, as Best (1981)<sup>30</sup> defines, is any group that has one or more characteristics in general that is of interest to a researcher.

#### **3.3.1. The population used**

The population of this study focuses on the Ghanaian open-market. In fact, since the open-market is an old or traditional type of market, a number of markets can be found in each region within the country. The basic interest the researcher had is the various ways that the elements in the open-markets are arranged, therefore the need for this project. As most open-markets have similar elements with few ethnical changes in each region, the Ashanti region was chosen. Kumasi, the capital of the Ashanti region is the second-largest city in Ghana and is located in the central part of the country. Kumasi is located in the forest region of Ghana, which explains the popularly known name “The Garden City” (*Queen Elizabeth II* of England gave the name “Garden City” of Africa when she visited the area in 1960 because of the various species of flowers and other plants). (KMA, 2007)<sup>32</sup>

### **3.4. Sampling**

A sample is a section of the population preferred for observation and analysis. Observing the characteristics of a sample, certain inferences about the characteristics of the population can be drawn. Samples are best chosen by random selection done systematically.

The Central Market is a landmark in the Kumasi metropolis, which covers an area of about 20 hectares with over 10,000 stores. The Market was constructed over 50 years ago and is

not only considered as one of the biggest in the West African sub-region, but also the single commercial area which offers direct and indirect employment to over 20,000 residents in the metropolis and its environs (KMA, 2007)<sup>32</sup>. This market is made livelier by the traders advertising their wares and the colourful mix of merchandise. Buying is bargained with the market women.

Things sold in the market ranges from hand-made or machine-made textiles, beads, herbal preparations, food items to cosmetics. The market is opened throughout the week from 6am to 6pm. Tradition is held very high in Kumasi yet it also blends very well with modernity. It channels the trade in local foodstuffs, various imported and manufactured products for the general metropolitan area, other surrounding districts and towns in and out of the Ashanti Region.

Since the Kumasi Central Market is well known for its size and functionalities, the researcher had to sample it out. It also has all the elements that can prove the traditional setting of the people in Kumasi. Various traditional dishes for the Ashantis and people from some tribes can be prepared from food items sold at the Central Market. Within the market the researcher sampled out some edibles and non-edibles which have been categorized in **Table 3.1**. The researcher took over one hundred and fifty pictures from the Kumasi Central Market grouped under the various categories.

**Table 3. 1 Categories of samples taken from the market**

a. Edible	b. Non-edible edible
Fruits- oranges, coconuts	Roof tops
Grains- beans, ground nuts	Containers- Baskets, Bottles, Boxes
Vegetables- lettuce, tomatoes, garden eggs	"Papa"-a locally made fan
Spices- ginger, Maggi cube, salt, "Prekese"	Cooking utensils, spoons
Animal products-fishes, pig feet	Clothing, bathroom slippers
Tubers- yam, cassava	Sieve, earthen ware bowls-"Apoto yowa"

### **3.5. Data collecting instrument**

The main research tool used for the study is observation. Observation in qualitative research is a data collecting tool described by Leedy & Ormrod, (2005)<sup>33</sup> as intentionally unstructured and free-flowing: The researcher shifts focus from one thing to another as new and potentially significant objects present themselves. This data collecting instrument is flexible and has the advantage of taking into consideration anything that comes up during the period of collection. The disadvantage of this instrument is that the researcher might waste considerable time especially at the start, observing for the right data. Pictures which were taken from the source –market, were taken by carefully observing the research area.

## **CHAPTER FOUR**

### **CREATION OF TEXTILE DESIGNS FROM THE MARKET SCENES**

#### **4.1 Overview**

This chapter deals with the general procedures followed in collecting the data and generating textile designs based on photographs taken directly from the Ghanaian open market. In the quest for finding solutions to the stated problems, the following procedure was followed.

- ◇ A survey of the market was undertaken by visual observation to identify the various arrangements.
- ◇ Permission was sought from the market women before any picture could be taken.
- ◇ About one hundred and fifty pictures were taken from the market place to represent the various arrangements.
- ◇ Selections were made to identify pictures best suited for textile designs based on the various elements and arrangements found.
- ◇ The pictures were transferred onto a computer for further transformation.
- ◇ Photoshop CS3 was used to manipulate the pictures gathered.
- ◇ The principles and elements of design were employed to come up with the final textile designs.

Amongst the obstacles textile artists and designers in Ghana have is the use of technology in their design work. Furthermore identifying affordable software applications appropriate for designing textiles is a challenge. The available systems are extremely powerful and function well for the purpose for which they were designed, which mostly is not textile based. The many software applications developed help create patterns for disciplines other than textiles. These are often expensive, and inflexible, which may limit designing efforts as well as production capabilities. These facts act as a deterrent to the use and adoption of these technologies by textile designers.



Few of these programmes have potential for use in textile designing and Photoshop is one of such. It helps extend the artist's vision and creativity of self-employed designers.

## **4.2 Photoshop**

**Adobe Photoshop**, or simply **Photoshop**, is a graphics editing programme developed and published by Adobe Systems. This graphic editing tool can be used to edit textile designs. It is currently the primary market leader for commercial bitmap and image manipulation. Basically, Photoshop revolves around editing pixels. When an image is rendered into Photoshop, it is compiled by millions of single-coloured pixels. At its core, Photoshop works by manipulating each individual pixel. Pixels are manipulated according to whichever tool is being used. Individual colours are encoded by a 3-part scale: red values, green values, and blue values (RGB). Each value is measured on a scale of 0 to 255, with saturation increasing proportionate to number scale. A value of Red: 255, Green: 0 and Blue: 0 will be rendered as pure red. All 3 values at 255 will be rendered as white; all values at 0 will be rendered as black. Photoshop can utilize the colour models RGB, lab, CMYK, greyscale, binary bitmap, and duotone. Photoshop has the ability to read and write raster and vector image formats such as EPS, PNG, GIF, JPEG, and fireworks. (wikipedia.org, 2008)

Basically, the Photoshop environment is suitable for manipulating pictures, creating and modifying images to come up with diverse effects. With Photoshop, it is possible to change the colour, size, and scale of graphics among other things to generate new design ideas.

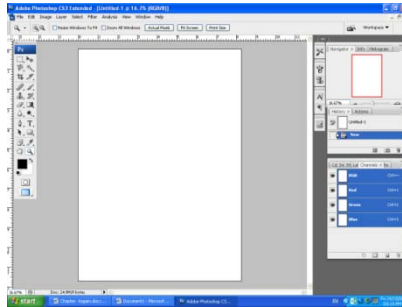
## **4.3 General procedure followed for all the design works**

Adobe Photoshop CS3 was introduced in 2007 and to use this application software for textile designing, some of these general procedures, if not all, must be followed:

### **1) Launch Adobe Photoshop CS3 (Creative Suite 3)**

- a) This is done by clicking on the start menu of the computer.
- b) Move cursor and select programmes.
- c) Then double click on Adobe Photoshop CS3.

The Adobe Photoshop CS3 workspace helps one to focus on creating and editing images. The workspace includes menus, a variety of tools/palettes for viewing, editing, and adding relevant elements to images. An example of the worksheet is shown in **Plate A1**.



**Plate A 1 Photoshop CS3 workspace opened in windows**

A workspace is any arrangement of various elements such as panels, bars, and windows to help create and manipulate documents and files.

- The menu bar across the top organizes commands under menus.
- The tools panel (called the tools palette in Photoshop) contains tools for creating and editing images, artwork, page elements, and so on. Related tools are grouped together.
- The control panel (called the option bar) displays options for the currently selected tool.
- The document window (called the stage in flash) displays the file being worked on.
- Panels (called pallets) help you monitor and modify your work.

### **Loading the picture in Photoshop**

- a) Select file and click open.
- b) Photoshop displays contents of a directory on drive D.
- c) Search file system and choose the right image.

### **Duplication of picture**


The picture is duplicated in order to keep the original picture.

- a) Duplication is done by clicking on image on the menu bar.
- b) Select duplicate from the sub menu.
- c) Give the new picture a different name and click OK

After these basic processes, the image or picture in focus is taken through some of the following procedures:

## 2) Cropping of the picture

Cropping is selecting and cutting an interesting part of a picture to work upon.

- To crop an image, the cropping tool  is selected.
- A bounding square box (cropping marquee) is displayed on the picture.
- The pointer is moved to a corner of the picture where the cropping is to start.
- Drag the pointer diagonally over the image to make the selection.
- Adjustments can be made by pulling on the bounding square box.
- Enter to effect the selection

## 3) Changing the mode of the picture

Pictures snapped with cameras are always in the RGB colour mode and this mode is not suitable for textile designing. The mode is changed for easy operation.

- For this reason, the colour picture is first converted into greyscale mode from RGB.
- ◇ Greyscale converts into different shades of gray and black-and-white.
- ◇ Multichannel mode images contain 256 levels of gray in each channel and are useful for specialized printing.
- This is done by choosing 'Image' on the menu bar.
- Selection of Mode >Greyscale is made.
- ◇ When asked to discard colour info, click OK. Photoshop converts the colours in the image to black, white, and shades of gray.
- The picture mode is again changed to multi channel.
- ◇ This allows the designer to work a separate colour within a different channel for each design. This checks the colour separation of designs made.
- This is done by selecting 'Image>Mode>Multichannel'.

## 4) Sketching the motif

This gives the image a sketchy appearance. These outline effects generally capture the broad mood of the scene and this helps in working out ideas for a finished composition. It is useful for creating a fine-arts or hand-drawn look.

- Move to filter on the menu bar.
- Select sketch within the submenu given.

- There are several commands categorised under sketch submenu.
- Choose the appropriate command from the options. The choices to be made can either be **photocopy** or **stamp**.
- ◇ **Photocopy** stimulates the effect of photocopying an image. Large dark areas tend to be copied only around their edges, and mid-tones fall away to either solid black or solid white.
- ◇ **Stamp** simplifies the image so that it appears to be created with a rubber or wood stamp. This filter is best used for black and white images.
- ◇ If no dialogue box appears, the filter effect is applied.
- ◇ If a dialogue box or the filter gallery appears, enter values or select options, and then click OK.
- Filter gallery. This provides a preview of many of the special effects filters. When satisfied with the preview, apply to the image.

## 5) Checking a repeat out of the picture

Repeat of a design is always checked in textiles when one end of the picture is joined to the other end. This is done to make sure that during printing the design pattern would be reproduced uniformly across the surface with no overlapping effect which distorts design.

- Select Filter>Other>Offset the selection.
- Wrap around option is then selected from the option box. This option joins one end of the design to the other end and this helps to check the repeat of the design.
- ◇ The figure entered within the option box would determine the specified Offset amount moved horizontally or vertically.

## 6) Getting the repeat out of the selection

This repeats the pattern selected over any given workspace.

- To make a repeat out of the pattern made, the design is pattern defined.
- This is done by selecting 'Define Pattern' under 'Edit' on the 'Menu bar'.
- Give a Pattern Name and click Enter to save.
- To get these patterns repeated on a sheet in Photoshop:
- ◇ Go to Edit>Fill.
- ◇ Choose pattern from the contents saved.

- ◇ Click OK to effect command on the worksheet.

## **7) Deriving Textures from the pictures**

Texture is used to create surface appearance, and relates to the physical make-up of a given form. This texture gives the background of most designs an African look.

- Processes used to derive the textures include the following:
  - ◇ Pictures taken from the market were reduced to sketches and then repeated for various textural effects. Textures were generated from elements including groundnut, palm nut, beans, yam, tiger nut and others found in the market.
  - ◇ Different lines drawn in different ways were repeated for textures.
  - ◇ Some textures also were created by repeating the main motif in a reduced size.

## **8) Colour application**

Since each channel can be given a different colour, the number of channels used would determine the number of colours that would be used for any design.

After getting the design pattern, colour is the next important element to apply.

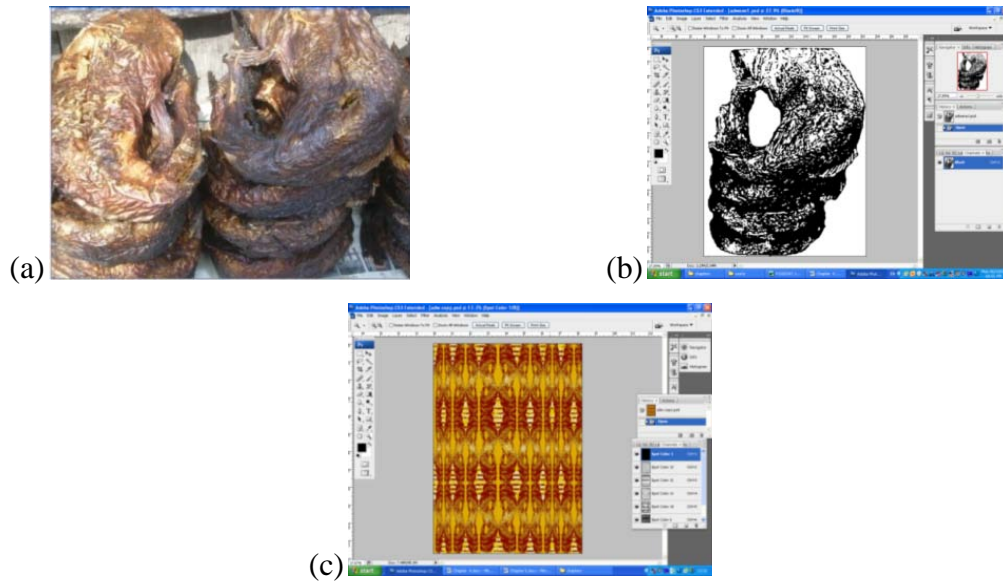
- To change colour on any channel:
  - ◇ Double Click within the channel in focus.
  - ◇ The spot channel options box opens.
  - ◇ Change solidity of colour to 100%.
  - ◇ Click within the small colour closest given and use Adobe colour picker to search for the right colour by dragging the triangles along the scroll bar.
  - ◇ Colour can be located by entering the ink number.
  - ◇ One can also click Colour Library which is within the custom colour dialog box and choose from the options provided. Click the desired colour patch in the list.

The various processes discussed above were crucial in the generation of the works below. Reference would be made to the already discussed processes from time to time.

## 4.4 The Designs

### Design one

- I. The picture seen in **Plate 1a** was taken from the market.
- II. The picture was then cropped.
- III. The mode of the picture was changed and sketched.
- IV. After sketching the unwanted parts were erased in order to obtain the base motif in **Plate 1b**.

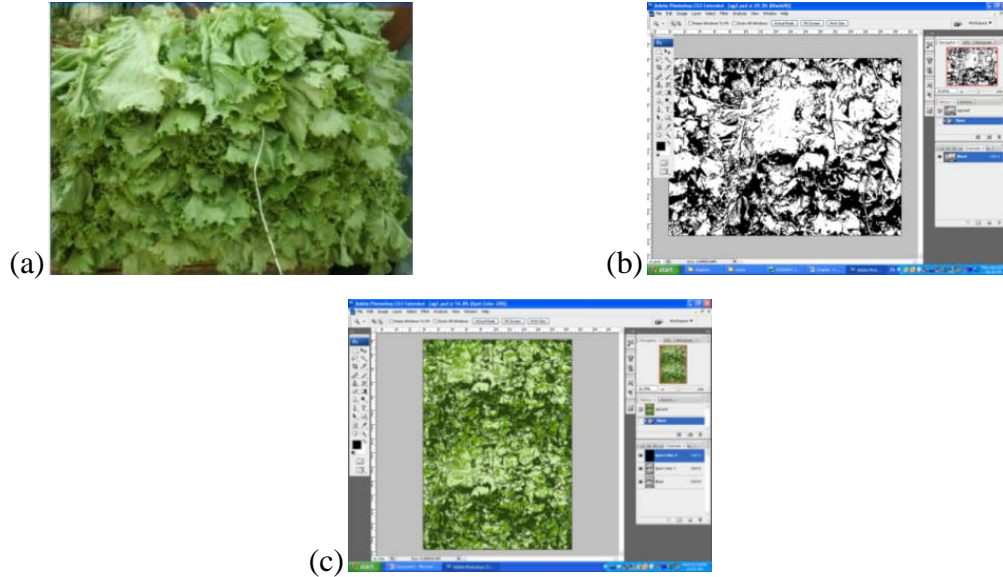


**Plate 1(a):** Picture of dried fish from the market, **(b)** Motif used for repeat **(c)** The finished design from the dried fish

- V. The fish was repeated in a linear order - vertically with variation in the sizes.
- VI. The textures combined for this design were horizontal lines and beans.

### Design two

- I. The picture of Lettuce in **Plate 2a** was taken from the market.
- II. This picture was taken through processes of cropping, mode changing and sketching where it was reduced to a unit of repeat in **Plate 2b**.

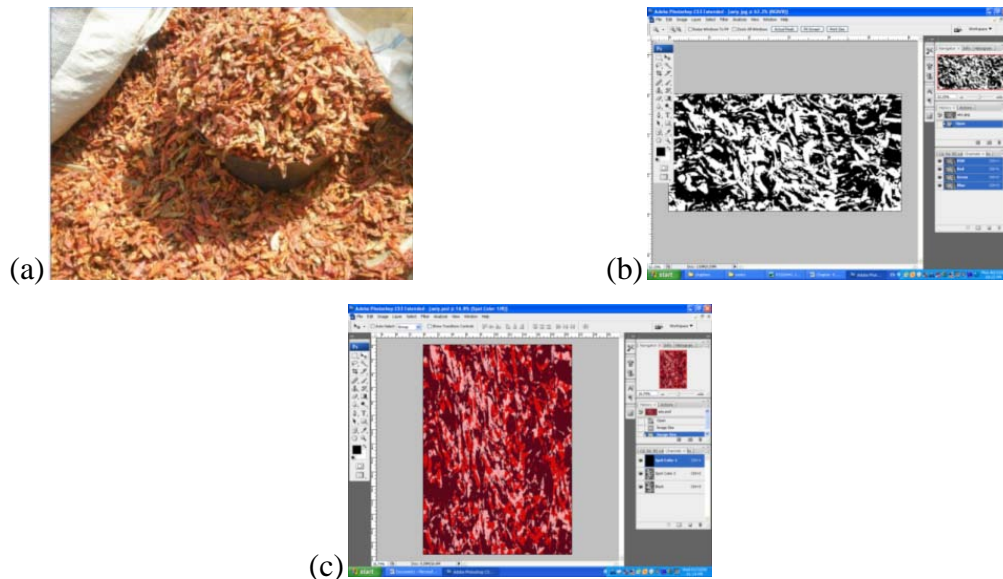


**Plate 2(a): Picture of Leaf Lettuce, (b) A unit repeat of the Leaf Lettuce and (c) The finished design from the leaf lettuce**

- III. The arrangement from the market was not altered much in the repeat.
- IV. In the design-**Plate 2c**, textures were generated from the same leaf lettuce. The difference is the reduced size of leaf lettuce used as textures with a different shade of green.

### Third Design

- I. The picture **Plate 3a** of dried pepper was taken from the market.
- II. This was cropped to make a selection of the picture.

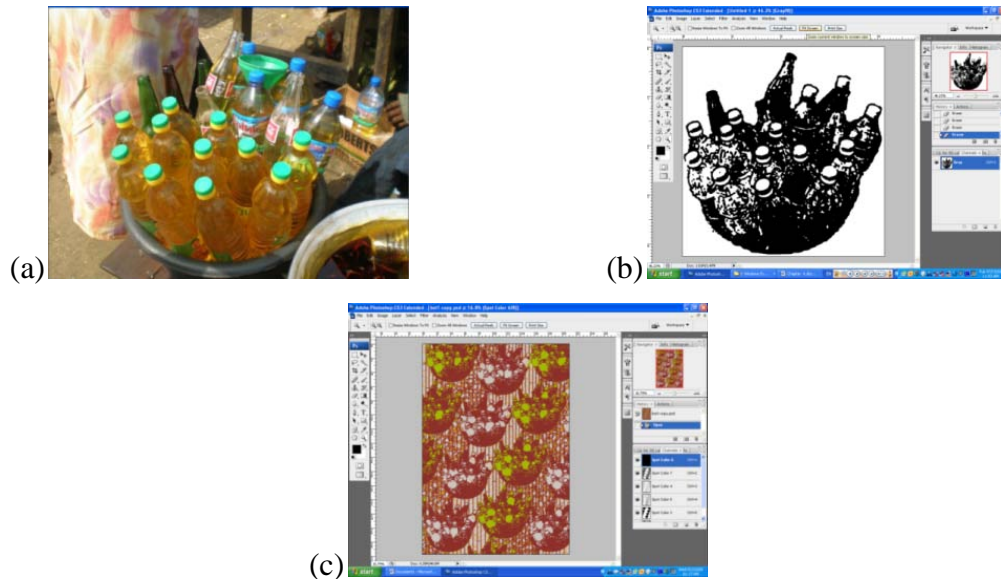


**Plate 3(a): A picture of dried pepper, (b) A repeat taken out of the dried pepper and (c) A completed design out of the dried pepper**

- III. This cropped part was reduced by sketching the cropped part to obtain **Plate 3b**.
- IV. The repeat of the motif was shifted and repeated as textures to come about the final design in **Plate 3c**.

#### Fourth Design

- I. A picture of bottles of cooking oil **Plate 4a** arranged in the market was snapped.
- II. A section of the picture was cropped and sketched to get the motif-**Plate 4b**.



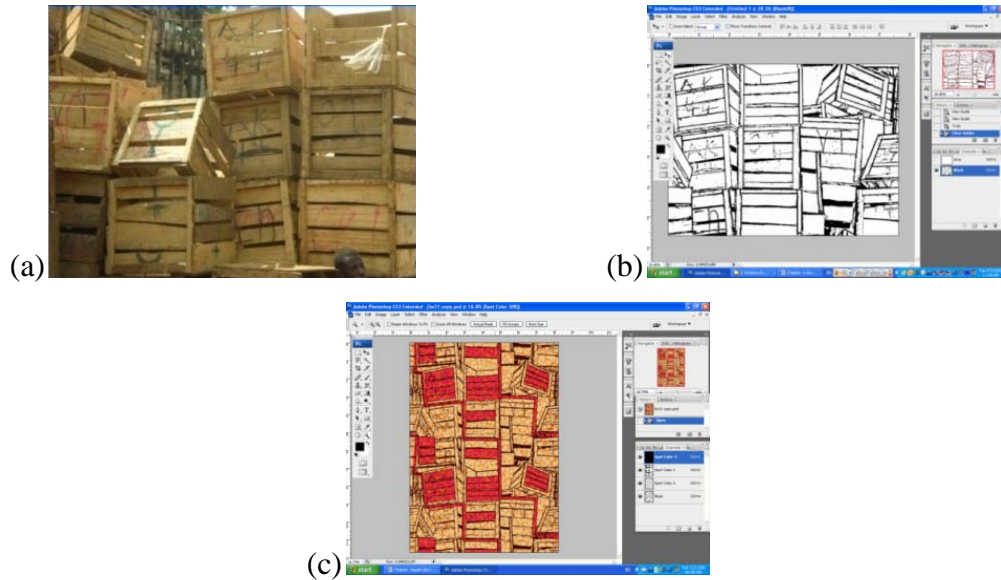
**Plate 4(a):** A picture of bottles of oil, (b). Obtained motif from picture and (c) An arranged design of the bottles of oil

- III. The motif in **Plate 4b** was arranged diagonally.
- IV. The textures used were lines and beans.
- V. The final design created is seen in **Plate 4c**.

#### Design Five

- I. A picture of crates of tomato arranged in the market was taken as seen in **Plate 5a**.
- II. A section of the picture was cropped out and sketched.
- III. **Plate 5b**, is a unit repeat of the design.



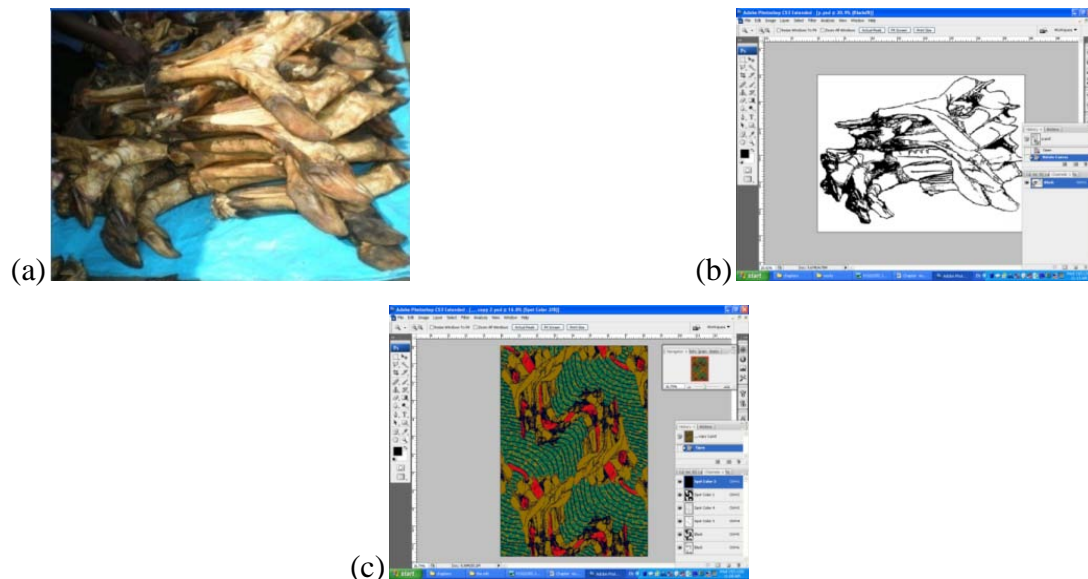


**Plate 5(a): A picture of crates of tomato, (b) A unit repeat of crates of tomato and (c) The finished design created out of crates of tomato.**

- IV. This unit repeat was repeated all over.
- V. Beans were used as textures for the design in **Plate 5c**.

## Design Six

- I. A picture of cow knees ("kotodwe")-**Plate 6a** was taken to observe the art in it.
- II. The picture mode was changed from RGB>greyscale>multichannel.



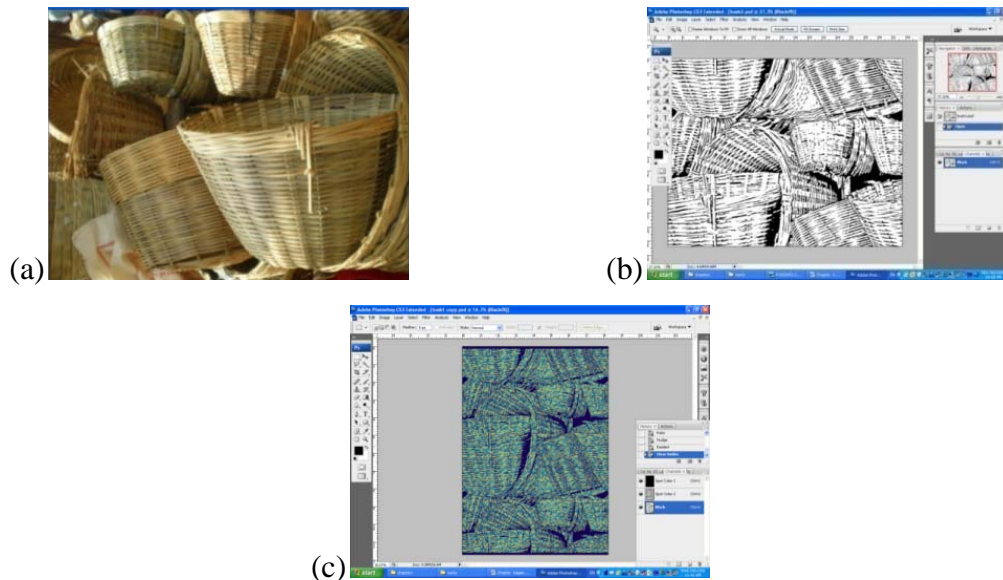
**Plate 6 (a): Picture of arranged cow knees, (b) A unit of the cow knees for design and (c) A section of the finished design**

- III. It was sketched and the pen tool with eraser was used to make the picture clear.

- IV. The final repeat in **Plate 6b** was then achieved.
- V. Meandering lines were drawn for textures in the design.
- VI. Beans were also used as textures to create wax effect.
- VII. There are six channels but three colours were separated for the finished design in **Plate 6c**.

### Seventh Design

- I. **Plate 7a** is a picture of arranged baskets shot from the market.
- II. The mode of the picture was changed and cropped.
- III. The cropped picture was sketched to give it fine edges.
- IV. This was offset for the repeat check.
- V. Further additions were made to the sketched picture to have **Plate 7b**.



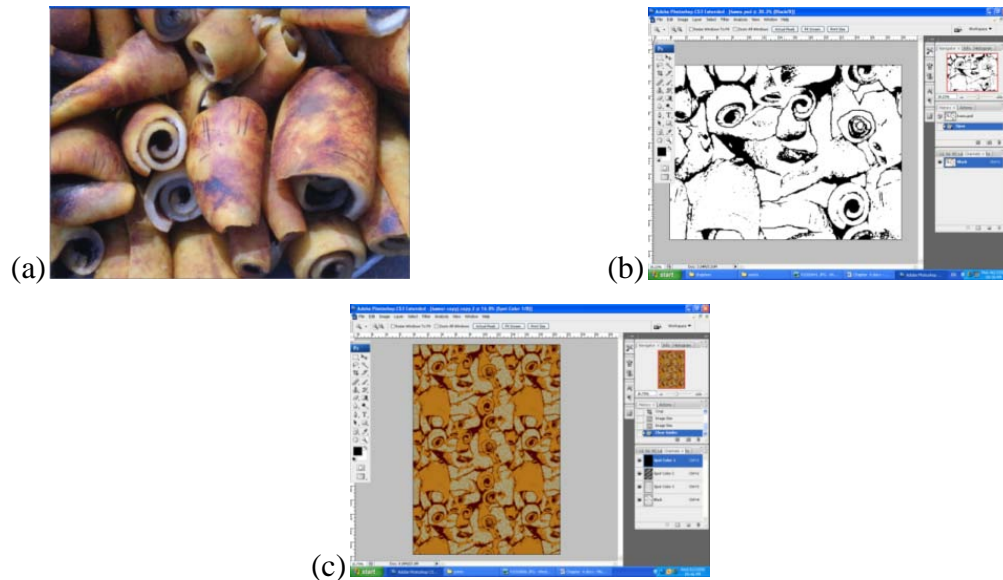
**Plate 7(a): A picture of arranged baskets (b). A unit repeat made out of the baskets and (c) A textile design made out of the baskets.**

- VI. A section of a woven fan locally called "Papa" was used for the textures.
- VII. This had three channels, so three separate colours were used and the final out come is in **Plate 7c**.

### Design Eight

- I. A picture of cow hide locally named as "kawuro" was taken from the market-**Plate 8a**.
- II. This was cropped to make a selection and the mode changed.
- III. This was sketched to make out the edges.

- IV. The sketched out picture was then corrected by erasing and drawing some parts.
- V. The final out come of these processes is seen in **Plate 8b**.

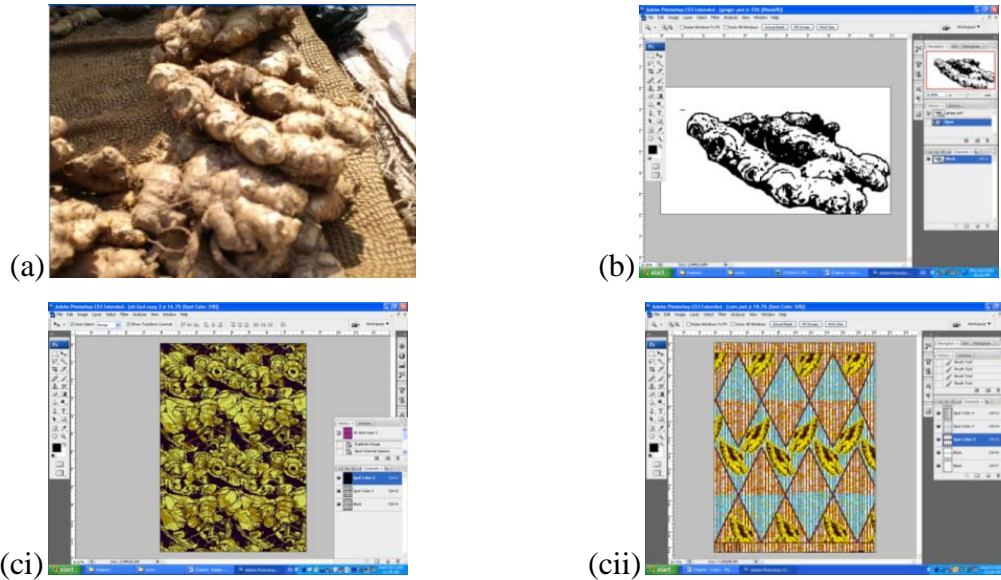


**Plate 8a: A picture of cow hide, (b) A motif from the picture of cow hide and (c) A textile design created out of cow hide**

- VI. Beans were used as the main textures.
- VII. The motif in **Plate 8b** was repeated all over to get the final design.

### Design Nine

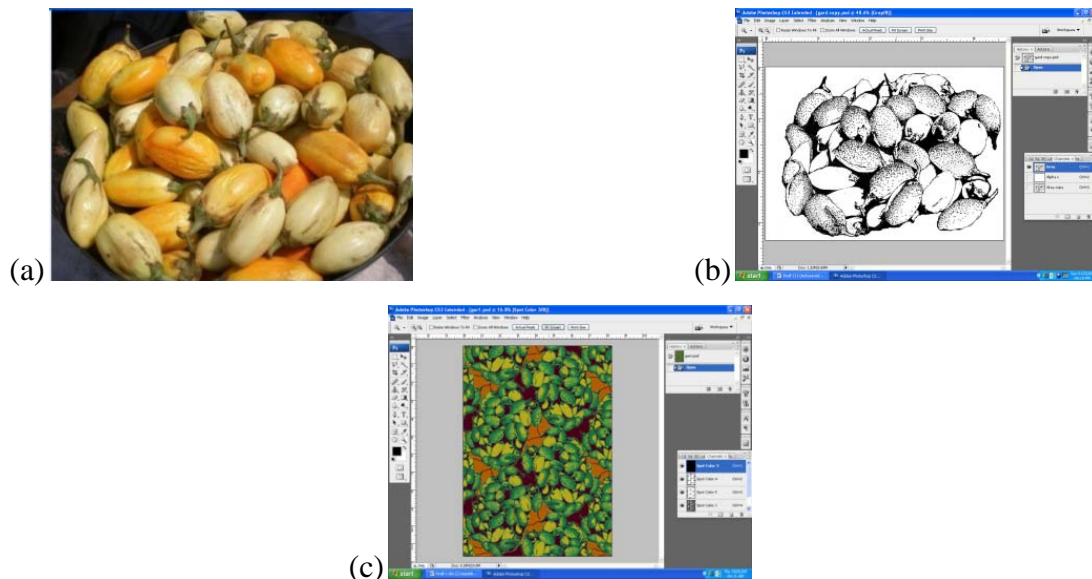
- I. A picture of ginger arranged on a table was snapped-**Plate 9a**.
- II. The picture was cropped to take out only a small arrangement of the ginger.
- III. The mode of the cropped picture was changed and sketched.
- IV. Additions and subtractions were made to the picture by using the eraser and pen tools.
- V. The final motif obtained is seen in **Plate 9b**.
- VI. The final design was arranged by duplicating and moving with the pick tool.
- VII. Beans, rice and palm nuts were used as textures.
- VIII. There were five channels, where the motif and the textures were arranged to get the final design seen in **Plates 9cii**.
- IX. **Plate 9ci** was obtained by repeating the motif in an all over pattern and reducing same for the textures.



**Plate 9a:** A picture of ginger, (b) Motif out of the picture of ginger and (ci & cii) Designs created out of ginger above

## Design Ten

- I. The picture of garden eggs in the basket-**Plate 10a** was taken from the Central Market.
- II. The mode of the picture in focus was changed and then sketched.
- III. The unwanted parts of the picture were eliminated and shaded to attain-**Plate 10b**.
- IV. The design motif in **Plate 10b** was transferred onto a new file.



**Plate 10a)** A picture of garden eggs, (b) A design motif from the garden eggs and (c) A design created from the garden eggs

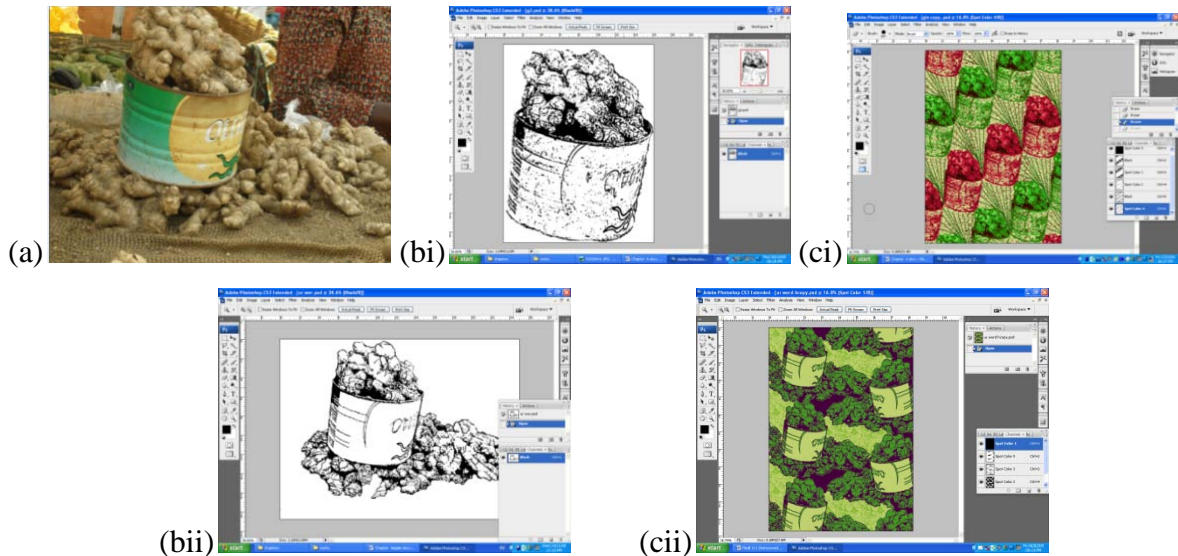
- V. The motif in **Plate 10b** was, duplicated and arranged.



- VI. Wavy lines were drawn as textures for this design.
- VII. The design has four colours in all as seen in the final outcome **Plate 10c**.

### Design Eleven

- I. A picture of ginger arranged on a table was snapped- **Plate 11a**.
- II. The ginger in the can was cropped out and the mode changed.
- III. The picture was sketched to bring out the outline and the unwanted parts erased to obtain- **Plates 11bi and 11bii**.

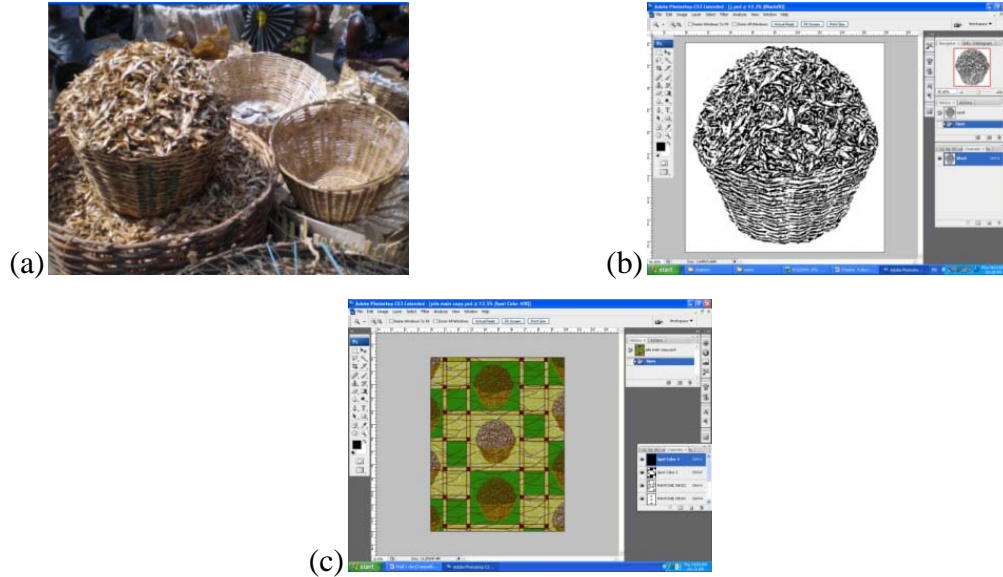


**Plate 11a: A picture of ginger arranged in a can on a table, (bi & bii) Motifs taken from ginger, (ci & cii) Designs created from ginger.**

- IV. The motifs were arranged diagonally.
- V. Lines and beans were used as textures for the first design and ginger for the second one.
- VI. Four colours were used for both designs as seen in **Plate 11ci** and **11cii**.

### Design Twelve

- I. A picture of dried fish in baskets was taken from the market-**Plate12a**.
- II. The picture was cropped and the mode changed.

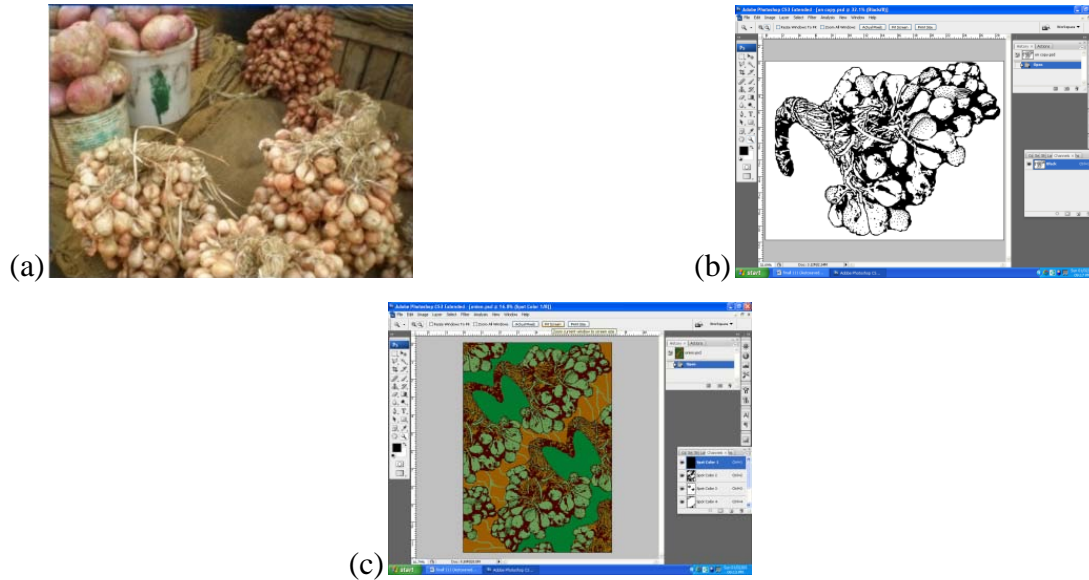


**Plate 12a: A picture of dried fish, (b) Motif from dried fish in a basket and (c) A textile design created from the dried fish in a basket**

- III. The picture was sketched and the unwanted parts were cleaned off to obtain **Plate 12b**.
- IV. The motif **Plate 12b** was arranged by duplicating and using the pick tool to rearrange into order.
- V. Lines and beans were used as textures to create the final design in **Plate 12c**.

### **Design Thirteen**

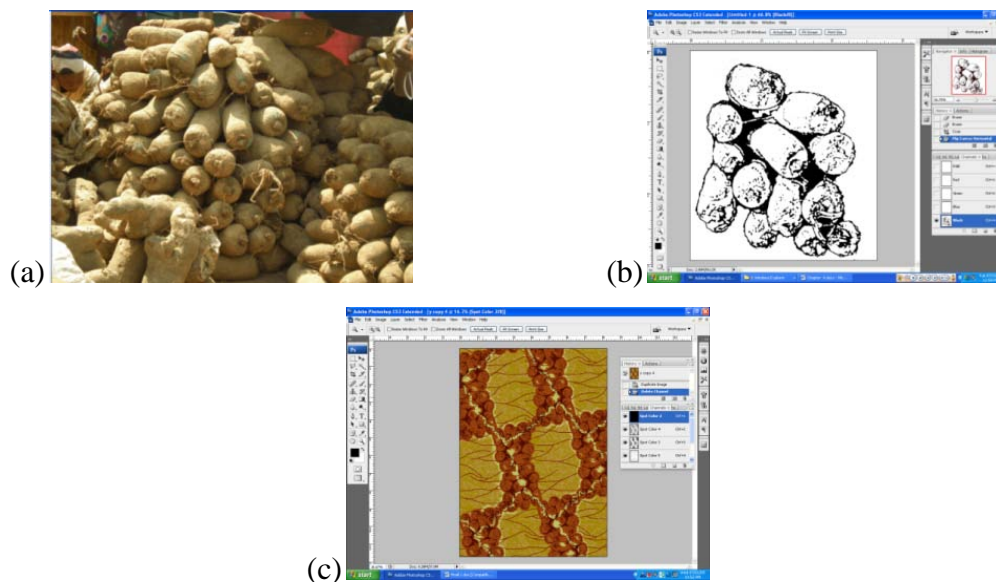
- I. A picture of onions arranged for sale on a table was snapped-**Plate 13a**.
- II. The picture was then cropped and a bunch of shallot onion was selected.
- III. The mode was changed and the picture sketched.
- IV. After sketching, the selection was made clearer by cleaning the unwanted parts.
- V. The basic motif for the design in **Plate 13b** was then attained.
- VI. The design motif-**Plate 13b** was paired before repeating.
- VII. Drawn lines were used for the textures.
- VIII. The final design in **Plate 13c** has four colours.



**Plate 13a:** A picture of onion, (b) A bunch of Shallot onions as motif and (c) A design created out of the shallot onions motif

## Design Fourteen

- I. **Plate 14a**, is a picture of yams arranged in the market that was snapped.
- II. A portion of the picture was cropped and the mode changed.
- III. After the change, the picture was sketched and the unwanted parts were erased.



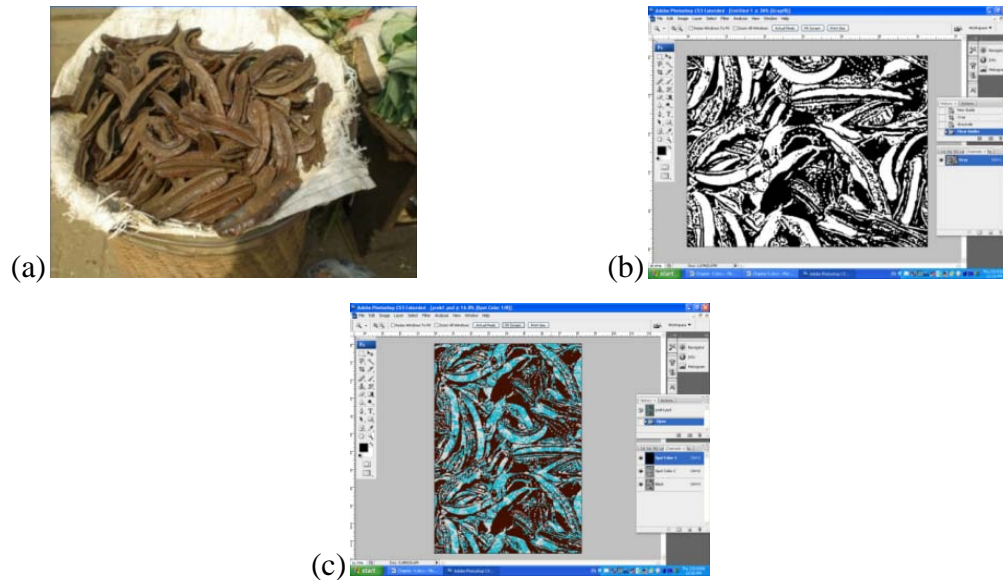
**Plate 14a:** A picture of yams in the market, (b). A motif ideated from the yam and (c). A textile design made from yams

- IV. The final outcome is seen in **Plate 14b**.
- V. Two of the motifs obtained in **Plate 14b**, were joined.

- VI. This was repeated in a full drop with each pair touching the other.
- VII. Lines and pepper were used as textures for the work.
- VIII. The final outcome in **Plate 14c** is a three colour work- back ground colour inclusive.

### Design Fifteen

- I. A picture of "Prøkεεε" was taken from the market as seen in **Plate 15a**.
- II. A portion of the picture was cropped.
- III. The mode of the cropped portion was changed.
- IV. This selected portion was then sketched and some portions unwanted were erased to obtain **Plate 15b**.



**Plate 15(a):** A picture of "Prøkεεε," **(b)** A unit repeat of the picture of "Prøkεεε" and **(c)** A "Prøkεεε" textile design

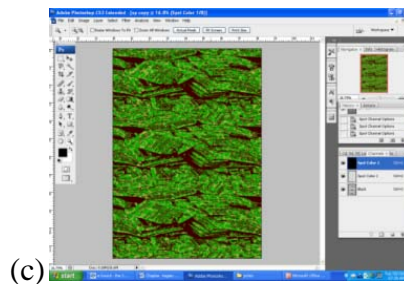
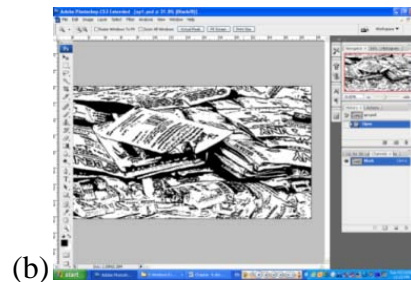
- V. This was offset to check the repeat of the design.
- VI. The unit repeat was repeated all over.
- VII. Yams were used as textures for this design.
- VIII. There are three channels and the final design is **Plate 15c**.

### Design Sixteen

- I. A number of packages of spices arranged on a table in **Plate 16a** was the source of the final design in **Plate 16c**.
- II. A section that interested the researcher was cropped out of the whole picture.



- III. The mode for this section was changed and then sketched by stamping.
- IV. Parts that were not showing well were drawn out to attain **Plate 16b**.

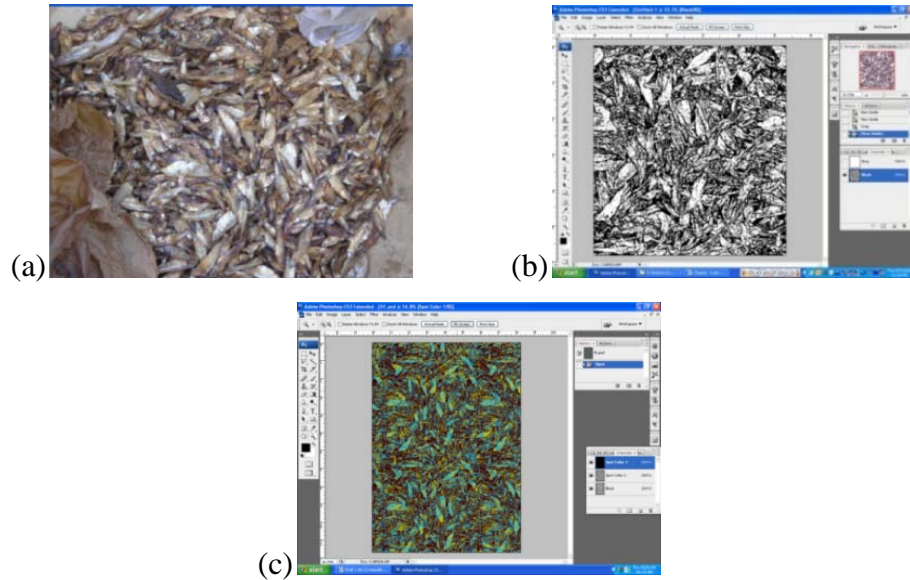


**Plate 16(a): A picture of packages of spices, (b). Unit repeat of spices (c).A spice-motif textile design**

- V. The basic motif in **Plate 16b** was offset to check repeat of the design.
- VI. The necessary corrections were made to the design and repeated all over.
- VII. Beans were used as textures.
- VIII. The final outcome is seen at **Plate 16c**.

### **Design Seventeen**

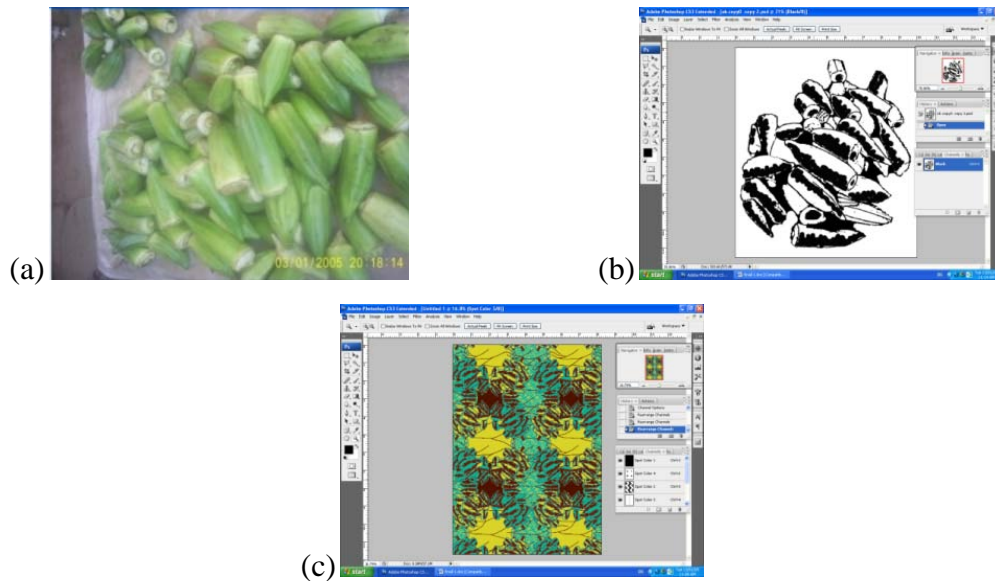
- I. A small quantity of small fish sold in paper-**Plate 17a** was snapped as the source for design.
- II. This picture was cropped for a selection.
- III. Mode for the selection was changed.
- IV. It was further on sketched for the basic repeat in **Plate 17b**.
- V. This unit repeat was repeated all over.
- VI. The same repeat was reduced in size and used for textures.
- VII. The final design is **Plate 17c**.



**Plate 17(a):** A picture of grouped dried fishes, **(b)** Unit repeat of the dried fishes and **(c)** A design formed from a unit repeat of dried fishes

### Design Eighteen

- I. A picture of okro **Plate 18a** was snapped by the researcher.
- II. A portion of the picture was cropped for use.



**Plate 18(a):** A picture of grouped Okro, **(b).** A motif created from Okro and **(c)** A textile design fashioned from Okro

- III. The mode of the picture was changed from RGB>Greyscale>Multichannel.
- IV. This was then sketched and the unwanted parts erased.
- V. The result after these processes is seen in **Plate 18b.**

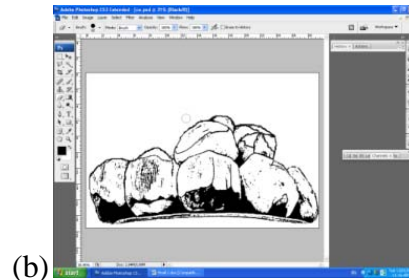
- VI. The created motif in **Plate 18b** was arranged in order.
- VII. Okro and lines were used for textures to obtain a final out come as seen in **Plate 18c**.

### Design Nineteen

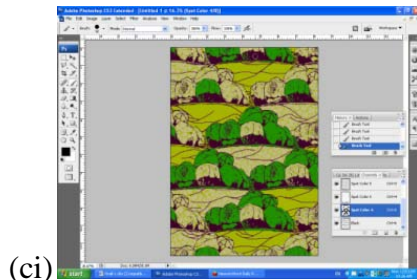
- I. This picture of a pan full of coconut fruits-**Plate 19a** was shot from the market.
- II. The coconut fruits were cropped out.



(a)



(b)



(ci)



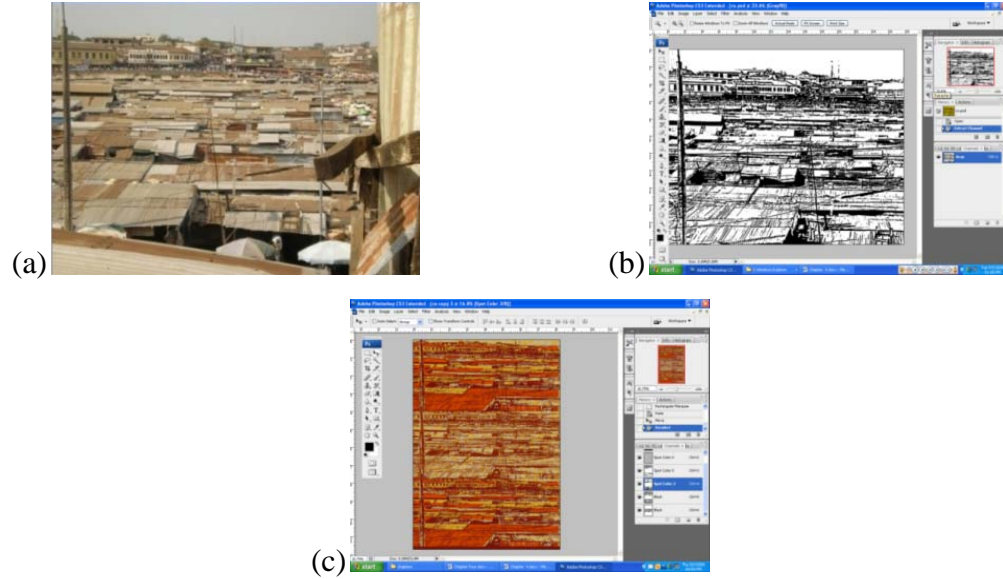
(cii)

**Plate 19(a): A picture of arranged coconuts, (b).A unit repeat of coconuts and (ci &cii) textile designs created from coconuts.**

- III. The mode was changed to Greyscale and then Multichannel.
- IV. The unwanted parts were erased and the final motif-**Plate 19b** was obtained.
- V. **Plate 19b** was then arranged on two new workspaces in a half drop layout.
- VI. Beans and lines were used as textures for the designs.
- VII. The final results are seen in **Plates 19ci and 19cii**.

### Design Twenty

- I. Picture of roof tops at the Central Market was snapped. **Plate 20a**.
- II. This picture was then cropped to make a selection.
- III. The mode of the selected portion was changed into multichannel mode.
- IV. Further changes were made on the picture to obtain a repeat in **Plate 20a**.



**Plate 20a: A picture of Kumasi Central Market, (b) A repeat of the market and (c) A textile design created out of the roof tops of Kumasi Central market**

- V. The selection made was offset to check the repeat and to make corrections.
- VI. Tiger nut- Atadwe- was used as textures and the final outcome is seen in **Plate 20c**.

## CHAPTER FIVE

### NAMING AND ANALYSIS OF DESIGNS

#### 5.0 Overview

Chapter five discusses the results of each work from a combination of different perspectives, which include economic, cultural, philosophical, religious, social, instructive, and health.

#### 5.1 Philosophy behind names in Ghana

Names are words signifying special and tangible things, either living, as in the case of a person or an animal, or inanimate, as in the case of a place or a concept (Encarta, 2008)<sup>4</sup>. In all languages certain names are traditionally used to designate human and others are used for objects. A careful analysis of names will reveal the wealth of ideas the particular people have about that being or thing. The philosophy behind most names used in Ghana can be best understood considering the culture of the people. The manners in which names are acquired are traditionally regulated in most regions in Ghana.

Names given are for certain reasons. For instance, Kyerematen, (1965)<sup>34</sup> wrote that names given to fabrics are symbolic, like "Hyewo-a-enhye" (fire proof); the name is coined out of the uses and properties it possesses. Names like "Adinkra"-(farewell), "Nwomu", "Kobene", "Birisi" and "Nkrawo" all together are called "Akunin Ntoma"-(cloth for the valiant heart).

Among Ghanaians, names given to people may indicate one's clan or origin. A name according to (Sarpong, 1974)<sup>35</sup> humanises-the reason for this is because before the eighth day, the child is not supposed to be human. He is more or less associated with the world from where he came from. If he dies before the eighth day, bewailing is forbidden. To the Ghanaian, a name is a (religious, distinguishing) mark of honour. He is made to believe that the name he bears helps him build his character ("*suban*"). He is expected to emulate the character of the one whose name he takes on, example; a saying that reflects this

expectation is "*Obrempon na wode abrempon din hyia no*" thus "A great name is the title only for men of noble deeds".

Choosing a name is not easy for the Ghanaian parent since names must tell the following:

- The soul's sponsor at the court of God (*Okeragya*) and the patrilineal sect (*Ntoro*).
- In some cases, little history is revealed of the birth.
- For chiefs, the dignity of the particular office held.
- Common names that the members of the community are fond of or identified with.

Ghanaians believe that children come with their own names, since each day of the week has a name associated with it (Antubam, 1963)<sup>22</sup>. **Table 5.1** shows the seven different Akradin, the names of Akragyaa (the soul's sponsors to tutelary deities).

**Table 5.1: Day of births and the local names given**

<i>Day of birth</i> ( <i>Awoda</i> )	Name of Akeragyaa (Tutelar Sponsor)	Soul's name (Akeradin) Male	Soul's name (Akeradin) Female
Monday (Dwoda)	Adwo	Kwa-dwo, Ko- dzo, Kojo	Adwowa, Adwo, Adzowo, Adwoyo
Tuesday (Benada)	Abena	Kwa-abena, Ko- bla, Kobena	Abena, Abla, Ablawo, Ablayo
Wednesday (wukuada)	Aku	Kwa-aku, Quaicoe, Ko-ku	Akua, Aku, Akuwo, Akuyo
Thursday (Yawda)	Awo	Yaw, Kwaw, Yawo, Kowo	Yaa, Awo, Ayawo, Awoyo
Friday (Fida)	Afi	Kofi (Kwafi)	Afia, Afua, Afiyo
Saturday (Memeneda)	Amene	Kwa-ame	Ame, Ama, Ameyo, Aba
Sunday (Kwasida)	Awisi	Kwa-si, Kosi	Kwasiwo, Awusi,

			Akwasiwa, Asi, Akwasua
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Not only names given to individuals are important to the people of Ghana but also gestures, traditional occasions like marriages, puberty rites, funerals, enstooling of chiefs among others; weapons like spears, arrows, clubs, swords and guns; musical instruments like drums, flutes, horns, gongs and rattles; ornaments, colours, beauty, symbols and words are all used in ways distinguishing the Ghanaian from people in other cultures. These are symbolically interpreted differently from one tribe within the country to another (Antubam, 1963)<sup>22</sup>. The philosophy behind the names given to individuals makes them acceptable among that group of people. Certain words are believed to have power for certain purposes which when used give value. This is because the way Africans think about the world they live in is often in symbolic rather than scientific terms.

One of the commonest media to express Ghanaian symbolic art is cloth. (Sarpong, 1974)<sup>35</sup>. Names like "*Adwen Asa*", "*Fatia Fata Nkrumah*", are names of Kente designs which have a history and yet have the power to communicate to the people of Ghana. The names of these designs emerge from the fertile imagination of the weavers. A weaver has the prerogative of naming a new design which he has invented, (Kyerematen, 1965)<sup>34</sup> and so does the researcher.

## **5.2 Naming of textile designs**

Names of textile designs are very important to marketers because Ghanaian customers attach great value to names and identify with them. Research shows that advertisements are easily done for designs with memorable, captivating, popular and likeable names. Names given to textile designs confer meanings and make designs more philosophical. They generally make identification easy. The names given to all the designs below were in Akan because the indigenes of Kumasi where the Central Market is located are Akans. Most of the names were proverbial or catch words common to the people of Kumasi. Proverbs were used because the genius, wit and spirit of a nation are acknowledged through them. Proverbs hold the religious symbolism and philosophy of the natives; besides, they also define the philosophy and beliefs of the Akans.

### 5.2.1 "Adwen Pa" -A Good Mind

This design (**Figure 5.1**) was executed and presented based on dried mudfish locally called "Adwen" by the Akans. "Adwen" is used mainly for preparing soup in traditional Akan homes. "Adwen" translates as *the Mind* in the English language and "Pa", translates as *good*. Therefore "Adwen Pa" interprets literally as *A Good mind*.

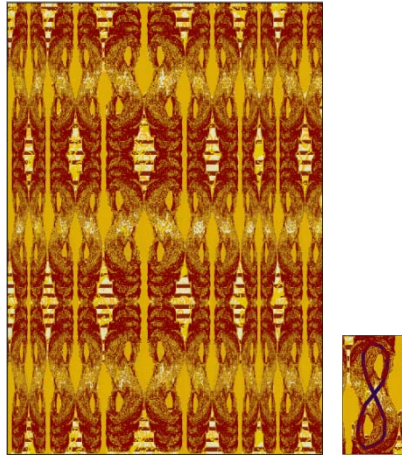
"The mind is the centre of consciousness that generates thoughts, feelings, ideas, and perceptions, and stores knowledge and memories" (Microsoft Encarta Dictionary, 2008)<sup>4</sup>. The state of one`s mind affects one`s way of action. The make-up of one`s thought proves whether that one has a good mind or not. To have a good mind is not only to have a healthy mind but to have a mind that has a clear thought stance for all people. Hence, one who bears others in mind and thinks about the general welfare of others. When the Akans say a person has a *good mind*, they mean such an individual has good intents for relations, seeks their excellence and well being, is kind, helpful and has others welfare at heart. That person is open to all in need, has a warm, compassionate, pleasant, and generous nature. "Adwen Pa" admonishes us to have a pleasant mind so all would benefit from our excellent personality.

The design "Adwen Pa" is made from three dried mud fish arranged in the market. These fishes used as the main motif were arranged with a set of the motif joining another set. This joint created a symbol like 'eight` in the design as shown below. This was repeated vertically and each column differs in size from the other. This variation created perspective in the work. The 'eight` symbol also gives the final design a meandering rhythm. The motif was arranged in a full drop pattern. The colours used here are cream, golden yellow and brown; these are the colours on the roasted *Adwen* fish. The negative areas formed shapes of diamonds and lines. The "Adwen Pa" design purpose has been met because it is balanced and interesting.

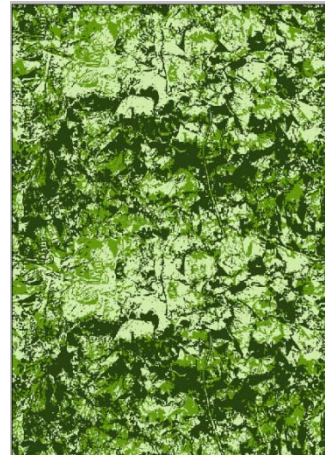
This is a fancy print design which can be used for curtains, table cloth, mummy cloth and others. When "Adwen Pa" design is used for curtain, table cloth or worn as a mummy cloth, it would convey the message about good intentions of the individual(s) using it. It



can also be offered as gifts to friends, colleagues, or loved ones, especially those who might have misinterpreted actions or inactions to affirm otherwise.



**Plate 5.1: "Adwen pa"**



**Plate 5.2: "Nkwa Ahahan"**

### **5.2.2 "Nkwa Ahahan" -Life Giving Leaves**

*"Nkwa ahahan"* (**Plate 5.2**) is translated literally as *"Life giving leaves"*. The source of this design is lettuce leaves. Research has shown that all edible leaves prolong man's life when eaten as food. Lettuce leaves as vegetable, prolong life because they contain essential nutritional values which are beneficial for good health. They have abundance of vitamins B and C, minerals such as phosphorous, potassium, calcium, and iron. They also have traces of zinc, copper, and magnesium. Lettuce leaves are used for the cure of insomnia, digestive disorders, constipation, obesity and diabetes. They also calm the nerves and aid sleep (Pamplona-Roger, 2006)<sup>36</sup>.

*"Nkwa ahahan"* calls for a healthy life enhanced by the use of nature's edible leaves, herbs and vegetables. Ghanaians can create fortunes, be healthier and live longer if provided with relevant information about the importance of these vegetables. The Ministry of Health of the Government of Ghana is now advocating a Regenerative Health and Nutrition Programme as a holistic approach to promoting health, strengthening immunity and addressing the high burden of communicable and non communicable diseases by improving mental health in the country (GNA, 2008)<sup>37</sup>. The Ministry is now developing a national policy on the cultivation of organically grown foods which include vegetables and

fruits which would provide healthy foods and crops at reasonable costs. The medicine for life is the good vegetables we eat. Ghana's former Minister for Health, Major (rtd) Courage Quashigah, has been quoted as saying that "It is possible to remain healthy without going to the hospital" (GNA, 2008)<sup>37</sup>. However, the ever changing traditional structure of our society and the difficulty in re-engineering learnt habits are major challenges to the adoption of healthy lifestyles. "*Nkwa ahahan*" admonishes us to lead healthy lives, as a preventive measure against sicknesses/diseases to individuals, families, communities and the nation as a whole.

"*Nkwa ahahan*" is made entirely from already arranged lettuce leaves in the market. The design "*Nkwa ahahan*" is a wax print design with the motif used repeatedly over the workspace. A three dimensional effect is formed by the interplay of light and deep shades of the green colour used. Rhythm is created by the deep shade of green which flows in a natural pattern within the work. The different shades of green were chosen because of the colour of lettuce; this makes the design look more natural and full of life. Besides, green symbolizes growth, vitality, fertility, freshness, immaturity, fruitfulness, and abundant health. The moving lines and dots are the natural contours of the lettuce leaves used. The same leaves were repeated for the textural effect.

"*Nkwa ahahan*" can be used for men's clothing, kaba/slit, and casual wear for both sexes. The Ministry of Health can use it in campaign for Regenerative Health. It can also aid in campaigns to save the environment. This is an interesting and different design which can be used for fancy wear for pageantry. It can be used for soldier's attire since they protect life.

### **5.2.3 "*M'aseda Nie*? " -Is This My Reward?**

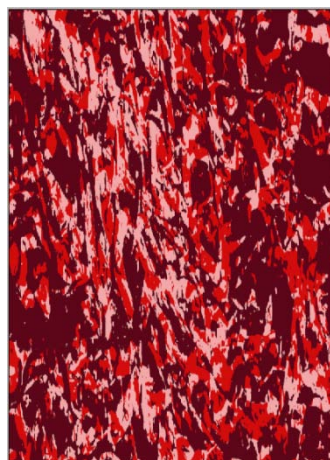
"*M'aseda nie*" (**Plate 5.3**) is an Akan question which literally translates "Is this my reward?" "*M'aseda nie*" design is formed from dried pepper arranged in the market. This name was given to the design because of the hot and burning trait of pepper. Pepper is said to be one of the world's oldest and most important spices used for at least 3000 years. Pepper contains lots of alkaloids but its pungency is from a resin, Chavicine (Microsoft Encarta, 2008)<sup>4</sup>. It also has vitamins B, C and E, provitamin A, flavonoids, capsaicin and

vegetable fibre which prevents cancer of the digestive system; is therapeutic for stomach disorders, constipation, and diabetes (Pamplona-Roger, 2006)<sup>36</sup>.

This design based on pepper symbolizes ungratefulness. Gratitude is shown when an appreciable deed is done for someone. It is said that a good turn deserves another so when a good deed is performed, the beneficiary has to show approval by expressing thanks. How then does one's good intention, even when unappreciated, merit such hot outburst, compared to pepper? There is an Akan proverb that states that "*M'aye wo papa ama wode mmako atua me ka*" which translates as "My generosity to you has earned me pepper for a reward?" This statement is made by one aggrieved over a bitter conduct as repayment for an act of kindness rendered to another.

This is a marbled effect design which is created from dried pepper. This design is a wax print design. The pepper used as motif is repeated all over and the final effect formed colour splashes of monochrome. The shades of red used are because red pepper is used as the basic object for the design. All kinds of red are used to symbolise occasions of melancholy such as any loss through death of a close relation (Antubam, 1963)<sup>22</sup>.

This can be worn by people mourning the death of a beloved one, when put in muted colours. It can also be worn to convey a message of sorrow to others and also worn for any appropriate function.



**Plate 5.3: "M` seda nie"**



**Plate 5.4: "Engo Sra No Nti"**

#### 5.2.4 "Engo Sra No Nti" -Because Of the Anointing

This design (**Plate 5.4**) is derived from bottles of vegetable cooking oil arranged in the market. Oil is one important element in the kitchen; it is also used to light fire, dress wounds, for anointing, for paints, ointments, fuel, lubricates machine parts and for other important uses. *"Engo Sra No Nti"* is the Akan translation of the phrase *"Because of the anointing"*. The appropriateness of the name *"Engo Sra No Nti"* is in the fact that oil is used in the Holy Bible to signify anointing, which is stated in Isaiah 10:27b that "Every yoke shall be broken because of the anointing".

Through anointing God's people are empowered to do His work; the anointing is here represented as use of oil. The anointing of God takes all obstacles out of one's way; be it sickness, barrenness, poverty, rejection, curse and others. Thomas Moore, an Irish poet, once said that "Earth has no sorrow that heaven cannot heal". Therefore, *"Engo Sra No Nti"* substantiates that the anointing of God can nullify every sorrow.

This design, *"Engo sra no nti"*, has bottles of oil in a bowl arranged diagonally - a  $\frac{3}{4}$  layout. Beans which were used for the textures in addition to lines gave the work a crackling outlook. The green colour given to a section of the motifs makes it vary from the other section. The two kinds of textures used also give variety to the design. The four colours used were grey, green, golden yellow and brown.

The design may be worn by especially believers of the scriptures and those who see the hand of God in their lives. It could also be used by all because of its appeal. The vertical lines and diagonal arrangement of the motifs also render it good for interiors.

#### 5.2.5 "Boafo Ye Na" - Helpers Are Scarce

This design (**Plate 5.5**) was developed from tomato boxes arranged in the market. Tomatoes transported to markets are packaged in these boxes for preservation due to the fragile nature of tomatoes. The boxes are for ventilation, easy handling and sale. These boxes are made from horizontal and vertical wood members nailed together.

“Helpers are scarce” is the literal translation of the Akan proverb “*Boafo ye na*” and indeed, helpers are scarce in recent times. The struggle for survival in life has caused some people to seek their own interest at the expense of others. “*Boafo ye na*” is meant for the disheartened and discouraged who cannot find help in times of need. “*Boafo ye na*” is an appeal to all people to be helpful in order to encourage people. There is an Akan adage that says that “*Benkum dware nifa na nifa adware benkum*” which translates literally as *the left hand bathes the right whilst the right hand bathes the left*. Since we do not know when we would be in need, we have to help those in need now. Solomon once exhorted man to “*Cast his bread on the waters; for he shall find it after many days.*” (Ecclesiastes 11:1). *Boafo ye na* admonishes people to be helpers at all days.

“*Boafo ye na*” design is made from tomato boxes repeated all over the design space. There is rhythm because the pink lines in the design move one’s eyes up. The beans used as textures give the design a wax crackling effect. The lines of the boxes in the pattern create variety yet the crackling colour balances the whole design. The art seen in this design “*Boafo ye na*” was taken directly from the market, right from motifs to the textures.

“*Boafo ye na*” as a design can be used for all occasions. The design can also be used for beddings, curtains and table covers. This design can be sown into a beautiful shirt or dress for casual wear, for an executive wear or as a Friday wear.



**Plate 5.5: "Boafo ye na"**



**Plate 5.6: "Abibiman nkoto sre"**

### 5.2.6 "Abibiman Nkotosre" - Africa's Plea

This design, **Plate 5.6** was created of cow knees meat locally called "*kotodwe*" arranged on a table at the market. These are flesh of cow used for preparing stew/soup and are of high calcium values.

*"Abibiman nkotosre"*, the name for this design, translates as *"Africa's plea"*. The choice of name is as a result of the positive and negative features in the design. The base for the design is cow knees and supplication is sought for on one's knees. The cow knees which are the main patterns created a negative shape similar to the map of Africa hence the name *"Abibiman nkotosre"*.

Out of the seven continents in the world, Africa is the second largest. It covers about twenty three percent of the world's total land coverage and contains thirteen percent of the world population. Africa has fifty three countries; forty-seven nations on the mainland and six surrounding island nations (Microsoft Encarta, 2008)<sup>4</sup>. A high percentage of African countries are faced with widespread poverty, ill health, lack of educational opportunities, poor transportation systems, and other detriments. These have caused Africa to lag behind in global development. Despite the positive political developments of the late 20th century, many African governments have been unable to improve their peoples' standards of living. The world trading system is not favourable to Africans because of their weak position in the global economy. *"Abibiman nkotosre"* is Africa's plea as a continent to the world to be fair to them in terms of trading and development. Africa's plea as a continent is for a war free continent, a developed continent, a self sufficient continent and a continent that can rely on its own resources. It's prayer is for a better Africa.

The design is created from cow knees using the ¼ drop pattern arrangement with one pattern group joining the other. The black meandering lines in the work makes the eyes move along its pattern. The red colour in the work moves in a rhythm along with the motifs. Beans were used here to give a crackling outlook which also balances the background with the motifs. This design has a combination of natural and created textures. Four colours were used here namely red, green, tinted brown and black.

This can be used for national and continental celebrations. It can also be used for decorations during continental programmes held in the country to show the heart of the continent. It can be worn by all Africans especially those proud to be one. This can also be patronized by Africans abroad who have the well-being of the African continent at heart.

### **5.2.7 "Samanhyia"-My Helper**

The design was produced from arranged baskets **Plate 5.7**. A basket is a container made of woven materials, which is used to carry things. Baskets are used to carry different things and without them transportation of materials to places would be difficult. Baskets are therefore great helpers to traders (Baskets are thus the "*samanhyia*" of traders) and they are cheap.

"*Samanhyia*" may be translated as a deliverer, helper, saviour and a redeemer. The unexpected help one may receive from spirits or people make them express their outmost disbelief on what they have received. They may attribute the result to a superior force which in Akan is termed as "*samanhyia*". Basket is here put in the same category as an unexpected helper thus "*samanhyia*".

The whole "*Samanhyia*" is created from various sizes of baskets. The design consists of lines and shades creating a three dimensional effect which brings out the sizes/shapes of the baskets in use, making it appear natural. "Papa", a locally made fan was repeated all over as textures. Shades of blue were used with cream. The different sizes of baskets give variety whilst the shaded parts give a depth perspective which makes the outcome more vivid. The weight of the design is heavy at certain portions compared to others creating contrast but the shades of blue harmonises the total effect.

This design can be worn by all people for various occasions be it religious, traditional; a social gathering and work.





Plate 5.7: "Samanhyia"

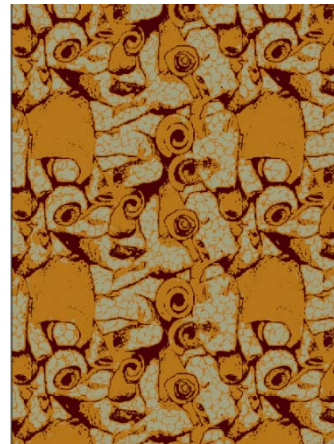


Plate 5.8: "Kae Dabi"

### 5.2.8 “Kae Dabi”-Remember Tomorrow

The design “*Kae dabi*”, **Plate 5.8** sprang from animal hide arranged for sale in the market. Hides are skins of large animals such as cattle, buffalo or deer (Microsoft Encarta, 2008)<sup>4</sup>.

Hide on the local market is from cattle and is called “*Kawuro*” or “*Wele*”. Its main use in Ghana is for food. A small percentage is used in the local industries to produce items such as bags. Leather, a highly imported commodity for industrial produce, is also obtained from hide. Most hides are used for food instead of being used in the industry. Even though, there are other alternatives like fish, chicken, mutton, and beef some people prefer the use of “*Kawuro*” to the use of the aforementioned. “*Kawuro*”, if stored for industrial use would recover lots of the country’s foreign exchange. Further processing of hide can boost industrial development and create more employment opportunities in the country since about 60% of the Ghanaian economy is based on agriculture. “*Kae dabi*” cautions that future possibilities depend on the management of today’s resources. We cannot eat all our eggs today and expect chickens tomorrow. “*Kae dabi*” admonishes us to remember the prosperity of Ghana in the future; remember prospects of an industrialized Ghana - being able to feed our industries with hide to produce leather which would save Ghana lots of foreign exchange. The result will be increased labour, reduced poverty, improved GDP and an improved economy as a whole. “*Kae dabi*” cautions us to remember that Ghana’s natural resources will not be there forever and therefore, there is the need for



diversification of the Ghanaian economy from primary exports to processing and manufacturing.

“*Kae dabi*” is an all-over repeat pattern design of hide with textures derived from beans. This design has a waxy effect and the coils and depths in the design are created from the natural look of hide as arranged in the market. The coils of the hide have their own peculiar rhythm and natural look. The colours used are cream, golden yellow and brown which are shades of colour seen on hides. The beans used as textures created wax bubbling effect and their colour harmonises the design.

This design can be used to advise the youth especially to live lives worth a brighter future. “*Kae Dabi*” can be used to administer advice to Ghanaians to cultivate the culture of saving for the future. Leaders of the nation can wear this to send message out to the people of Ghana; that we have a rich culture and the future prosperity of the nation also depends on our actions today. Morgan (Microsoft Encarta, 2008)<sup>4</sup> assures us that "we cannot pick cherries with our backs to the tree" thus we cannot expect a brighter tomorrow without changing our behaviours as Ghanaians today. This can be worn any where for all occasions.

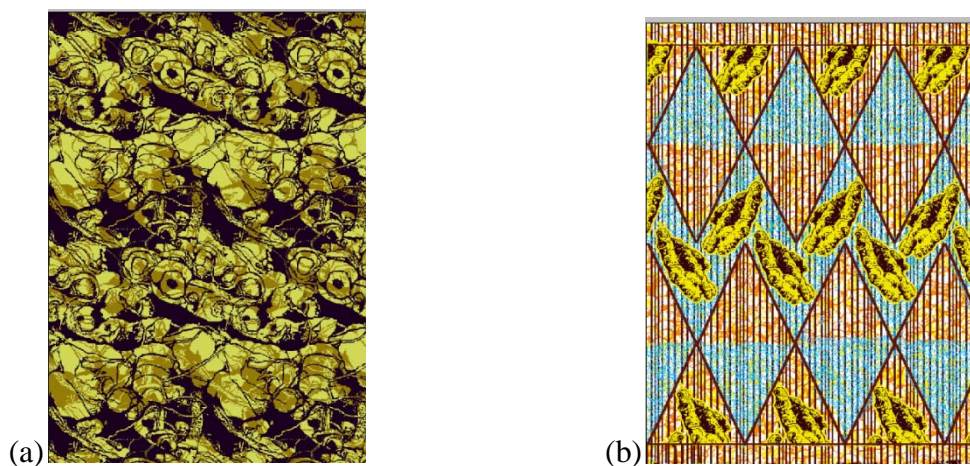
#### **5.2.9 "M'ani Da Wo So" - I Depend On You**

The designs "*M'ani Da Wo So*", **Plate 5.9a&b** originated from ginger arranged on a table in the market. Ginger, the underground stem or rhizome, of the plant "*Zingiber officinale*" has been used as a medicine in Asian, Indian, African and Arabic herbal traditions since ancient times because of its pungent and warming properties. Ginger has been used to help treat arthritis, morning sickness, abdominal cramps, headaches, persistent coughs, toothache, constipation, diarrhoea, and high blood pressure. In addition to these medicinal uses, ginger continues to be valued around the world as an important cooking spice because of its extreme aromatic property. Moreover, ginger contains vitamins A, B1, B2, niacin, sodium, phosphorous, potassium, calcium, iron, magnesium, copper and zinc. The herbal therapeutic benefits of ginger are mainly due to the presence of volatile oils and the

high oleoresin content. Ginger is used among others for massage oil, tea, beer, and confectionery. (Hawkins & Ehrlich, 2007)<sup>38</sup>

The medicinal and culinary benefits of ginger make patrons apportion a great deal of confidence in it. "*M'ani Da Wo So*" is an Akan idiom which translates as *I depend on you*. This name was coined from the function of ginger as a dependable spice for good health. "*M'ani Da Wo So*" conveys a message of dependence and also cautions one to be careful when entrusted with such a responsibility. "*M'ani Da Wo So*" admonishes us to care for the sick, poor, naked, hungry, unemployed, bereaved, aged, fatherless and others in need because we may be their silent hope to life in this world. We all get by with little help from friends. "*M'ani Da Wo So*" also stands for the sufficient help that God gives to the world. There are too much struggles and fears in the world; "*M'ani Da Wo So*" gives us hope that God is our sufficiency.

Two designs were derived for the name "*Mani da wo so*" The first design **Plate 5.9a** has ginger arranged in an all-over pattern. It has three colours namely cream, brown and blue-black. The natural curves, shapes and nodes on the ginger create rhythm in the design. When observed critically, the natural roots and the shape of the ginger forms the design. Ginger was used as textures and it created a waxy outlook.



**Plate 5.9: Mani da wo so**

The second design **Plate 5.9b** also has single motif ginger repeated within zigzag lines. Beans, palm nuts and lines are used for textures. The lines have been arranged to give a shaded effect to parts of the design. Diamond shaped patterns form basis for the

arrangement of patterns. The play of the colours blue, yellow, orange, white and brown give an interesting balance. The play of colours gives a creative outcome.

"*M'ani Da Wo So*" can be worn by all especially farmers and traders in ginger. An NGO that offers help to people can take it as an official dress for work. This can be given as a gift to someone to show appreciation. This could also be used as a Friday wear and for various occasions.

#### 5.2.10 "Fakye"- Forgive

The design, "*Fakye*", **Plate 5.10** sprang from garden eggs arranged in the central market for sale. Garden egg is an egg plant which is very common in Ghana. They are used for foods such as soup and stew. Garden eggs are eaten not only for their taste but also for their nutritious and healing properties. They contain certain amounts of carbohydrates, little protein and virtually no fat. They have small measure of vitamins B/C and minerals, the notable being potassium, calcium, sulphur and iron. The presence of photochemical in this vegetable prevents the formation of cancers (Pamplona-Roger, 2006)<sup>36</sup>.

This vegetable may be added to other food items when cooking to form palatable meals. "*Fakye*" which translates as *forgive* goes to show that though we all have roles to play, a mother can help the husband by bearing some of the financial responsibilities to support the home. Though money for food is supposed to come from the man, this should not make the woman inactive during hard times. Garden eggs are not so expensive and so the woman can bear the cost without charging it to the man's account thus "*Fakye*". US President Monroe once said that *a little flattery will support a man through great fatigue*. A little help can build a great family. "*Fakye*" also goes to encourage one to let go of trivial issues that crop up in relationships. Forgiveness creates a cordial environment for a better life, while trivial matters unchecked can cause a charged environment. "*Fakye*" is a final word to suggest peace.

"*Fakye*" has garden eggs arranged in an orderly layout. There are no textures in this work of art. The negative outline shapes are filled with two different colours namely, brown and shaded orange. The main motif, the garden eggs, has green and a darker shade of cream as

its colours. The shaded effects created on the garden eggs give it a three dimensional look while the crack of brown within the orange tones down the background colour.

"Fakyε" can be worn during peace campaigns and also given as a gift to some people disputing over an issue. This can also be given to a married couple admonishing them to deal with all matters in love. This design when printed could be worn at all functions. This can be printed as wrapper, wall paper for the kitchen, for table covers and the like.

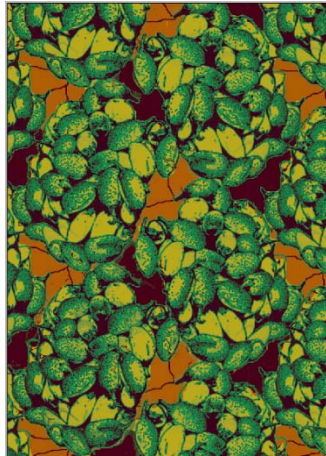


Plate 5.10: "Fakyε"

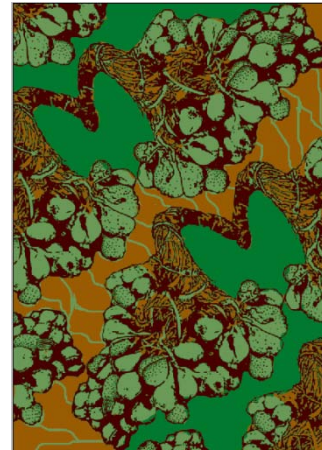


Plate 5.11: "Odo nisuo"

### 5.2.11 "Odo Nisuo"-Tears Of Love

This design, **Plate 5.11** was created from onions for sale on a table in the market. "Onion is a vegetable with a rounded bold shape with hard pungent flesh in concentric layers beneath a flaky brown skin eaten raw or cooked (Microsoft Encarta, 2008)<sup>4</sup>. Onion is one of nature's healing foods. This is because they contain all vitamins in small quantities except B12. The most abundant nutritional substance is sulphur which is part of its volatile essence with the bulb having an alkalizing effect. Alkalized foods facilitate the elimination of acidic waste products from the body. It is effective against blood clots, bronchitis and asthma. It also helps prevent and cure respiratory disorders, diabetes, kidney/liver disorders, and colon/stomach cancers. Furthermore onions protect the arteries and the heart (Pamplona-Roger, 2006)<sup>36</sup>.

"Odo nisuo" translated as "*tears of love*" was taken from the obvious property of onion; that is, its ability to cause tears to fall out of the user's eyes. Love shapes were created out of the onions used in the design. Just as people use onions in spite of its ability to induce

tears, so do we sometimes venture into love and embrace its associated pain. The moment someone's heart opens up to another, that individual becomes vulnerable. Those who have power to hurt us are those we love but love has the power to conquer pains. The flavour and taste of onions are loved to an extent that the tears do not deter us from using them in preparing our soups and stews. Love has the power to conquer where pain makes us weak. The love of having a baby helps a mother to endure the pains of labour. The love of success enables one to go through sleepless nights to study. The love of power makes men go through "hell". It is always said that the love of money is the root of all evils. Thus, the love of wealth makes one endure all manner of evils in life. There is no easy way of acquiring things in life, but, love conquers all.

*"Odo nisuo"* is a design formed from onions arranged diagonally on the workspace. This design has four main colours thus orange, brown, shaded and tinted green. The basic onion used for the design has been arranged into love shapes. The tinted green lines in the design break up the background orange colour. The green colour given to the love shapes aids it to stand out. The light wavy green lines in the work also blend all the colours into harmony.

This can be worn by all who are enduring pain for the sake of love. The bereaved can also wear clothes from this design. This can also be worn everywhere for work and other occasions.

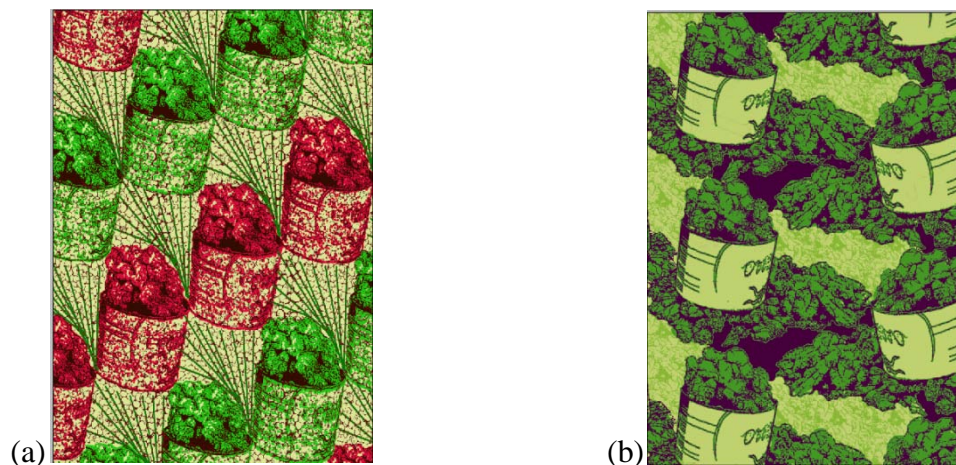
#### **5.2.12 "Aboro Me So"- More Than I Expected**

**Plate 5.12** shows a design that was created from ginger piled up in a can ready for sale. Ginger is an underground stem spice which is used mainly for medicinal and culinary purposes. Ginger is used to remedy arthritis, morning sickness, chills, coughs, rheumatism, constipation, and other diseases. What is more, ginger contains vitamins, minerals, volatile oils and high oleoresin content.

*"Aboro me so"* is an Akan ellipsis which translates as *"more than I expected"*. The uses of ginger can not be over emphasised here because just as it has been stated earlier, ginger has lots of uses and it does more than we expect in our health. The health benefits of ginger to man is more than we anticipate. Its uses go beyond culinary to health needs. Living is not

all about eating but about eating the right food that improves health. Ginger goes beyond giving us good spice for food; it also heals us of our diseases.

"*Aboro me so*" goes to tell of how much one is appreciative of a gesture shown. People rarely show excessive kindness to others nowadays, so when one does, it only calls for appreciation. "*Aboro me so*" is a design to be used to show gratitude for the awesome deeds that God does in our lives. We have to always cultivate a thankful attitude and bless God for the goodness He shows in our lives. "*Aboro me so*" is a design that can be used for all occasions. This can also be given to one who has done something good worth appreciating.



**Plate 5.12: "Aboro me so"**

**Plate 5 12** "*Aboro me so*" has two designs created out of it. The first design **Plate 5 12a** has can of piled ginger arranged on the worksheet. Lines and beans were used as textures. The lines harmonise the design and give it a rhythm. The motifs are arranged in a diagonal pattern and the motif was textured around with the lines. Though the wine and green colours are outstanding, the textures created with sorghums have harmonized the whole design.

The second "*Aboro me so*" design **Plate 5 12b** has ginger in can with some on table used as the design source. Ginger was used as textures which create a patchy background within the work. The motifs were arranged with one motif facing the other with dark patches which give a depth effect to the design. The colours used were cream, shaded violet and a tint and shade of green. The whole colour and design arrangement is serene.

"*Aboro me so*" is a design that can be worn by all at all times. This can be used as a curtain design and also for table covers. It can also be used for campaigns against war in our country.

#### **5.2.16 "Dodoo Nyɛ Mfoneɛ" - Plenty Is Not Distasteful**

The design shown in **Plate 5.16** is based on dried small fishes. From ancient times, man has captured aquatic animals for food. Fish is an important source of protein for millions of people worldwide. It also provides fats, vitamins A, D, E, B, and minerals like phosphorus, calcium, iron, iodine and sodium which are essential nutrients for the body. This all important source of protein is typically raised in nature; it digests easily and is heart-healthy, (Pamplona-Roger, 2006)<sup>36</sup>. Since the early 1970s, 70 to 100 million metric tons of fish are caught each year for food. 70 % of the fish caught is consumed while 30 % is used for animal feed. Also, fish constitutes about 25 % of the total protein consumed worldwide (Microsoft Encarta, 2008)<sup>4</sup>.

These facts show that, indeed, man has great need for lots of fish in his diet so as to enjoy good health. This was the motivation for the use of the Akan proverb "*Dodoo Nyɛ Mfoneɛ*" which translates as "*Plenty is not distasteful*". The name thus implies that abundance of something in life only makes one yearn for more of that thing. "Oliver Twist asked for more" (Dickens, 1912-1970) – plenty is always welcome d. "*Dodoo Nyɛ Mfoneɛ*" penetrates into various aspects of our lives. The blessing of God which helps one in all endeavours of life is never too much; good health is needed through our lifetime. Peaceful coexistence is always welcomed among any group of people or country; wealth is never enough and man is always seeking for more. For this reason, the rich still work to keep what they have and seek for more. In politics, the adage "*Dodoo Nyɛ Mfoneɛ*" is manifested in the politicians who hold power for long without thinking of relinquishing it. Just as Napoleon I said, "Power is my mistress, I have worked too hard in conquering her to allow anyone to take her from me or even to covert her" so do some politicians think. "Plenty is not distasteful or unpleasant"

The design "*Dodoo Nyɛ Mfoneɛ*" has dried fishes repeated in an all-over pattern. All lines and points in the design form shapes and shades which appear like a bunch of dried small



fishes. Texture used for the work is also created from dried fishes. Blue, yellow and brown are the three colours used. The nature of the design does not allow a distinct colour to each motif but the textural colours and motif colours mix up in patches. The fishes have been evenly distributed in the layout. There is movement in the work. The different sizes of the fishes also give variety to the work.

This design is suitable for a lot of occasions like harvest, festival, church services and also for Friday wears. This can be given to a loved one we appreciate so much and who we cannot live without their favours.

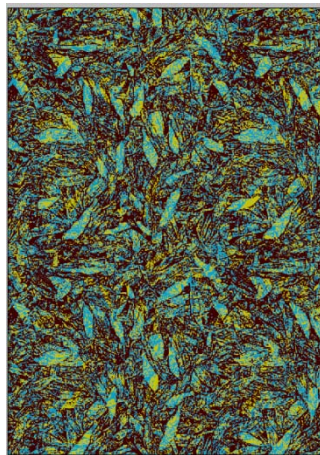


Plate 5.13: "Dodoo nyɛ mfonɛ"

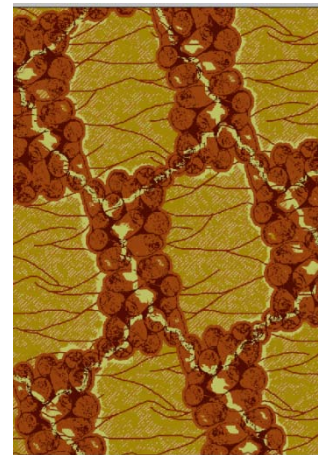


Plate 5.14: "Okum kom dɛɛfo"

### 5.2.17 "Okum Kom Dɛɛfo" – The Power That Eliminates Hunger

This design, **Plate 5.17** was sourced from yams arranged by the market women at the Central Market. Yams are tubers which are common foods in all the regions of Ghana. These tubers are generally found in the tropical regions in the world. Yams are rich in carbohydrates in the form of starch and potassium which provide energy (Pamplona-Roger, 2006)<sup>36</sup>.

Yam is used as food; especially in the tropics. "*Okum kom dɛɛfo*" translates as "*the power that eliminates hunger*". This is an attribute to yam. Yam has been in use since time immemorial and it is the most common food in many African countries (Vivienne-Mackie, 2008)<sup>39</sup>. Yam is one of the staple foods in Ghana. Whenever there is scarcity of yam, people experience hunger but as soon yam is in season hunger is eliminated, thus "*Okum kom dɛɛfo*". Yam festivals are celebrated to hoot at hunger. The idiom "*Okum kom dɛɛfo*"



exemplifies the working nature of farmers whose hard labour over the years has granted food security for the nation.

The design has the heads of tubers of yam arranged in full drop pattern. Textures used were adapted from pepper and lines. The colours used are cream, light and dark shades of brown. The cream wavy line shaped square which passes through the motifs gives emphasis.

This can be worn by all especially farmers who feed the nation and the world as a whole; for yam festivals. This can be used as Friday wear.

#### **5.2.15 "Adwuma Den So Aba Pa"-Hard Work Pays /Rewards**

The design **Plate 5.18** was generated from a heap of small dried fishes in a basket. Fish is a very important source of protein, minerals, fats, and vitamins. Fish is healthy for the heart (Pamplona-Roger, 2006)<sup>36</sup>.

The design "*Adwuma den so aba pa*" highlights hard work and patience. The literal translation of "*Adwuma den so aba pa*" is *hard work bears good fruit*. The contrary is also true that *laziness breeds poverty*. Fruits are the products of hard work. A fruit never matures in a day; but the farmer needs time and patience to eventually realise good produce. A common Akan adage "*Ntoboaseɛ wie nkonim die*", translated as "*patience is rewarding*", is very important to the subject under discussion. There are needs, dreams, visions, aspirations and even pleasures that would not be realized without patiently working hard. The joy of good earnings encourages one to work hard and wait. "*Adwuma den so aba pa*", recounts Ghana, our dear nation and how it was built on the arduous works of our forefathers. There were times that our forefathers arose, played their part and died, generations succeeded generations, and all the time, slowly yet unceasingly Ghana has become as it is presently. "*Adwuma den so aba pa*" warns us not to *cut corners* but patiently work hard to the end, because hard work pays and we only get something when we build something.

This design has a pile of small dried fishes in baskets arranged a number of times on the worksheet. This pile was arranged in drawn boxes in a vertical yet diagonal layout. The lines in the work balance the waxy effects created by the fish patterned background. The different sizes of the boxes give the design a counter change outlook.

The design, "*Adwuma den so aba pa*", can be worn by the staff of National Youth Employment in campaigns to educate the youth. This will go a long way to contribute to curbing social vices such as corruption, prostitution, theft, pilfering, armed robbery, drug trade and its abuse. This can be used by the Ministry of Agriculture. This can be worn by farmers and all workers. It can be worn during festivals, farmers' days and programmes held in honour of patriotic work done. "*Adwuma den so aba pa*" design can be worn as casual wear, national Friday wear, used as curtains and table covers.

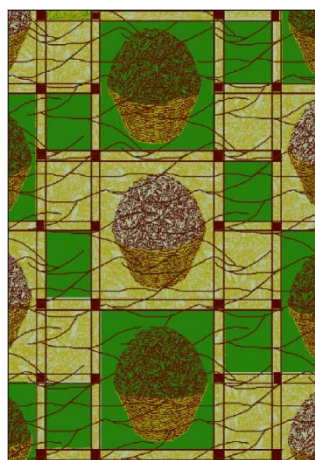


Plate 5.15: "*Adwuma den so aba pa*"



Plate 5.16: "*Agye Baabiara*"

### 5.2.16 "*Agye Baabiara*"- The Aroma Is Everywhere

This design, **Plate 5.16** was obtained from "*Prɛkɛɛ*" spice fruits arranged by market women. "*Tetrapleura Tetraptera*" is the Latin name for this spice locally called "*Prɛkɛɛ*". "*Tetrapleura Tetraptera*" is a very important leguminous tree from the forests of tropical Africa (Irvine, 1961). It has a shiny, glabrous appearance; and has a caramel-like smell. This has a natural flavouring used to improve tastes of soups and stews. "*Prɛkɛɛ*" is widely used in African traditional medicine for the management and control of an array of ailments, including bilharzias, asthma, epilepsy, hypertension, and malaria. Adewunmi,

(2001)<sup>41</sup> also found out that *Prekese* has anti-ulcer and anti-convulsion properties since the fruits, shell, pulp and the seeds contain proteins, lipids and minerals.

This aromatic spice has a pungent smell which easily diffuses into the atmosphere. This is a characteristic property of the "*Prekese*" fruit, hence the name "*Agye Baabiara*" which translates as "*The aroma is everywhere*". In life when one opens up to be of service to the advantage of all, the aroma of such a selfless life eventually becomes evident to all; just as "*Prekese*" has to be cut and boiled before the aroma or its medicinal properties can be obtained. A selfless sacrifice always gives off a pleasant fragrance.

The art in this design is the arranged "*Prekese*" fruits. The design has this fruit arranged in an all-over layout. The curved lines in the design are the curves of the "*Prekese*" fruits. In the design rhythm is created by the features and arrangement of the "*Prekese*" fruit. Variety is also evident because of the various shapes of the "*Prekese*" fruit. The texture generated from yams gives a bubbling outlook similar to a waxy effect. The print has three colours.

"*Agye Baabiara*" is a three colour wax print design which can be used in prints for casual wear, special occasions and Friday wear for institutions. It can be given as a gift to show how appreciative one is of a selfless dedication to a work done. This can be sewn with a plain fabric for simple wears.

#### **5.2.17 "Odo Yε Hwam"- Love Has Delightful Fragrance**

This design **Plate 5.17** was derived from packets of artificial spices arranged on a table for sale at the market. Spices are the aromatic flavourings made from parts of plants. 'Spice' as a term is applied to the aromatic plant products. These condiments are substances with intense tart and piquant taste added in small amounts to food to enhance the flavour. Most of these spices add dietary or medicinal value to foods as well as flavours thus improving their nutritive properties (Pamplona-Roger, 2006)<sup>36</sup>. The therapeutic effects of spices make food more exciting to eat. All the sweet aromatic characteristics of spices compare best with nothing but *love*.

*‘Love has delightful fragrance’* is the translation for "*Odo Ye Hwam*". Love is a sincere desire and an advantageous concern for the well-being of another. Manifestations of love are shown by the circumstances of the relationship. For instance, there is the expression of love between husband and wife, parent and child, among siblings, friends and finally between God and man. Love between relatives is innate. An example is the love of a mother for her child. Patriotism is the attachment one has to his native land; as the love for the country.

What makes love sweet and pleasant are the pleasing attributes it qualifies. These attributes make love unique. Paul, in his matchless ode on love in the Holy Bible (1Corinthians 13), tags love as the greatest of the splendours of the Christian life. He described it as being kind, patient, hopeful, believing, enduring; not being jealous, proud, envious or selfish, and that love never fails. God expressed His Love to mankind by giving His only son as a ransom for sins. Since love is the highest expression of God and His relation to mankind, so must it be the highest expression of man's relation to his Maker and his fellow-man. Love relationships allow the sharing of feelings, hurts, fears, joys, passions, dreams, and so on, "Nothing is too much trouble for love" (Desmond Tutu, 1989). Love breaks barriers; it suppresses ethnicity and religious disparities; it strengthens the weak and gives hope to the poor. Love always goes the last mile to make life pleasant.

This design "*Odo Ye Hwam*" has packets of "Benny" spices repeated all over the workspace. The dots, lines, shapes and shades show the main design as the bubbles at the background represent the textures. This fancy print design shows the arrangement as seen in the market. Soya beans were used as textures for the background to brighten up and give the design a wax bubbling effect.

The design can be worn by all for any functions. This can be given as gifts to loved one.

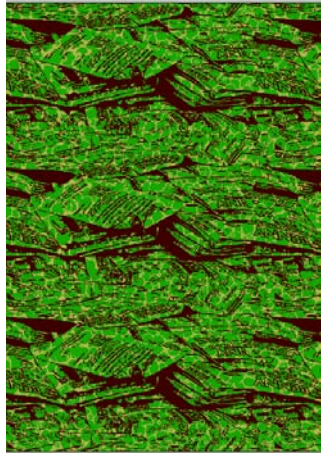


Plate 5.17: "Odo yɛ hwam"



Plate 5.18: "Wo te faako a wo te w`adeɛ so"

### 5.2.18 "Wo Te Faako A Wo Te W`adeɛ So"- Idleness Bears No Fruit

This textile design, "*Wo te faako a wo te w`adeɛ so*", **Plate 5.18** is based on okro grouped on a table. Okro is a green finger-length pod vegetable that is cooked for soup or stew. It is nutritious and soothing. This vegetable is rich in pro vitamin A, B1, C&E, calcium, magnesium, iron, and soluble mucilage fibre. The soluble mucilage fibre exercises an emollient and protective function in the digestive tracts. The medicinal properties of okro also include protection against ulcers, colitis, throat disorders and bronchitis (Pamplona-Roger, 2006)<sup>36</sup>.

The slippery nature of okro is the basis for the name "*Wo te faako a wo te w`adeɛ so*". This local expression is interpreted as "*Idleness bears no fruit*". There is no doubt that life does not always go as one expects; there are times that each day presents slippery challenges. The least mistake may cause one to fall but falling does not mean one should remain on the ground, but should get up and keep moving. Challenges in life motivate people to forge ahead. "Whoever is unwilling to help himself, can be helped by no man" (Pastalozzi, 1746-1827). The process of moving forward may incur stumbling; failure could be part of a success story. On the contrary, experiences acquired out of failures in life may lead to success. "The only place where success comes before work is in a dictionary" (Sassoon), therefore work must be done before success would be obtained. The adage "*Wo Te Faako A Wo Te W`Adeɛ So*" admonishes one to improve upon whatever skills and successes that have been achieved in life or will be over taken by events. As Bacon, an English

philosopher once said "He that would not apply new remedies must expect new evils, for time is the greatest inventor".

This design created from okro is arranged in groups and repeated in a full drop pattern. The thin vain lines are to break the sharp solid colour and also to give balance to the work. The three colours used are brown, green and a tint of yellow. Okro was used as textures and repeated at certain portions of the work.

The design adage "*Wo Te Faako A Wo Te W`Adee So*" can be used to encourage the youth to work hard and not waste their time idling about. It can be worn by every one for various functions related to development in all aspects of life. It can also be used for curtains and table covers.

#### **5.2.19 "Akonodeε"- A Delight**

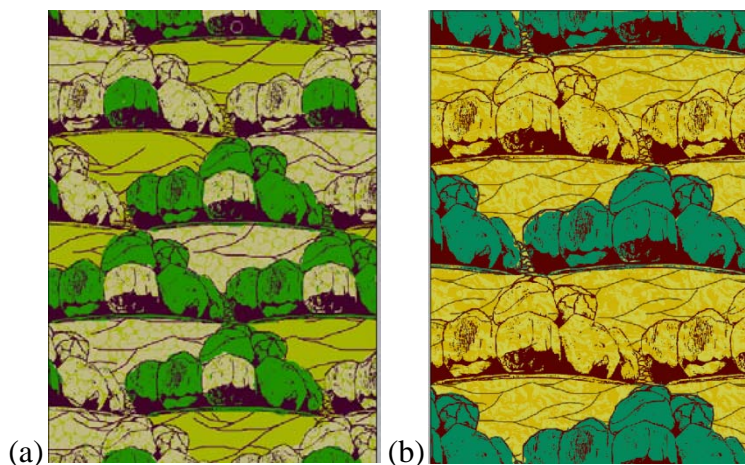
The designs **Plate 5.19a&b**, created from coconut and are called "*Akonodeε*" which translates as "*A Delight*". Delight according to Encarta Dictionary is defined as something which gives joy and pleasure. The coconut tree is a survivor that resists the worst of inclement weather like no other. It bows before the power of tropical cyclones without losing its hold on the earth and when the storm has passed these elegant trees stand tall on the tropical beaches as if nothing had happened. In India it is called "The tree that provides everything necessary for life" thus "*Akonodeε*". Coconut provides juice for drinking, solid food, and fibres used for everything from ropes to toothbrushes. Palm trunk and fronds are used for sandals, textiles and even houses. Coconut water is a re-mineralizing beverage, ideal for quenching the thirst of tropical heat. It combines glucose and abundant mineral salts, particularly magnesium, calcium and phosphorus. These minerals in proper proportion contribute to healthy bones, joints and muscles which make up the musculoskeletal system in the following cases: bone decalcification, osteoporosis, musculoskeletal pain and infant teething (Pamplona-Roger, 2006)<sup>36</sup>.

It is said that "One man`s meat is another man`s poison". What would pass as a delight to someone might not in any way appeal to another. What is a delight is a pleasure that gives one so much joy and satisfaction. Coconut is here classified as such because of its

insatiable uses to man both medically and economically. We all ought to get a delight which would pep us up for life. It may range from work to money/wealth; from women to worshipping God. We all have our priority and what gives us pleasure/delight, but "*Akonodee*" cautions us to always make right choices that would give us satisfaction.

The basis for the two designs is coconut fruits arranged on the workspace. The already arranged coconuts have been repeated in a half drop pattern. The meandering lines in the work tones down the background colour to give balance to the work. Emphasis is created by the play of colours; the coconut fruits sink and stand out within the design.

The design can be used for casual and occasional wear, curtains and table covers. Promoters of coconut products and drinks can wear these designs for work and other related functions. These can also be worn as Friday wear.



**Plate 5.19: "*Akonodee*"**



**Plate 5.20: "*Edwa Kεsee*"**

### **5.2.20 "*Edwa Kεsee*"-Central Market**

The base for this design in Plate 5.20 is a bird's eye view of Kumasi Central Market and the roof-tops. A market is known as a gathering place for buying and selling of goods and services. In every region within the country there are periphery markets; but there is always a Central Market where lots of buyers and sellers of commodities operate. This is the place where most retailers trade for products in large quantities and at moderate prices. The



Central Market is a place where one can easily sample out local commodities. The way the people live, eat, dress, keep their environment, their composure and other important information peculiar to the people can be seen there. This is a place where bulk purchases are normally made for smaller periphery markets within the community and beyond. Bulk purchases are made because of the options in prices, items and services causing more profit to be gained from purchases made.

"*Edwa Kεsee*" is a textile design that shows the roof of the Central Market in Kumasi in the Ashanti region of Ghana. This typifies most markets in Ghana though there are differences in each of them. At the Central Market many people from different tribes, homes, religions and regions meet with the major agenda of buying or selling a product or service. "*Edwa Kεsee*" represents unity exhibited in diversity by Ghanaians. "*Edwa*" is an Akan word translated as *the Market* and "*Kεsee*" translates as *major, main* or *central*. Therefore, "*Edwa Kεsee*" translates literally as the *central market*- a grand gathering of a nation with people of diverse class. Though there are different tribes in Ghana, Ghanaians "eat" from a common market; have a common government; a "common language" and one nation. Privacy is compromised when people unite and effectively use the Market. "*Edwa Kεsee*" typifies a one-stop environment where every need for traditional food is attained. This symbolises the different people of Ghana coming together as one people.

"*Edwa Kεsee*" is a design that has the bird's eye view of the Central Market. The dots and lines shape the outlines of an electric pole, buildings and roofs of the market in the design. The motif is repeated horizontally over the workspace. The textures used here are Tiger nuts (Atadwe) also repeated all over the background of the design. Colours used for the "*Edwa Kεsee*" design are cream, golden yellow and brown. These colours give a serene atmosphere which harmonises the work. The vertical pole in the design creates contrast to the horizontal lines flow. The coloured motifs segment is emphasised compared to the plain segment in the middle. These differences give variety to the work. The structural brown coloured outlines which are evenly distributed gives unity. The golden yellow and orange gives a horizontal rhythm.



This design can be worn by all especially to affirm commitment to unity, and love for the country. A print of this design can be given as a present to tourists to enable us exhibit a Ghanaian market. It can be used during various campaigns for unity in the country. It can also be used for curtains and furnishings.

## **CHAPTER SIX**

### **FINDINGS, SUMMARY, CONCLUSION AND RECOMMENDATIONS**

#### **6.1. Findings**

The research confirms the possibility of using pictures taken from local food arrangements on the Kumasi Central Market, to obtain suitable textile designs for printing with the help of Photoshop. This is clearly shown in the results discussed in the preceding chapter. Other findings observed are these:

- Pictures taken were about one hundred and fifty but not all the pictures were suitable for textile designs. Some pictures fitted best for other art designs because of their composition. In view of the fact that there was no formal order on how to collect data for this project, most of the pictures could not be used. Some of the pictures taken were best for textures while others were good for the main motifs. The smaller items like sorghum, beans, rice, millet and the like were suitable for textures while the yam, onion, roofs, garden eggs and the like were best for motifs. Some pictures taken too were simply uninteresting.
- The Photoshop programme though good for creating designs, sometimes presented challenges to the designer. Designing most often took days and sometimes weeks to complete since the final outcome at the first try was mostly unsatisfactory. As one cannot tell a final outcome of data collected, each picture has to be taken more carefully.
- Lots of time, creativity and skills are required when using the Photoshop programme in textile designing. When one does not have the expertise in designing with Photoshop programme designing becomes more strenuous.
- Taking colours raw from the natural source (here, the market place) for design does not always give an appealing outcome so; some colours had to be toned down while others were shaded. Using only market colours for a whole project does not give an

all together interesting outcome, therefore, the already existing colour ways can be incorporated to pep up final results.

## 6.2 Summary

This is qualitative research project which employed experimental research process with observation and other research methods to come up with the final outcome. The project explored how the local elements found in the daily markets can be used for textile designs. This was done by taking various pictures of arrangements in the Central market in Kumasi and then manipulating them with Photoshop to come up with suitable designs. Some colour ways employed were selected from the market and applied from the colour swatches in Photoshop. The health and social benefits in addition to the characteristic property of the various elements used were coined into names that are educative and proverbial. **Table 6.2** gives a summary of the source of the designs, their names and significance to the Ghanaian socially and psychologically.

**Table 6 2Summary of Textile Designs made from market scenes**

<b>Design Name</b>	<b>Design source</b>	<b>Significance</b>
"Adwen Pa"(A Good Mind)	Dried Mud Fish	Teaches the essence of good mind and clear conscience.
"Nkwa Ahahan" (Life Giving Leaves)	Lettuce Leaves	Promotes regenerative health.
"M'aseda Nie" (Is This My Reward?)	Dried Pepper	Encourages gratefulness.
"Engo Sra No Nti" (Because Of The Anointing)	Arranged Bottles Of Cooking Oil	Edifies the importance of the anointing of God.
Boafo Ye Na (Helpers Are Scarce)	Tomato Carriage Boxes	Clarifies that every individual needs to be valued in ones life.

"Abibiman Nkoto Sre" (Africa's Plea)	Cow Knees Or "Kotodwe"	Creates awareness of the needs of Africa and seeks the support of the world.
"Samanhyia" (My Helper)	Arranged Baskets	Upholds gratefulness and value for fellow humans.
"Kae Dabi" (Remember Tomorrow)	Hide (Cattle Skin)	Supports diversification and modernization of the Ghanaian economy.
"M'ani Da Wo So" (I Depend on you)	Ginger Arranged On A Table	Expresses trust and confidence in relationship.
"Fakye" (Forgive)	Garden Eggs On A Table	Promotes forgiveness and support from each member in a family for peaceful living.
"Aboro Me So" (More Than I Expected)	Ginger Piled Up In a Can	Teaches the importance of showing appreciation and the strength found in unity.
"Dodoo Nye" Mfonee (Plenty Is Not Distasteful)	Small Dried Fishes On A Table	Pushes for more forceful actions that would improve ones life and the lives of others.
"Odo Nisuo" (Tears Of Love)	"Shallots" Onions	Encourages unconditional sacrifices in love.
"Okum Kom Dεεfo" (The Power That Eliminates Hunger)	Tubers of Yams	Illustrates the strength of hard work in keeping human existence.
"Agye Baabiara" (The Aroma Is Every Where)	"Prekese"	Tells of the aroma of selfless sacrifices to society.
"Odo Ye Hwam" (Love Has	Packets of Spices	Shows that love adds flavour to the world.

Delightful Fragrance)		
"Adwuma Den So Aba Pa" (Hard Work Pays)	Heap Of Small Dried Fishes	Highlights the importance of patience in hard work to wealth creation.
"Wo Te Faako A Wo Te W'adee So"(Idealness Bears No Fruit)	Arranged Okro	Explains the importance of taking small and insignificant steps to change ones life.
"Akonodee" (A Delight)	Arranged Coconuts in a Pan	Advertises the making of right and delightful choices in life.
"Edwa Kεsee" (Central Market)	Top elevation of Kumasi Central Market	Emphasizes the role of the market in building unity and peaceful coexistence amongst Ghanaians.

### 6.3. Conclusion

The project was to identify the art of the arrangements done in the open market- Kumasi Central Market. These art arrangements have been done consciously or otherwise but the blend of the colours and the various elements with different sizes give a whole new outlook to designs. It is therefore hoped that researchers and lecturers will, to a greater extent, rely on such themes.

With this project, the theme under focus – The Open Market- has proved resourceful for obtaining textile designs to the single element arrangement, old themes and foreign concepts used. The market is filled with many colour ways, textures and elements that can be used for textile designs. These have been explored and designs based on market scenes from the Open Kumasi Central Market have been made and named.

All that are seen in the final designs are the common foods; elements and arrangements found in the market. The sense of observation is sharpened and developed since an extraordinary skill is needed to be able to sieve the right element from the lot as a part of identification process. One should not be content with a design since perseverance gives better results. One must be more observant in exploration and experimentation within a vast environment since this enhances creativity.

Thousands of textile designs that depict the Ghanaian cultural essence, which also promotes good health and high moral standards, can be created from the Ghanaian market as a design theme. These designs with names of great significance hold the potential to revamp the Ghanaian textile industry with a cultural essence since Ghanaians have general like for catchy names. The Ghanaian textile market demands dynamism and the use of technology does effect that.

Some of the designs were successfully printed and a catalogue of the designs has been made for the final presentation.

#### **6.4. Recommendations**

- It is recommended that further research be done into this design theme since there are lots in our local environments which can be researched and explored for various arrangements in designing of textiles. Themes can be taken from settings such as the National Cultural Centres, certain tourists` sites in Ghana, various markets in other regions, festivals, pharmaceutical shops, just to mention a few.
- Various natural environments have an array of arrangements that can be captured into our designs creating uniqueness; pertaining to the locality. These arrangements can range from local to foreign food-stuffs, seeds, medicine (drugs arranged), buildings, paints, umbrellas, different regional maps, a mixture of artefacts arranged for sale, and others. Students must be encouraged to look further than what is commonly done in textile art. Students should be enlightened on how to obtain art inspiration from their environment and turn their interests into works of art.

- It is recommended that data collected for such works should be executed from various angles. Pictures taken should be from various views, sizes and times, since each can give a different idea. Collection of data should be done critically considering the time of the month, the season, the occasion at hand, and other factors. Since the mode for collecting data is not structured, students should not leave any stone unturned but must exhaust whatever resources are possible to have a good collection as the final outcome is greatly dependent on the data collected.
- Today's science and technology have expanded ways of creating designs. The researcher therefore recommend that, the Department of Industrial Art in collaboration with the Government of Ghana would make more computers that have textile designing programmes such as Photoshop, Coral draw and other related ones available to students. This would make each student have a feel of these designing programmes.
- The curriculum planners of the B.A. Art (textiles) and MFA Textile Design programmes should incorporate and emphasise the teaching and learning of these textile designing programmes so as to boost the confidence of the students when encountered with any problem in designing in the future.
- This thesis and other related information can be compiled into a manual which would guide and enhance personal easy learning steps that can aid students create individual textile designs.
- It is highly recommended that the Government and Ministry of Education of Ghana make funds available for further research on this project or similar projects so as to revamp the textile industry and enhance textile designer's catalogue.
- Colour ways in textiles and art as a whole is inexhaustible. It is recommended that lecturers encourage students to cultivate the habit of creating their own colour swatches from various themes and concepts. This is because colour enhances designs generally.

- At the end of the study, it was recommended that the layout can be interchanged. The background textures can be used as the main focus and the main motif used as textures for a different layout.



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