

DOCUMENTATION OF THE LIVES AND WORKS OF FOUR TRADITIONAL
WOODWORK ARTISTS IN GHANA: A RESOURCE FOR TEACHING AND
LEARNING IN THE SENIOR HIGH SCHOOL.

By

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DECLARATION

I hereby declare that this submission is my own work towards the MA Art Education 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 for references.

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ABSTRACT

Research has been made and proved that wood is sculpturally classified as hard or soft in Ghana. Woodwork is one of the vocations people or the youth should embark on, for wood is the major raw material that abounds in Ghana. In Ghanaian education, the Junior High and the Senior High Schools, unfortunately have not received much attention, because the textbooks and other reference books to teach to subject with are not available and the few ones available too are foreign ones. For that matter, it is making the vocation unpopular among the youth, yet in the country are many woodwork artists, some of whom are very skilful, and well experienced. They exhibit many skills, which have not been written down to make the knowledge available to the public. Interesting works are found in the Ghanaian markets, which are far different than the rest, especially the foreign ones. Most of these interesting artefacts have been produced by experienced craftsmen. It means vital information about skilful Ghanaian woodwork artists is not available to the youth and other people who might want to take up carving as their profession. Therefore, after their demise, the information will be no more and it will be impossible for the youth to learn the trade and the tradition in wood carving is lost. The researcher employed the descriptive research method to describe the lives and works of these four Ghanaian woodwork artists. The purposive sampling was used to select the respondents for this thesis. The purposive sampling was used to select the four wood work artists because they will provide more and better information on the subject understudy. These woodwork artists attach much importance to their finished works, which makes their works very unique. These woodwork artists are all creative, hardworking and responsible. It is also revealed that woodwork is very lucrative and a vocative that woodwork in general is very lucrative and a vocation

that does not required any huge capital to begin it. The research, which intends to address this problem, is on the lives and works of four Ghanaian woodwork artists. These artists are Adu-Boahen Kwabena, a Middle School Certificate holder, who lives in Kumasi and works at the Centre for National Culture. Nana Asabre Bempo, is a Secondary School graduate. He lives in Aburi and works at the Aburi Industrial Centre. Abusuampe Eric Kumah is a Secondary School graduate. He lives and works at Dzoanti. Benjamin Kossi Agbo is a Middle School Certificate holder who lives and work s at Vakpo. Although, these artisans have different working environments and different educational levels, they have all proved in their own capacity that, they are very skilful, competent, and creative. Wood work can be done by anybody, provided one has the interest. The person can be educated, or not educated; male or female. Woodwork artists must have a broad knowledge of a wide range of wood works before being specialized, to avoid limitation in production. They must be creative, to be able to produce unique works that will favourably compete with the local ones in the market and the foreign ones. The artists must be hardworking, stable and responsible. To reduce unemployment, the government of Ghana as well as N.G.Os should establish vocation centres in every district to accommodate the unemployed youth into the carving industry through the poverty alleviation funds; since wood work does not require much money to start. Wood products courses should be introduced in all Vocational, Senior High, Teacher Training, Polytechnics and Universities where art courses are offered, so as to expose most of the youth the vocation. Government N.G.Os and stake holders in the woodcraft industry must assist in providing conducive working facilities for these craftsmen, such as organized modern workshops and accessories to facilitate their production.

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ABBREVIATIONS

C.N.C:	Centre for National Culture.
UNESCO:	United Nations Education Scientific and Cultural Organisation
N.G.O:	Non- Governmental Organisation.
A.I.C:	Aburi Industrial Centre

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter is the introductory one to the thesis. It highlights the background to the study, the statement of the problem, the objectives, and the research questions to be answered; others are the delimitation, limitations, definition of terms, importance of the study and the organization of the rest of text.

1.2 Background to the Study

Wood is one of the commonest natural renewable resources in Ghana. Woodwork is an aspect of art and a component of sculpture, which has been widely practiced. There are notable foreign sculptors whose lives and works have been documented (Nana Asabre, personal communication, 25 March 2011). However not much may have been done regarding sculptors, especially the indigenous artisans or apprentices in Africa let alone Ghana. Information indicates that woodwork has not received much information in Ghanaian schools; strategies to promote the teaching of the profession in schools. Under the 1987 Education Reforms, emphasis was laid on Vocational and technical education. Prominent among them was woodwork education in the second cycle, Polytechnic, Vocational and University institutions. Already, there are indigenous woodwork artists in this country, Ghana, some actually very skilful. However, their skills have not been documented to make the knowledge available to the public. For that matter, there is the need to investigate and document the lives and works of some Ghanaian born woodwork artists.

1.3 Statement of the Problem

The indigenous woodwork artists such as carvers, toy makers, and sculptors in general, have experience, and knowledge about the philosophy, history, aesthetics, proverbs and values, which are incorporated in their works through practical skills. These indigenous woodwork artists' knowledge and styles have not been written down or documented. There is always the fear to alter, lose or misinterpret the information these woodwork artists had after their demise and this would let the younger generation lose the tradition in woodcraft. For that matter, there is the need to document the lives and works of these renowned indigenous wood workers in order to maintain, preserve, transmit, and promote their ideas, knowledge, skills or style for posterity.

1.4 Objectives

- i. To identify and document the lives and works of four indigenous woodwork artisans.
- ii. To discuss the strengths and weaknesses of their works and how they have impacted on people.
- iii. To suggest how the findings could be used to enhance the teaching and learning of art in the Senior High School.

1.5 Research Questions

- i. Why should the lives and works of indigenous woodwork artists in Ghana be documented?
- ii. What impact will the documentation have on teachers and student artists?
- iii. How did they acquire their ideas, techniques, skills or craftsmanship?

- iv. To what extent have they contributed to the socio-cultural and economic development of the country?
- v. How could their ideas, knowledge, and contributions be incorporated in the teaching and learning in the Senior High School?

1.6 Delimitation

The research will focus on the lives, works and contributions of the four selected Ghanaian indigenous woodwork artists.

1.7 Limitations

The carvers were not ready to grant any interview to the researcher at first sight; they did so after the researcher introduced himself as a student researcher from KNUST. There was not much literature on documentation.

Lack of sponsorship also delayed the smooth progress of the research endeavours.

1.8 Definition of Terms

Aesthetics: A set of principles underlying the works of a particular artist.

Artisan: the person who does skilled work with his or her hands or the person who uses his or her hands skillfully to create works of art.

Carver: The person who has the skills to cut into wood to create objects.

Design: The process of organizing the forms of an object well.

Documentation: It is a way of recording and preserving human experiences and history for posterity.

Skill: Ability to do or produce something well.

Woodwork: Object produced from wood.

1.9 Importance of the Study

- i. The study would inspire interested student artists to pursue sculpture as a course at the Senior High School.
- ii. The findings of the study would be a resource material for teaching and learning at the Senior High Schools, Colleges of Education and even in the University.
- iii. It will also serve as a reference book for history of art including Aesthetics.

1.10 Organization of the Rest of the Text

Chapter two reviews the other selected concepts and topics related to the study while Chapter three, deals with methodology adopted in undertaking the study. Chapter four, describes the lives and works of four indigenous wood work artists. It also deals with the analyses of their works based on the data collected through interviews and observations. These are supported with some photographs from the field while Chapter five, summarizes, the results and findings, gives conclusions and makes recommendations for possible implementation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter deals with the review of related literature. Few works were done on indigenous art and artists in Ghana. These include textbooks, peer-reviewed articles, and unpublished theses, but none of these works has documented the works of a particular indigenous woodwork artist. There is therefore the need to review literature in order to identify the work people had already done, to serve as a guide for the researcher. Where there are gaps or where there is inadequate data provided, the study will investigate the information in that regard.

Based on these assertions, this review dealt with some definitions on documentation, explanations of art and artisan. This chapter again highlighted on wood, nature of wood, wood products, tools and equipment.

In Ghana, unfortunately very little attention has been given to documentation regarding the indigenous arts of Ghana as an example. As a result, the information collected is mainly in the form of oral narrations.

To document the lives and works of four traditional woodwork artists in the form of written evidence and in photographs is therefore pertinent in the preservation, maintenance, and promotion of values, knowledge and culture.

2.2 Documentation

The word documentation per se has very scanty information on it. Few encyclopaedias and dictionaries have discussed the word concept. The word ‘document’ or ‘documentary’ is rather explained instead of documentation. In addition, some encyclopaedias did not discuss documentation in detail.

Adu-Agyem (1998) gave series of definitions of documentation. Thus:

- The science of collecting, sorting and organizing recorded informational materials or documents for optimum access.
- The act of collecting, classifying and making readily accessible, the records of all kinds of intellectual activities.
- The procedure by which the accumulated store of learning is made available for the further advancement of knowledge.
- The act of facilitating the use of recorded, specialized knowledge through its preservation, reproduction, dissemination, collection, storage, subject analyses, organization and retrieval.
- The identification, the investigation, the assembling and the use of document.
- The group of techniques necessary for the ordered presentation, organization and communication of recorded specialized knowledge in order to give maximum accessibility and utility to the information contained.
- The collection and conservation, classification and selection, dissemination and utilisation of all information (pp. 16 - 17).

- According to Wikipedia, the free encyclopedia, documentation, is the collection, classification, manipulation, storage, retrieval and dissemination of information that has origins in the common stock of human knowledge.
- Documentation is also an interdisciplinary science primarily concerned with the analysis, collection, classification, storage, retrieval and dissemination of information.

In this study, documentation serves as a means of providing and supporting the subject of study with factual information and documentary evidence on a concept for the sake of accuracy and truth.

2.3 Early beginnings of documentation

According to Adu-Agyem (1998), documentation came as a different method of training, along with empirical research in the late 19th and early 20th Centuries. It was introduced to promote universal bibliographic organization and to bring together the aims of librarians and scientists. Wikipedia the free encyclopaedia, also opines that the discipline of documentation in Europe marks the earliest theoretical foundation of modern information science that emerged in the late part of the 19th Century together with several more scientific indexes whose purpose was to organize scholarly literature. The above mentioned aims made a lot of people to think of documentation, librarianship and science as the same, in that, they all consist of written, printed or photographed records such as books, periodicals and micro films. It is necessary to note here that whereas librarianship covers the handling of the document in all its material forms, documentation embraces proofs, evidence or extracts from authentic source for use as facts in the compilation of further document (Adu-Agyem, 1998).

2.4 Documentation in non-Western world

Documentation took place also in the Non-Western World, and this took another form. According to Chanda (1993), early Africans passed information orally about the origins of peoples, historical events, migrations and relationships among communities from one generation to the next through myths ceremonies and symbols. Despite the rich oral tradition, Westerners have often identified African history as beginning in the 15th Century, with the arrival of the first European explorers on African shores.

Again, Chanda noted that within the last decade, however, historians and archaeologists have reconstructed some of the early history of Africa by studying both the stories and written documents provided by early Arab and African writers.

She further indicated that written documentation are said to focus on the large city states and empires made up of groups of states or territories under sovereign powers.

In this thesis, the documentation takes the form of written and pictorial information. Documentation has been made in almost every country and has contributed a lot to the development of their individual cultures. This is evidenced in written, inscribed or pictorial materials of different kinds.

2.5 What is art?

The pragmatic theory of art states:

1. Art as a means to truth or knowledge
2. Art as a means to moral improvement (New Encyclopaedia Britannica, 1989).

Pragmatists tried to distinguish between what Art is and what distinguishes it from all other things. As a result, there have been diverse attempted answers. However, there

is one feature that virtually all of them have in common: a work of Art is a man-made thing, an artefact, as distinguished from an object in nature. For example, a sunset may be beautiful, but it is not a work of art. A piece of driftwood may have aesthetic qualities, but it is not a work of art since man did not make it.

On the other hand, a piece of wood that has been carved to look like driftwood is an object of nature but work of art, even though the appearance of the two may be the same.

This distribution is being challenged in the 20th century by artists who declare that ‘objects trouvés’ (“found objects”) are works of art, since the artists’ perception of them as such makes them so, even if the objects were not modified in any way (except by exhibition) from their natural state (New Encyclopaedia Britannica, 2003).

Nevertheless, it is widely noted that, Art is anything that is man-made. Within the scope of this definition, not only paintings and sculptures but also buildings, furniture, automobiles, cities, and garbage dumps are all works of art. Every change that human activity has brought or wrought upon the face of nature is art, be it good or bad, beautiful or ugly, beneficial or destructive.

The love of beauty seems to be something that man is born with more than 15000 years ago. It is also stated in the Illustrated World Encyclopedia, that Art is when men copy the beauties of nature, or make beautiful things that they invent themselves.

It further stated that primitive and ignorant cave dwellers drew pictures on the walls of their caves, such as, the paintings of bulls and bisons and other animals on the walls of caves near Altamira, in Spain, and in other parts of Europe and Africa are a match for many of the best modern paintings (pp.397-398).

According to Amenuke, et al., (1991), works of art were done many centuries ago inside caves, on rocks, and cliff surfaces protected from bad weather conditions. The first discoveries were made in Mozambique in AD 1721 and in South-West Algeria in AD1847 by some French army officers. The known oldest works are in Namibia in Southern Africa, in caves at Altamira in Spain, at Lascaux, Trois Frères and Niaux, all in France, and at other places in south-West Europe. These art works were done between 30,000 and 10,000 BC. Those done in other parts of the world were produced between 10,000 and 6,000 BC. The ages of the works were determined by a scientific method.

According to Wikipedia Encyclopaedia the art has been seen as “elusive” and says, “it is difficult (or perhaps impossible) to come up with a single definition that will include all forms of art and please everybody”. It further states that the word art in the earlier times referred to any useful skill, such as shoemaking, metalworking, medicine, agriculture, and even warfare were all once classified as arts. They were equated with what are today called the fine arts like painting, sculpture, music, architecture, literature, dance, and related fields. In that broader sense, art could be defined as a skill in making or doing based on true and adequate reasoning. Furthermore, the word art has metamorphosed into dimensions. The concept of “beaux-arts” meaning “beautiful” arts was a term coined in France during the 18th century, is expressed in English as Fine Arts. This usage is the decisive clue to the separation of the fine arts from the useful arts and technology in the 1700s. It says the arts of the beautiful were separated from the art of the useful because of the belief that the fine arts had a special quality; that is they served to give pleasure to an audience. The type of pleasure was called aesthetic, and it referred to the satisfaction given to the individual or group solely from perceiving-seeing or hearing-work of art. The

work could be painting, or a performance of music or drama, a well-designed building, or a piece of literature.

2.6 Artisan (Who is an artisan or artist?)

In the New Encyclopedia Britannica (2003), an artist or artisan is a specialist possibly a member of specialized group or association such as guild or a workshop set up by a state or a church or an individual who works on order and for pay, or on command only.

In addition, the artisan is the artist who develops the pride of good craftsmanship and habits of regularity and reliability in his work. Furthermore, the artisan is the artist who does whatever style or his client requires content without asking about his intentions. Whatever individual needs he expresses in his work, his conscious ideology is that he is a skilled worker who respects high standards of craftsmanship and produces to earn a living. The artist does not belong permanently to his community, but temporarily to his client, wherever the latter may be located and perhaps to his clan or guild of fellow artisans who share his craft ethic, to the extent his client is his local community, however, he becomes a ‘civic’ artist whose highest purpose is, on command, to celebrate his community, (as in the towns of Ghanaian communities).

Schneider (1999) wrote that artisans are people who express themselves through visual language, which has pictorial, and architectural rather than verbal elements. As a result, no amount of description can replace the direct experience of viewing art. The artisan’s language consists of formal elements such as, line, shape, and space, colour, light, dark, and so forth, which are called the “Language of Art.”

2.6.1 Equating Artisans with gods

The line between reality and illusion, and the fact that gods are said to create reality while artisans or artists create illusion, have given rise to traditions equating artisans with gods. Both are seen as creators, the former making replicas of nature and the later making nature itself (Schneider, 1999).

Schneider (1999) stated that Alberti (1972) referred to the artisan or artist as an *alter Deus*, Latin for “other god”, and “Dürer” that artists create as God did.

2.6.2 The Tradition of Apprenticeship

Until the 16th century, when the earliest academies of the arts appeared, the artist acquired his skills mainly through various systems of apprenticeship. He learned his trade as he practiced it under the instruction and supervision of a master. The apprentice sometimes was regulated by craft guild.

In the 17th century, the beginning artist came to be considered a pupil rather than an apprentice. He lived and studied in the home of a master for an indefinite period and was free to leave when he felt he had learned enough. Typically, a boy was bound to a master at the age of 14 or 18 and served for seven years. Before the 17th century, Michelangelo entered the workshop of Ghirlandajo; and Leonardo da Vinci that of Andrea del Verrocchio (The New Encyclopaedia Britannica 1989).

2.6.3 How the System Functioned

Whether as apprentice or more informally attached pupil, however, the young artist was trained on the job by his master. As an apprentice, he began by doing the most menial jobs such as sharpening the tools, grinding and mixing the colours, cleaning the brushes, or preparing the wood or the plastered walls.

2.7 Training outside the West

In non-Western cultures also, professional training in the arts has had a long history. Much of it has been carried out under systems of apprenticeship similar to those found in the West. The profession of the arts has been a hereditary one, sometimes, as in the case of bronze casters and ceramics workers in China, with secret techniques are passed on from one generation to another (New Encyclopaedia Bitanica 1989).

2.8 Training in West Africa

UNESCO (1969) stated that even though craftsmanship has been considered hereditary, thus passed on from one generation to generation, inheritance of actual skill was not assumed. The emphasis on the contrary was on proper education and the right environment for the growing generation. The young craftsman learnt in his family workshop as an apprentice the techniques in their entity, in relation to basic production and problems, primarily by practice. In fact he was just as much engaged in learning metaphysics and the true value of things, in short, in acquiring a culture.

UNESCO further noted that there was no isolation of the school from the community. Quality of inspiration, which transmutes skills and competence can hardly be taught, it has to be cultivated by experience. This develops a very special relationship between the teacher and the pupil, an intimacy binding the two. The latter looks up to the former as a source from which knowledge is imbibed, great truths learnt and interpreted. The teacher educates the pupil as much through his own personal conduct as through studies, and is expected to enjoy the same respect and regard from the pupil as he would from his own progeny and family.

The sharing of problems and varied experience was a real contribution to the enrichment and formation of the pupil's personality.

In a woodcraft society the master craftsman is also a social leader and an important entity in the community. The teacher keeps nothing-worthwhile back as a trade secret from the pupil.

This form of institution makes craftsmanship a living thing, giving prestige and value to sound standards. The teacher spurs the pupil on to surpass himself and takes genuine pride in conceding superiority to the student (UNESCO, 1969).

Vansina (1984) on the other hand affirms the assertions of UNESCO emphasising that, the institution in which works of art are produced is the workshop. Even an artist working alone constitutes a workshop. It is there that youngsters learn the craft as apprentices; it is there that the crucial portions of the process of production take place, and it is there that the finished product is disseminated.

Artists are artisans and to the public, their skill or specialization was what makes them different from other people. Like all specialists, artisans started as apprentices often they were related to the master of the shop by ties of blood, but equally often, they were not and had been accepted by unrelated masters on the strength of promise.

Beginning with the most menial and crudest of chores, apprentices gradually learned the trade by imitation and the advanced in skill a step at a time. Workshops were large or small and this depended in part on the techniques involved. A carver might work alone or just with one or two apprentices. In some cases, they were grouped in guilds.

2.9 Training Artisans in Ghana

Indigenous and school education systems in Ghana evolved along parallel paths with separate goals. Explanation has been giving as reading, writing, mathematics, and other subjects including art are taught in Ghana's schools as separate, discrete subjects as they are in Western schools. This model is characterized by an emphasis on independence, competitiveness, and examination results. In contrast, indigenous education in Ghana developed as a holistic approach aimed at preparing learners for membership in society in the ways that integrated rather than separated skills, emphasizing relationships and inter-dependence of individuals to the whole.

Indigenous education developed as a system of teaching and learning that served the needs of a non-literate people. The purpose of indigenous education was the transmission of accumulated wisdom, knowledge, values, beliefs and attitudes of the society to its young, a necessary process for maintenance and development of the culture (Ross, 2004).

2.10 Wood

According to the New Encyclopaedia Britannica (1989), wood, botanically is the principal strengthening and water-conducting tissue of stems and roots, produced by many plants, including herbaceous ones. Wood valuable as a material, as considered in this thesis is derived mainly from the trunks of forest trees.

Akator (1972) stated that wood, is fibrous physically, but usually compact and durable. It is light in weight and not homogenous structurally. In addition, wood is

composed of cell-structures or fibres, the nature of which determine the softness or hardness of the variety the ease with which it can be carved and its porosity.

2.10.1 Nature of wood

All wood comes from trees, the largest plants grown by nature. Nature is so variable, that is why the wood derived from trees has so many variables that few precise statements can be attributed to the characteristics of more than hundreds of species.

The artisan seeking wood for furniture must be knowledgeable about his basic materials; especially wood, because of its varying growth patterns and its infinite vicissitudes. Knowing the essential tissues of a tree and their functions will help you recognize the woods that will best serve your creative purposes.

Wood has been used to make furniture and other artefacts more than any other material throughout history. Stones are also used. Modern technology has added range of plastics to furniture production. Yet wood remains the prevalent material for the craftsman working with sculptural furniture forms. Wood offers beauty, richness, variety, and warmth that appear to extend to and exude from the craftsmen themselves.

The New Encyclopaedia Britannica (2003) stated that wood has been in the service since man appeared on earth and has contributed in his survival and to the development of civilization. In the contemporary times of technological advance and competition from metals, plastics, cement, and other materials, wood maintains a place in most of its traditional roles and its serviceability is expanding through new

uses with the result that its consumption is steadily increasing. The list of present wood uses is long, and includes products with its natural texture retained.

Wood is mechanically and chemically modified to the extent that its presence cannot be recognized. “In addition to well-known products, such as lumber, furniture, and plywood, wood is the raw material for many other products, it is an important fuel in most part of the world” (p.916).

Encarta Encyclopaedia Standard (2004), also, commenting on the historical background of woodworking noted that “The unique characteristics of wood have made it a basic material for housing furniture, tools, vehicles and a multitude of other products throughout history”. It continued that “woodworking in fact was one of humankind’s first skills. From the wood, clubs and spears at the start of civilization, the use of wood was extended to dugout canoes, farm ploughs, and simple three-legged stool, to the ornate cabinetry and intricate structure of modern times”.

According to the World Book Encyclopaedia (1994) volume 21, “The history of woodworking goes back to about 8,000 B.C when people first used an axe as woodworking tool. In the middle age, woodworkers and other craft workers formed organization called guild. The guilds were similar in some ways to today’s labour unions. “The Encyclopaedia further noted that, “In 1873, electric power was used to drive machine tool for the first time”.

2.10.2 Versatility of wood

In the New Encyclopaedia Britannica (2003), the Versality of wood is basically due to its structure, chemical composition, and properties. Wood is produced by many botanical species and comes in various colours and grain patterns. In relation

to its weight, wood has high strength. It is insulating to heat and electricity and has desirable acoustical properties. Further, wood imparts a feeling of “warmth” not possessed by competing materials, such as metals.

Akator (1972) indicated that the weight of wood varies with its moisture content. Weight of wood is judged by simple hand lifting.

2.11 Hardwood and softwood

Aronson (1965) contended that wood is named and classified as ‘hard’ or ‘soft’ according to the species of tree from which it is cut; the classification is botanical and does not actually indicate the degree of hardness of wood. He explained that *hardwoods* come from broad-leaved, or “deciduous,” trees such as Oak, Mahogany, Walnut, Ebony, Cherry, Maple, and Hickory. The hardwoods are strong and durable, preferred by craftsmen, and more often adapted to carving and furniture making than the softwoods. The reason is that they have close grains with fine small pores. The close-grain woods inhibit splintering, chipping, and denting and are more desirable and durable than softwoods.

Softwoods on the other hand come from *needle-bearing*, or “coniferous,” trees, including Pine, Fir, Hemlock and Holly. Softwoods have large open grains and are nonporous. The grains may not be conducive to a good finishing depending upon the quality of the wood. On the contrary, to hardwood, softwoods are easy to carve, saw, and nail but they do tend to split and dent. The grains are not beautiful as those of the hardwoods. When they are used for furniture construction, they are often painted rather than finished naturally. Most soft woods tend to deteriorate readily with redwood as exception than hardwoods.

Akator (1972) confirmed that wood is classified as hard or soft sculpturally. Hardwoods are from exogenous trees (i.e. tree with stems which grow by successive additions to their outside) with broad flat leaves. These include Oak, Mahogany, Odum, Iroko, and Ceda. Softwoods are secured from trees with narrow resinous leaves such as trees of the Pine family, Sese, and Nyamedua.

Generally, hardwoods are close-grained, more durable and capable of taking high-polishes, and yielding more sculptural pleasures in working. The New Encyclopaedia Britannica (1978) includes other physical characteristics of wood as colour, taste and odour. Colour covers a wide range: yellow, green, red, brown, black and nearly pure white wood exist, but most are shades of white and brown. Odour and taste are due to volatile substances contained in wood.

Among sculptural requirements, either that any piece of wood must undergo before or after working, are seasoning and preservation. According to Akator seasoning, means allowing the wood to dry up completely. If wood is not seasoned, shrinkage and cracking may occur as it dries. It is best done by storing the log in a safe place to age slowly in a uniform environment and with a maximum circulation of air about it. It reduces weight by reducing moisture content and increases physical strength. There are two methods of seasoning wood: the natural seasoning and the hot-air seasoning.

The hot-air seasoning is termed artificial. The natural seasoning is commonly practiced among the traditional wood workers in Ghana.

The objective of natural seasoning is to reduce the moisture content of wood to the lowest value permitted by weather conditions in the shortest time without producing defects. The level of moisture reduction attainable depends on conditions of temperature and relative humidity. Wind reduces the time required, but direct

precipitation (rain, snow) wets wood and hinders the progress of drying (The New Encyclopaedia Britannica, 1978).

2.12 Tools

The local blacksmith can supply the traditional woodwork artists with moderately priced tools. Foreign ones cost much and individuals may find them difficult to purchase.

Brain to Castin 4 Encyclopaedia Britannica stated that, the history and development of woodwork tools be connected to the history of Iron and Steel tools. Except for certain refinements in the steel itself, working methods and the better and the lighter design of the tool, the wood carving tools of today are practically the same as those used thousands of years ago.

The local familiar tools are axe, saw, carving hoe (adze), chisel, cutlass, carving knife and bench vice, smoothing knife, mattock, and gouges.

2.12.1 Contemporary Basic Tools

According to Albers (1972), the contemporary craftsman has variety of tools available for him to work with. If he does not have access to power tools, there are ample hand tools for the job he needs done. Sometime there may be the combinations of power and hand tools. It is hard to realise that the early woodwork artist, such as furniture maker, homebuilder, and boat builder created very sophisticated structures using rudimentary tools.

The Romans developed the first saw and the first shears, the blades of which were operated by a flat strong spring. Early peoples knew iron but steel was not discovered until the middle Ages and was used chiefly for swords and other weapons. During the

1700s, steel began to be produced. Finally, the development of steel tool, which is hard and flexible, led to the manufacturer of tools, which were stronger, sharper, and more durable than any ever known. Today the number of power tools has increased tremendously; but before the discovery of electricity, all woodworks were made with hand tools.

The modern craftsman has a wealth of hand and power tools available to do practically every job. Some of the hand tools are adze of different shapes used by the African woodworkers to produce or create an astonishing variety of sculpture and other objects. Wood files, rasps, and planes are available in different sizes and shapes.

In Ghana, high percentage of wood products are butts for washing clay, combs, ladles, paddles, shoe lasts, statuettes, drums, walking sticks, tools etc. Wood is also used as fuel. In addition to wood, its bark (outer covering) which constitutes 10-15 percent of a tree's volume serves as a source of tanning, and chemical for dyeing, and healing sicknesses. Wood products in the traditional settings include fertility dolls, drums, canoes, snuffboxes, etc. This constitutes the main products of the indigenous wood industry where the researcher seeks to get information.

2.13 Uses of wood

Man started using wood to produce articles or objects since the time the first creation set their feet on the planet earth. According to the Holy Bible, (Genesis 6:14), God told Noah to make for himself an ark of Gopher wood.

Wood is one of the cheapest and most abundant materials found on the surface of the earth. Wood can be preserved for centuries without it decaying, for instance, the

gopher wood used by Noah to build the ark is an example. In 1955, the Ark was found intact without it getting decayed on Mount Ararat (Richard, 2000).

He further elaborated the words of one of the existing founders of the Ark as “The old man said, the ship was definitely made from wood, there was no two ways about it”. The grain was plainly visible but appeared almost “petrified”, as hard as rock, so hard that his uncle’s muzzle-loading musket did not even make a dent in its sides. The wood was dark brown but with a soft green mold. Even his uncle long, steel-bladed hunting knife failed to cut off a “good-luck” piece to take home.

To the woodworker, wood is the most indispensable material. It is always used in an ultimate part in the development of weapon, comforts materials, shelters and used to produce objects in transportation. Wood is the best material for artistic works to rely on. Wood is used for numerous items by the traditional wood work craftsman such as doors and decorated doors, walking sticks, stools, tables, linguist staffs, puppets, ladles, comb, mortar, pestle, palanquins, coffins, drums, handle of some metallic objects, dolls, statuettes, shoes lasts , and some philosophical creation such as unity. In most of our homes in Ghana, wood is used as fuel for cooking.

2.14 Brief History of Art Education in Ghana

The early European traders established schools in the castles they built along the coast, which provided the Western European concept of education that is schooling. The curriculum adopted focused on Reading, Writing, Arithmetic (3Rs and later, Religious Instruction).

The Christian Missionaries – Basel, Bremen and Wesleyan who took over the castle schools from the European traders failed to teach Arts in their schools even though

they introduced new subjects such as carpentry, blacksmithing, shoe making and bookbinding. They placed premium on their culture and vehemently disregarded the indigenous Ghanaian Art and culture as “primitive” and “fetishistic” was not taught in the mission schools. Edusei (1991) described the antagonist stance of the Mission schools as unfortunate since African Art and Culture had relevance to the life or culture of Ghanaian.

Foster (1967) and Edusei (1991) contended that Art was first introduced in Ghanaian schools in 1908 and considered as “hand and eye” in an attempt to change the literacy nature of the curriculum. “Hand and eye” involved drawing, copying of various shapes and lines by the pupils with the objective of helping the coordination between the pupil’s hand and eye. The erroneous impression of indigenous Art and culture of the Mission Schools persisted until 1919, which according to Antubam (1963) was the time Art was introduced into the school.

In recent times, Ghana has embarked upon a constructive programme towards changing the status quo of her development in the field of agriculture, industry, science and technology, education, health, culture, democracy and the economy. The country has therefore laid a strong foundation for national creativity through the Creative Arts to prepare the required human resource in all related fields (CRDD, 2007).

The creative Arts curriculum aims at holistic development of the individual that is the head, the heart and the hand. The main focus of the Creative Arts is critical and creative thinking and responding to performance, problem solving and socio-economic progress. In order to appreciate fully the creative Arts in the schools, the rationale, nature and scope need to be understood.

2.14.1 Rationale for Creative Arts

The introduction of Creative Arts in the school curriculum is meant to transmit, promote and preserve the culture of the nation since Art serves as a record. It is also meant to foster creativity in pupils to enable them solve problems of national dimension with relative ease. Another reason is that Creative Arts offer the avenue for the mental, spiritual, physical, psychological and aesthetic development of the pupil. Further, it provided the medium for critical and imaginative thinking, making and responding to processes as well as products. It also provides avenues for self – expression, visual knowledge and the sense of discrimination between what is beautiful and unpleasant, so that pupils can make right choices. Nevertheless, it leads to the development of skills and attitudes for learning new knowledge and prepares pupils for further education and training. Creative Arts also helps to develop the ability to adapt to the changing local and global environment and need to help sustain it.

The rationale of the subject Creative Arts shows that the subject is designed to encompass all the four disciplines in Art. These are history, aesthetics, appreciation and art production. The subject is thus a comprehensive curriculum of instruction for the primary school (CRDD, 2007).

2.14.2 Nature of Creative Arts.

The Creative Arts at the basic level is a practical subject with no vocational objective. The learning required is best achieved by practical application of skills learnt. It involves creativity, skillful and efficient handling of tools and materials, skills and techniques to accomplish specific tasks, notwithstanding talking intelligently about art works. The Creative Arts curriculum includes Performing Arts

(Music, Dance and Drama), Literal and Visual Arts subjects such as drawing, weaving, carving, modelling and casting and sewing.

2.15 Educational values of art

Art education has been acknowledged in highly developed countries as a field that contributes abundantly to the total learning experience of the child. The aims of general education whether for: personal development; transmission of the cultural heritage; improvement of the society; earning a living or life, are attainable through education in and through art.

Education through art helps the individual to act, feel and think creatively (S. K. Amenuke, personal communication, March 15, 2011).

According to Arnheim (1989), the acquisition of appropriate techniques and the insistence on acceptable results are as necessary in the arts as they are in the other areas of study. He denounced the Western notion that art could not be taught and that teaching art endangers creative invention. He justifies teaching the tools because 'at no level of development can either children or accomplished artists state, to their own satisfaction, what they want to say unless they have acquired the means of saying it.

The intention of explicitly teaching basic art and concepts and skills is not to foist technical tricks on children that are beyond their ability to use or understand, nor is the goal to teach visual expression in isolation. Ideally, tools and techniques should emerge from task demands. If taught at the wrong time, concepts and skills are meaningless to children, and it is preferable for them to discover as much as possible, rather than depend on the teacher.

2.15.1 Importance of Art Education

Art Education is more than absorbing content. It is also important that students experience real-life art behaviours and recognise their value. Many educators and art educators have identified similar categories of behaviours that should be when planning art experiences and instruction. Identifying art-related behaviours helps the teacher teach for different ways in which students learn the content of art (elements and principles; tools, media, processes; artists, historical periods of art, and theories of art) through the behavioural approaches employed by art critics, artists, and aestheticians as they inquire in their fields.

Art is a means of thinking through the senses. As Hannah Arendt in Claudia (2003) said it is more than likely that if men were ever to lose the appetite for meaning, which we call thinking, they would lose the ability to produce those thought-things we call works of art. Visual perception is a cognitive event because interpretation and meaning are indivisible parts of seeing. As the senses are stimulated, we experience mental, physical and emotional responses. So the symbols used in art are also thinking tools. These sensory-rich symbols for a special language that beckons us to consider a new perspective and use prior knowledge to interpret, apply, analyse, synthesise and evaluate what we are creating or viewing.

Art develops aesthetic sensitivity:

- i. For the soul, beauty is not defined as pleasantness of form but rather as the quality in things, that invites absorption and contemplation.
- ii. Beauty is a source of imagination that never dries up.
- iii. A thing so attractive and absorbing may not be pretty or pleasant. It could be ugly, in fact, and yet seize the soul as beautiful in this special sense.

- iv. Some pieces of art are not pleasing to look at, and yet their content and form are arresting lure the heart into profound imagination. Aesthetic, an interaction between a person and an object (either natural or man-made) that gives a stimulating and harmonious experience.

Claudia (2003) stated that Art strengthens self-understanding and confidence about being unique. 'Art is an extension of a person, an expression of who I am and what I am'. Self-expression is a primary goal of integrating art and expression is linked to understanding. When students explore interpretations of a work of art, it is their different perspectives, not coming to one answer that is the goal.

Art promotes respect for diversity. It reflects culture, so it is an ideal source for information about the diverse values and customs of the world's peoples.

2.16 Aesthetics

Aesthetics is the branch of philosophy which deals with the nature of art and of artistic judgment. It is also the philosophical study of the qualities that make something an object of aesthetic interest and of the nature of aesthetic value and judgment. It encompasses the philosophy of art, which is chiefly concerned with the nature and value of art and the principles by which it should be interpreted and evaluated.

There are two traditional views concerning what constitutes aesthetic values. The first finds beauty to be objective, that is, inherent in the entity itself. The second position holds that beauty is subjective, in that it depends on the attitude of the observer (*Kristen, 2010*).

2.17 Aesthetic Theories

Bates (2000) spined that Cultures all over the globe have defined reasons for valuing their artistic expressions. For that matter, Jane K. Bates put down theories the Western cultures have developed especially useful in understanding and assigning values to their art forms. These are (i) imitationalism, (ii) formalism and (iii) emotionalism.

2.17.1 Imitationalism

This concerns with imitating the natural world through the representation of the real subject matter, such as the imitation of Roman bust. Imitationalism has been one of the strongest expressions in the Western world. The imitationalist work should be realistic, with much clearly defined detail.

An aesthetic theory of art which places emphasis on the literal qualities. According to this theory, the most important thing about a work of art is the realistic representation of subject matter. A work is considered successful if it looks like and reminds the audience of what is seen in the real world (Ezelle, 2010).

2.17.2 Formalism

In general, the term formalism describes the critical position that the most important aspect of a work of art is its form, that is, the way it is made and its purely visual aspects, rather than its narrative content or its relationship to the visible world (Art story www.answers.com).

This theory reflects the visual characteristics achieved through the elements of art such as line, shape, colour and texture and design principles such as balance, contrast,

rhythm, emphasis, and unity. She contended that a formalist is attracted to an art work because of its design qualities and composition. The impressionist focuses on colour, the cubist focuses on shapes. The formalist work might be a non objective piece with much high impact because of its design (Bates, 2000).

2.17.3 Emotionalism

This is also called expressivism. It is a theory in which value is derived from the expressive or emotional content of the work. The emotionalists use abstraction as a way to exaggerate reality and intensify emotional qualities. Their main concern is the expression of feelings rather than fidelity to nature. The emotionalist work could be a piece in which abstraction is used to intensify feelings.

The imitationalist, formalist, and emotionalist's works of art which represent these theories should be presented to students which may help them develop the skill in communicating their awareness and appreciations to others. When students discuss an imitationalist work, they identify realistically rendered objects in the subject matter. When they discuss a formalist work, they describe qualities of the art elements and analyse the composition. Finally, when they discuss an emotionalist work, they interpret meaning and discuss emotional impact (Bates, 2000).

Chanda (1993) spined that these theories when applied to African art (and art of other cultures that are not Euro-centered) give a very false picture of the quality and value of the art work.

African aesthetic canons are grounded in spiritual beliefs. The criteria for the physical appearance and beauty of an object are dictated not by individual caprice and imagination, but by the spiritual philosophies of the people. In order to understand

and appreciate the aesthetic expressions of African art and art of non- Western people in general we must understand that (a) taste is a product of culture, (b) that it is necessary we become familiar with the canons and philosophies that underpin non-Western creations, for it is the canons and philosophies which give the objects their form and (c) we must accept, respect, and embrace differences as positive.

2.18 Art Appreciation

Art appreciation according to Amstrong (1990) involves both knowledge (information) and attitudes (values) outcomes. Appreciation starts with a willingness to attend to works of art or participate in art experiences. Some works of art present viewers with morals and values shared across time and cultures through visual imagery as well as starkly contrasting values. Art students should demonstrate openness to uses and conceptions of art different from their own. The student should show acceptance of a variety of portrayals of themes and events. Students value the role of art in society; its functions, institutions, careers, communication, and public enlightenment.

Amenuke, S. K., Dogbe, B. K., Asare, F. D. K., Ayiku, R. K., Baffoe, A. (1991) opine that appreciation is a full awareness of all the good qualities in what we see, read, and hear. It has to do mainly with the arts: art such as painting, sculpture, pottery, jewellery, textiles, and others; cinema (i.e. film), literature (i.e. poetry, stories, play and so on) music and dance. Appreciation is an intelligent discussion about works of art. It also involves silent and deep thinking about them. For instance, when we choose to and listen to songs, sing those songs; when we read, tell or listen to stories; when we watch films, plays or drama and dance or watch people dance, we appreciate them all because they play important role in our lives.

They continued to say that the need for appreciation is shown in our lives by the existence of some organisations such as the National Commission on Culture (N.C.C); Centres for National Culture (C.N.C); the Association of Artists and Artistes, and the United Nations Educational, Scientific and Cultural Organisation (UNESCO). These organisations aim at promoting the study, production, preservation and appreciation of the arts at all stages of life.

Furthermore, Art Appreciation promotes understanding and friendship between people of different cultures. It also helps us to develop ideas about beauty. It also helps us see individual artists or unknown arts of a period in relation to the environment and to ourselves. Art appreciation enables us to assess and appraise a work of art without passing judgement on it. It involves studying works of art and trying to understand their meaning, knowledge and understanding of art help to develop good taste. Taste is the quality of telling good art from bad art. Taste can be learned if we practise appreciation.

Amenuke (1995) puts up the following steps to be taken in appreciation:

- Identification of the artefact
- Inventory in the work of art
- Technical qualities in the work of art and
- Interpretation of the work

CHAPTER THREE

METHODOLOGY

3.1 Overview

Research methodology is a strategic approach to address research objectives and as well provide appropriate answers to research questions. As such, a scientific or systematic procedure ought to be adhered to, to emphatically establish a concern, allegation, guess, speculation and or a theory. There are many approaches to research, taking into consideration the methodology. However, in this thesis, the following will be adhered to: the Research Design, Library Research, Population for the Study, Data Collection Instruments, Primary Data and Secondary Data; others are Administration of Instruments, Data Collection Procedures, and Data Analysis Plan.

3.2 Research Design

Two major approaches are identified. These are the quantitative and the qualitative approaches. The choice of any of these approaches is necessitated by a number of factors with the ultimate being the characteristics of the variables or population being used or studied. In this study, the qualitative approach is considered because, social as well as cultural phenomenon are being studied.

Qualitative research emphasizes the importance of looking at variables in their natural setting and how they interact. Detailed data are gathered through open-ended questions that provide direct quotations. In qualitative research, the interviewer forms an integral part of the investigation. The motivation for doing a qualitative research, as oppose to quantitative research, comes from the observation that, if there is one thing, which distinguishes human to the natural world, it is our ability to talk and

judge. Qualitative research methods are designed to help researchers understand people and the social as well as cultural context within which they live.

Opoku (2005) states that any serious research must have a carefully thought out design before data are collected otherwise precious time and effort can be wasted.

The researcher employed the descriptive method for this study. The descriptive method describes and interprets what is? It is concerned with conditions or relationships that exists, opinions that are held, processes that are going on, effects that are evident, or trends that are developing.

It describes systematically facts and characteristics of a given population. It is non-experimental; it deals with the relationships between variables, the testing of hypothesis and the development of generalizations, principles or theories that have universal validity. It concerns with functional relationships.

This method was used to describe and analyse the lives and works of the four indigenous woodwork artists.

3.3 Library Research

The researcher visited the Kwame Nkrumah University of Science and Technology (K.N.U.S.T) main Library, Kumasi; the Ashanti Library, Kumasi; the College of Art Library, and the Art Education Library for the literary information for the related literature.

The researcher also visited ATAG office and the Archive division, Kumasi where he had no information gathered. At the Ashanti Library, he gathered information on documentation, wood and tools for carving, art and artisan. The data collected from the various libraries were used to review the related literature and as point of

reference throughout the text. Another literature source utilized by the researcher was the internet electronic media.

3.4 Population for the Study

Population as contended by Leedy and Ormrod (2005) consists of discrete clusters with similar characteristics. That the units within each cluster are as heterogeneous as units in the overall population. In other words, the population may consist of clusters whose characteristics are similar, but the individual units such as people within each cluster show variability in characteristics that is similar to the variability in the overall population.

In actual fact, the population of a research may be too large to effectively control. In such instance, a sampling technique is employed from which a sample is selected. The sampling technique employed and sample selected is influenced by the type of population being studied and objectives of the study.

The population for this research is a heterogeneous type, and that the purposive sampling and the stratified random sampling design were considered appropriate. According to Kumekpor (2002) in purposive sampling, the units of the sample are selected not by a random procedure, but they are intermittently picked for study because of their characteristics or because they satisfy certain qualities which are not randomly distributed in the universe, but they are typical or they exhibit most of the characteristics of interest to the study. The researcher chose areas of study such as Kumasi in the Ashanti Region, Aburi in the Eastern Region, Dzoanti and Vakpo in the Volta-Region. These areas were chosen because they satisfy the criterion of being the areas where wood carvers are predominant.

3.4.1 Importance of Purposive Sampling

Purposive sampling is to justify the choice of the particular sample selection procedure. To be able to do this, a sufficient adequate knowledge of the universe is required.

The stratified sampling was also preferred because it has varied characteristics. The total population was separated into sub-groups or strata based on variables that associate with the dependent variable measures.

For instance the educational levels or backgrounds of the artists were varied, their working places or environments too varied, not forgetting their ages.

The stratified sampling was used for the population of the woodwork artists. The population of the indigenous woodwork artists was classified into two groups. The first group consists of those with Middle school certificate or elementary education and the second group consists of those with secondary education.

- **Aburi**

Aburi is located on a highland located on the Akuapem ridge and therefore has a very chilly climate throughout the whole year.

The Aburi crafts centre is located in Aburi in the Eastern Region of Ghana. It is about 36 kilometres from Accra. You will find a number of wooden structures with various business names inscribed on them after the Aburi Girls Senior High School. This is where the craft centre is. It is located at the Y-Junction on entering Aburi, driving from Accra-Koforidua road. There are various art and craft works and traditional

textile to choose from. One needs to have good bargaining skills so as not to pay too much for items.

- **Kpando**

Kpando, is a small town in Ghana. It is rarely visited by tourists, and is home to rolling hills and lush farmlands. The Ewe ethnic group dominates Kpando. The town is part of the Volta Region, which is bordered to the west by Lake Volta and by neighboring country Togo in the east. Kpando is a welcome change from the bustle and traffic of large urban centres such as Accra and Kumasi. The pace of life is slow, the locals are extremely friendly, and one will have the opportunity to, truly become part of the local community (<http://www.cosmicvolunteers.org/ghana-kpando>).

Kpando district lies within latitudes 6° 20'N and 7°05'N, and Longitude 00 17'E. It shares boundaries with Jasikan District in the north, Hohoe Municipal to the east, and the newly created South Dayi District in the south.

The district covers a total land area of 820 square kilometres representing 45% of the Volta Region with almost 40% of the land being submerged by the Volta Lake.

Kpando, the district capital, is 90 km from Ho- the Regional capital. The location of the district places it at a strategic position with potential for fast economic development (<http://kpando.ghanadistricts.gov.gh>).

3.5 Data Collection Instruments

Research processes utilize two or more procedures to collect information. The success and reliability of any research depends largely on the research method

selected and the process of data collection. It is prudent to decisively consider a particular data collection instrument.

This research employed two tools to collect data. These were interview, observation, and by consulting documentary sources which were relevant for the study. The different tools were used to capture any issue that a particular instrument failed to capture. The interview schedules were validated as a trial on Adu Boahin. All ambiguities and unnecessary issues were removed.

3.5.1 Questionnaire

According to Kumekpor (2002) ‘a questionnaire as the name implies, is a form or a document containing a number of questions on a particular theme, problem, issue or opinion to be investigated’. He continued that these questions are intended to be answered by a particular or a specific group or individual, deemed to have or to be knowledgeable about or concerned with the answers to questions in the questionnaire (p. 156).

A questionnaire is a research instrument consisting of series of questions and other prompts for the purpose of gathering information from respondents. They are important methods of collecting a wide range of information from a large number of respondents. In broad sense, questionnaire can measure both qualitative and quantitative data well; however, qualitative questions require more care in design, administration and interpretation. The researcher, for this research designed a set of open-ended questionnaire for his respondents.

Open-ended questions are prepared for respondents to give them the opportunity to express themselves on an issue and give a basis for their answers. This is achieved by the use of open-ended questions, which generate a number of different variables or categories emerging from the respondents themselves, in their own words, and not

from answers suggested to them to choose from. Open-ended questions are designed solely to permit free response from respondents rather than a response limited to a choice between suggested alternative answers. Open-ended questionnaire

3.5.2 Interview

An interview is asking questions and expecting answers. The interview is between two parties, who are strangers to each other, the interviewer and the interviewee. An interview is a research tool in which a meeting is arranged with a prospective respondent, questions are asked and answers provided by the interviewee. Interviews are described as an oral questionnaire used to seek the views of people concerning given issues or events. Interviews pursue an in-depth information around a topic; and they are useful as follow-up to respondents to a questionnaire.

In this thesis, the interviews are normally characterised by open-ended questions, which give interviewees the opportunity to express their thoughts, knowledge, and opinions in their own words. In other words, interviews could be said to be oral questionnaires. In conducting an interview, it is very important to consider the tone, sequence of questions and wording of questions.

In this research, interviews were arranged and conducted. Before the actual interview date, advance notices were given to prospective respondents or relevant persons and ensure that the date and time scheduled are favorable to both the interviewer and the interviewees.

Before structuring the interview questions, sufficient literature pertinent to the topic was reviewed providing the researcher with some background knowledge about issues needed to be addressed during the interview process.

3.5.3 Observation

Osuala (1993) contends that ‘direct observation of techniques is specific and also arms the skillful observer with a high level of factors under study. He continued that, this method is suitable for gathering information on given situation for a specific period of time and therefore describe the behaviour, qualities or change that may be observed’ (p.150).

Observation is a critical study of phenomena, actions or events and reasoning the knowledge gathered through such observation with previously acquired knowledge from abstract thought and everyday experience. In the social sciences however, empirical researches require direct observational study of phenomenon and concepts for analysis and interpretation.

Observations are important aspects of primary data collection and come in forms such as non-participant observation and participant or participatory observation. The choice however, depends solely on the objectives of the research and the researcher’s preference.

Participant observation is used to study people’s behaviour. The idea of observation is that, in any case, a researcher would be able to observe over duration of time, people’s natural behaviour, and try to draw conclusions to why this might happen. It can also generalize to state majority attributes within a social group.

In this research work, in order to be able to identify and describe the present state of the works of the four traditional wood work artists in the affected areas, the overt observational approach was used. In the course of the process, observations were objectively recorded by means of note taking, while a digital camera was used to snap photographs to help best explain some concepts, which were being discussed. The materials used by the traditional woodwork artists and the tools in the selected region were observed.

3.6 Type of Data

Two main types of data were used; primary and secondary data.

3.6.1 Primary Data

First hand, information was received from the four indigenous wood work artists through interviews. The materials, tools and the finished products were discussed. Primary data are the direct information gathered from the field with research tools, such as face-to-face interviews, the use of questionnaire and seeking opinions.

Primary data gathered also comprise what constitutes the indigenous Ghanaian woodcraft industry. Through questionnaire, first hands information of the indigenous woodcraft industry were discovered; these were the method of production, beliefs, tools, and materials, and types of products among others. Opinions of sculpture students, teachers and lecturers about the status of the woodwork industry were sought. Suggestions about how the woodwork industry could be refurbished in a productive manner were also sought through interviews and questionnaire. Relevant varied pictures were taken from the field to support arguments, observations, comments, concepts and descriptions in the thesis.

3.6.2 Secondary Data

Secondary data gathered included information from libraries and other literary sources. These sources included textbooks, journals, magazines, dictionaries, encyclopedias, periodicals, internet and unpublished theses and dissertations.

3.7 Administration of Instruments

The researcher read the questionnaire to the respondents and quickly, the answers were written down. All the respondents gladly and earnestly provided the researcher with answers to all questions asked. Photographs of the interviewees and some of their works were also taken.

In order to keep accurate record, an iPod voice recorder was used to record the interview deliberations. During the interview session, permission was sought from the leader of the guild and the interviewees to record, and short notes were also put down by the researcher. This was done to crosscheck for accuracy of information and to be liable sure that no information was missed. The interview format was explained to the interviewees before conducting the interview. The interviewees on the other hand were given the opportunity to ask questions in case some of the issues were not clear to them. The interview schedule served as a check to facilitate the interview process. Intermittently the recorder was verified to check if it was working effectively. The researcher tried his best to remain neutral; no strong emotional reactions were shown to the interviewee's responses. The interviewer showed satisfaction to responses of the interviewees with occasional nodding of the head, followed by a sound of agreement down in the throat.

Great care was taken in note taking during the interview process; to avoid creating the impression that answers being given to questions were surprising or in one way or the other the interviewer was pleased with the answers. The researcher took control over the entire interview process and in instances where the respondents strayed to another topic, in a respectful manner a question was asked to draw their attention back to the issues at stake. After each interview session, the voice recorder (iPod) was verified to check for efficiency throughout the interview, notes were made on earlier notes taken

to comment on observations made and to ensure for accuracy in data collected. The recorded interviews were played over and again and further edited.

3.8 Data Collection Procedures

The researcher visited the towns to locate the sample population workshops, where he found out that they were in guilds. He then sought permission from their leader to chart with one of the workers. He agreed after the researcher told him where he came from and his mission. The researcher was told to ask anybody of his choice the questions from whom he felt he could get the needed information.

The first woodwork artist the researcher visited was Adu Boahen. He works at the Centre for National Culture. He was interviewed about his place of birth, education, marriage life and how he became a wood carver. The researcher also interviewed him about his working experience, contracts, number of apprentices, religion, and number of exhibition held, his contributions and his future plans. The researcher discussed some of Adu's products, tools, and materials with him. His photograph, tools and works were taken. The same method was used to solicit information from the rest of the woodwork artists, namely; Kwasi Ahwireng, Abusuampe Eric, Benjamin Kossi Agbo and the chairperson of carvers at Aburi Industrial Centre, Nana Asabre Bempo.

The information gathered by the researcher about the woodwork artists' lives and works are recorded in the next chapter.

3.9 Data Analysis Plan

Data gathered from the questionnaire's response may be meaningless in the raw state, especially when sample size is large. Data are normally organized using the techniques of descriptive approach. After gathering all data necessary for the thesis,

sufficient enough to address the research objectives, the works and the lives of the four woodwork artists were described through the observation made and supported with photographs. The collating, analysis, synthesis and interpretation of data were done, and conclusions were drawn of which recommendations were made for implementation.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter primarily presents the works and life history of selected indigenous woodwork artists across three regions of Ghana. The lives and works of the four indigenous woodwork artists namely; Adu-Boahen Kwabena from Kumasi; Kwasi Ahwireng and Nana Asabre Bempo from Eastern region; Abusuampe Eric Kumah from Kpando and Benjamin Kossi Agbo from Vakpo in the Volta region were discussed. The discussion covered their early years, education, working experience, contracts, contributions, marriage and religion.

4.2 Life and Works of Adu-Boahen Kwabena

Kwabena Adu-Boahen, a middle-aged man of 40 years old started carving just after completing middle school form four (4).

4.2.1 Early Years

Kwabena was born on the 22nd of April, 1971 at Mampong in the Ashanti Region to the late Yaw Amponsah, a renowned mechanic and Ama Brefi, a trader who is still alive. Both parents were natives of Akorowa before Abuohu also in the Ashanti Region. However, Adu-Boahen is presently residing at Mamponteng in the Kumasi Metropolis, in Ashanti Region.

4.2.2 Education

Adu-Boahen Kwabena started his basic education at Kodeε in Kumasi at the age of seven. He continued to the Middle school and completed Form 4 in 1988. Looking at how life was threatening him, Kwabena, decided to stop schooling and rather entered into apprenticeship.

In 1989, kwabena went to Kumasi Magazine to learn fitting. At the end of one year, he stopped the mechanics to join his uncle Osei Tutu at the Centre for National Culture, Kumasi; to learn woodcarving, which he felt was his heart-desired job.

Osei Tutu collected no ransom from Adu-Boahen, because of the blood relation.

Adu-Boahen took full control of the shop after the death of his uncle in 1999. He worked with many apprentices. Currently, he has three.

4.2.3 Working Experience

Adu-Boahen Kwabena started learning mechanics after Middle school Form 4. Kwabena, realizing that that was not his God giving talent, diverted into carving in which he specialized.

As an apprentice, he did most of the menial jobs, such as cleaning of workshop, sharpening of tools, and gathering of wood bought, sanding of works, and running routine errands for his master. He learned the art under the instruction and inspection of his uncle. He was taught every secret technique and etiquette of the work, for his uncle did not want his good reputation to perish; he wanted it to live on.

He learned the trade for six years, before he was allowed to be on his own. Being on his own, he did not break away from his uncle; they worked together, this time not as

an apprentice but as a master. In 1999, unexpectedly, his uncle Osei Tutu died. Adu-Boahen started managing the shop on his own until now (see plate 4.1).



Plate 4.1. The researcher (left) and Adu Boahen, the carver (right).

4.2.4 Tools used

Adu-Boahen uses Chisels of different sizes and shapes, gouges of different sizes and shapes, bench vice, knife and adze in the production of his artifacts. His carving tools are produced mainly by the local blacksmith except the bench vice (see plate 4.2).



Plate 4.2. Carving tools kept in their sheaths

4.2.5 Sources of Raw Materials

The woods for production are purchased from the forest. He together with his apprentices buy trees in the forest and hires the services of a chainsaw operator to fell them, for onward transportation to the Centre for National Culture. Sometimes at Mankranso, and Nkyensesu wood are bought at a low price from farmers who want to discard woods fell from their farms.

4.2.6 Types of Wood and their Products

Adu-Boahen uses wood such as Tweneboah, Cedar, Sese, Teak, and Mahogany to produce various types works like drums, boxes, masks and akuaba dolls.

Bee wax locally known as (akraa) or kaaki, is used to seal cracks on the works.

Types of wood and objects carved are illustrated in (Table 4.1) below:

Table 4.1. Woodwork materials and their products

Types of wood	Object (Product)
Tweneboa	Drums
Cedar, Sese	Akuaba dolls, masks, staffs
Teak,	Statuettes
Red wood, Mahogany	Boxes, smoking pipes
Odum, Ofram	Lazy chairs

4.2.7 Contracts and Contributions

Adu-Boahen is inspired by the culture of his people, the Asantes and the beauty of women. He carves table portraying the *Adae Kesse* festival of the Asantes. Every four or six months, Adu-Boahen produces approximated five hundred masks and two hundred and fifty boxes for his target market. He trained many people in the art of carving. He tries to project the culture of the Asantes by incorporating the indigenous proverbial Adinkra symbols into his works; such as the drums, boxes, staffs, and picture frames. He helps in promoting the artistic development of Ghana by exhibiting his works in Kumasi, Cape-coast and Accra during exhibitions organized for carvers in the country. He also sends his products to Trade Fair, Accra for exhibition and for sale. As an honest and serious master carver, he has been a source of inspiration to his apprentices and other master carvers in and around his environment.

4.2.8 Marriage

Adu-Boahen is happily married to Akua Serwah a trader; with three children. The eldest son is Osei Tutu who is 12 years old, followed by Yaw Bonsu who is 7 years old, and then Adu Boahen Junior also six (6) months old.

Akua Serwah has been very helpful to the husband. She sometimes sends Adu's works to his prospective customers if her husband and apprentices are very busy. She also helps in the payment of the children's school fees; for the house support, she is very instrumental.

4.2.9 Religion

Adu Boahin Kwabena is a Roman Catholic. He is serious and stunt member who is committed to his duties as a Christian; paying his dues and partaking in other church activities of the Holy family. He always tries his best to maintain his moral virtues and Christian ethics, which have earned him a good reputation; for he hardly disappoints his numerous customers.

4.2.10 Works / Products

Adu-Boahen produces candle stands, doors, drums, and masks. Other works include boxes, picture frames, profiles, dolls and many other decorative objects composed from wood. He also produces on specification; in which designs are brought by the customer to him to carve out.

Plates 4.3 and 4.4 show photographs of Adu-Boahen at work and a sample of his numerous carved drums respectively.



Plate 4.3 Adu-boahin at work



Plate 4.4 Male Drum



Plate 4.5 Masks



Plate 4.6 Adinkra symbol, “Nyame dua”

Plate 4.7 “Gye Nyame”

4.3 Life and Works of Kwasi Ahwireng

4.3.1 Early Years

Kwasi Ahwireng was born at Aburi on the 10th of July, 1976 to Amoah Yaw, and Agnes Adobea; all from Aburi. His father Yaw Amoah is a farmer and the mother is also a farmer and the priestess of river Sodom.

4.3.2 Education

Ahwireng started his basic education at Aburi Methodist Primary School when he was five years old. On reaching class five, he decided to stop schooling and go to learn carpentry. After a year of apprenticeship, he quitted carpentry and followed his friend Adjei Boateng to learn carving with Kwasi Jackson Addo, the elder brother of Adjei, who took a ransom from him before teaching him. He was taught only profiles for they were the main products of his master.

4.3.3 Working Experience

Ahwireng dropped out of school when he was ten (10) years old to look for his future profession by first being a carpenter apprentice for a year. He later joined his friend Adjei Boateng to learn carving from his master Addo kwasi Jackson for a period of one year six months. He left Addo's shop to join Michael Rasta and Kofi Adjei to learn carving in the round of both human beings and animals. His new masters did not collect any money from him this time. He was happy to be with his them because of the new teaching he was acquiring. He stayed with his masters for three years, where he learnt how to produce his own works but not only copy what everybody is doing, for, it is selling. He learned to produce his artefacts through idea development; as soon as he looked at the wood, he knew the form of the object he would produce from it. After his apprenticeship, he helped his masters for a while, because he did not have sufficient money to put up his own shop. In 1998, a man called Amaoko Denis from Ahwiaa came to their centre to contract some of them to work for him. As a young carver, he did not hesitate at all and followed Denise to Ahwiaa. At Ahwiaa they carved only stools, Akuaba dolls and Unity. They started carving profiles for Denise while other young carvers who were interested learned

from them. After staying at Ahwiaa for three years, he left for Aburi to establish himself in 2001.

Ahwireng does variety of works: statuettes, animals, masks, and figurines, decorated tables, and profiles, traditional combs among others. He incorporates proverbs from his area and the proverbial Adinkra symbols into his carvings. In addition, he puts ideas he has had from books into his works, which make his works unique. He is a member of the Aburi Industrial Centre (A.I.C). He does his works according to the constitution of the association. His works are sold only in his shop.

Ahwireng works with cedar, sese, tweneboa and sometimes teak. The wood is purchased from Asamankese, Oda, and Nkawkaw. He goes to these places to buy the wood himself. If they are in a group, they go to the chiefs for permission then to the forestry department before going to the forest to search for the types of wood needed. After felling the trees, the forestry officers are consulted again for license before the logs are conveyed. The association has sought for a vast plot of land at Somanya where trees have been planted.

Ahwireng uses locally manufactured tools. These include: adze, saw, chisels of different shapes and sizes such as design chisels (long and short), flat chisels, round chisels (big and small), gouges (long and short). The only contemporary tool he uses is a saw, which he uses to cut big logs into smaller pieces before carving.

Some carvers from Kumasi do come to buy his artifacts to fill their shops. Also all manner of people come along to buy his works such as Europeans, Jamaicans and Ghanaians.

4.3.4 Contracts and Contributions

Ahwireng does all types of carved objects. Contracts that he receives from prospective customers boom his profits. Every three months, he is contracted to produce pieces of masks, statuettes, and elephants.

Ahwireng is a member of Aburi Industrial Centre (A.I.C) to promote, preserve, and project the development of Art and Wood Craft in Ghana.

Ahwireng contributed to the development of art and culture in Ghana. He trained apprentices to keep the profession alive. To protect, promote and project Ghanaian culture, Ahwireng incorporates proverbs, aphorisms, great sayings, myths and Adinkra symbols into his works. In the year 2002, Ahwireng sent his works to the Trade Fair in Accra for exhibition to promote the artistic development of Ghana.

Ahwireng is the source of inspiration to his colleagues and apprentices. His former apprentices who themselves as master carvers now always come to him for help and ideas.

4.3.5 Marriage

Ahwireng was married to two different women but now divorced, who bore him two children. The first woman gave birth to a boy called Yaw Amoako; the second woman also gave birth to a girl called Afarebea Rita. As of now, he is a bachelor with the two children. The girl who is eight years is staying with him, but the boy who is nine years old is with his mother.

4.3.6 Religion

Ahwireng Kwasi is a christian. He attends New Apostolic Church of Ghana with his family. He loves his children a lot. He is trying his very best to be a good Christian to marry the woman who will love him and stay with him.



Plate 4.8 The carver, Kwasi Ahwireng



Plate 4.9a. Front view of animal



Plate 4.9b. Side view of animal kingdom



Plate4.10 Giraffe

4.4 Life and works of Abusuampe Kumah Eric

4.4.1 Early Years

Abusuampe Kumah Eric is a native of Elavanyo, a community in the Volta region. He was born on the 22nd of September 1977 at Dzodze in the Volta Region to the late Abusuampe a laboratory technician and Dey Salomé, a trader. They settled at Kpando Dzoanti ever since.

Eric's father left his family for Nigeria to seek greener pastures and unfortunately died there in the year 2000. Nevertheless, Eric's mother is still alive.

Eric from his infancy likes drawing on the ground when playing with sticks and at times, with his fingers. As soon as his mother sees him, she shouts at him to live the playing ground to go and wash his hand with soap. He did not stop; their walls and that of their neighbours also suffered scribbling in his hands. Little did Salomé know that his child is developing the traits of becoming an artist in the future. When he started schooling, he draws from their readers and other textbooks into his exercise books.

4.4.2 Education

Eric started schooling in 1981 at Ho Kporonyigba Nursery, continued to the Primary level and completed in 1987; where his family moved to Dzoanti. He underwent his Junior Secondary School education at the Dzoanti Junior Secondary school together with his twin brother Ernest Attah Abusuampe. In 1990, Eric completed school obtaining his Basic Education Certificate. Ernest could not continue the education and entered into learning a vocation as an apprentice carver. Eric also helped his mother in her trade for few years to make money to continue with his

education. God being kind to him, he had admission into Kpando Senior Secondary School in 1996 where he pursued Visual Art with Graphic Design option and completed in 1999. Eric failed two of his papers written, which he hopes to rewrite.

4.4.3 Working Experience

When Eric completed school, he did not have any place to go. His mother's business too was not flourishing any longer. He had to do something for his survival because he could no longer continue to depend on his mother.

One day, a group of carvers in the town bought some wood and was looking for people to convey the wood. On hearing this, Eric took advantage and was employed. When he was conveying the wood, many thoughts were running through his mind. Eric told himself that 'wisdom is not like money to be tied up in a piece of cloth and hidden away', so he has to use the wisdom he has and bring it to bear on practical problems of life. He will in consequence enhance his well-being. For Eric, *Knowledge* may be a preserve of the elders; but *Wisdom* is not, for anyone can potentially acquire wisdom and become wise.

The following day, he gathered courage, went to the senior apprentice and asked him of a piece of wood to try his hands on to see whether he could carve it. He agreed and gave Eric the wood. Some of his friends who saw him passed unpleasant comments about him. Those who are level headed praised and encouraged him. The carvers' master came with an Alhaji called Lawal to the shop and when he saw him, he asked his apprentices, who allowed Eric to work in his workshop. Without any further explanation, he sacked him. Alhaji asked him if he was doing the work somewhere before coming there. He just answered, that was his first carving. He offered to buy it

the way it was. Being in need of money, he sold it to him. After paying for it, Alhaji Lawal told him not to turn his back to carving, that he has a God gifted talent.

Alhaji, later came to his house and offered him some amount of money to produce only fifty pieces of masks for him. Eric did not have tools to produce the masks, but his twin left his tools with one of his friends before living Dzoanti for Suhum. He went for the tools, and that was the beginning of his carving carrier. As of now, Alhaji Lawal and a young man called George have been given contracts to Eric any time they are in need of artefacts, such as masks. The commissioned masks are preferred unstained. The commissioners claimed the Whites do not like our finishing; they buy them the way they are and finish them elsewhere.



Plate 4.11 Abusuampe Eric at work

4.4.4 Tools used by Eric

Eric uses tools such as adze, chisels (both long and short), gouges (long and short), cutlasses of different shapes, and mallet.



Plate 4.12 Some carving tools used by Eric

4.4.5 Sources of Raw Materials

Eric buys wood for his works from the forest around his village, and from farmers who do not need the trees in their farms. After felling a tree from the forest, he plants two seedlings of *Sese* in its place (personal communication, March 24, 2011)

The wood he works with are *Sese* (Kpomi), *Loko*, (*Wuti*) for big works, *Klokpakpa*, *Eyor* (Shear nut tree), *Neem tree* (*Kiniti*).

4.4.6 Works/Products, Contracts and Contributions

Apart from masks, Eric carves variety of artifacts such as mortar, pestles, staffs, animals, and trophies. Eric also builds speakers.

Eric creates his designs out of anything that inspires for a nice design from his surroundings. He also deduces his designs from proverbs and appellations.

Eric continues to get contracts from Alhaji Lawal and George just after their previous supplies get finished. Women in his area and the surroundings contract him for mortars (Plate 4.14), which they in turn send to Kpando and Hohoe to sell. The peak

of Eric's mortar and pestle contracts is around the Christmas and Easter seasons, when people want a replacement for their spoilt ones or entirely new orders for pounding *fufu* during Christmas.

Eric contributed to the development of art and woodwork in his community and Ghana as a whole. He formed the "Star Brothers" an association of the youth in his community to undertake clean-up campaigns or activities in the community every Easter period. They also receive education on the role of art, and the benefits of studying art by master carvers and other prominent artists that he invites by sending them invitation cards. Some of the invitation cards are posted in the town and surrounding communities (see plate 4.13).



Plate 4.13 Invitation poster of Star Brothers for celebration

Carvers and other artists in his community join the Star Brothers to celebrate and exhibit some of their works for the people to admire. Eric changed the mentality of the people in his community that artists are not useless people.

Eric has never sent his works to any Fairs or National exhibitions himself before. On the other hand, his commissioners informed him before sending his works to such exhibitions. On several occasions, N.G.Os led by political leaders promised them a

common workshop, but to no avail; this they considered only a political gimmick. The following are examples of Eric's numerous works (see plate 4.14- 4.17)



Plate 4.14 Mortar



Plate 4.15.Masks ready for sale



Plate 4.16 Mask



Plate 4.17 Round table

Eric formed the Star Brothers to encourage the youth to persevere in their education. The school dropouts are urged to go back or to learn a trade to reduce unemployment problem in the country. The group also undertakes periodic cleaning exercises throughout the community of Dzoanti every year.

4.4.7 Marriage

Abusuampe Eric is yet to get married to his fiancée Beatrice Arthur, a nurse and native of Kpando Aloyi. Eric loves Beatrice a lot and took up the responsibility to pay her registration fee to rewrite her papers that she could not pass. At nursing training, Eric was her sponsor until she completed. Beatrice on the other hand does not mess up at all with her love. She remained faithful to Eric by reciprocating the same love to him.

4.4.8 Religion

Abusuampe Eric is a Christian. He attends the United Pentecost Church with his fiancée. Eric is a stunt prayer warrior; so he joined the prayer team of his Church to pray for the members and for the progress of his work.

4.5 Life and Works of Benjamin Kossi Agbo.

4.5.1 Early Years

Benjamin Kossi Agbo was born on the 6th of August, 1952 at Vakpo to Seth Komla Agbo and Dorothy Obimpe. Both parents are farmers also hailing from Vakpo. Kossi spent his childhood life with his friends herding goats and hunting for birds and lizards around the village.

4.5.2 Education

Kossi started his basic education at age six (6) at Danyi Dodo. On reaching class three, he was sent to Vakpo to continue his education. At Vakpo, he attended Evangelical Presbyterian (E.P.) Primary, continuing from class three to class six. Kossi had his Middle School Education at Ve-Gbordome and completed in 1970.

At the age of 22, Benjamin was sent to Francis Torwogbede at Accra to learn carving. After the signing of contract, he learnt the vocation for four years. He came back to Vakpo as an expert in carving animal and human figures. He also carves stools.

4.5.3 Working Experience

Benjamin Agbo Kossi entered into carving at the age of 22. He started with menial jobs such as grinding and sharpening of tools, packing of logs, and cleaning of workshop. Torwogbede took Kossi as his own son, showed him love and taught him the entire secret techniques of the job. He studied the trade for four years and stayed with his master for another two years to help him as a form of thanksgiving in apprenticeship regulations and also, to polish up his carving skills.

Kossi came home to join the carvers association of Vakpo in 1980. As an association, they formerly won contracts every six months. The place has been interesting and he even found it very difficult to make a farm, because he works almost every blessed day. Nowadays he farms alongside to feed his family. The contracts are rare these days. At present, for almost three years now the group or individuals hardly win contracts. Benjamin produces his own works and sends to the markets for sale (see plate 4.18 – 4.20).



Plate 4.18 Benjamin at work with his daughter behind him



Plate 4.19 Sanding a statuette



Plate 4.20 Elephant used as seat

4.5.4 Tools and Materials

Benjamin Kossi works with Ebony (Atiyibor), Teak (Totonati), Rose wood, Mahogany, Ofram, Sese and Odum. He uses tools such as chisels, gouges, wood files, knives, machetes, saw and bench-vice.

The carving tools used by the carvers are simple, somehow crude and indigenous. They are locally manufactured tools made by the local blacksmiths from discarded metals and sold to the carvers at a rather low price. Even though, majority of the carvers mainly use these tools, others use them concurrently with the imported ones.

Some of the local tools are the adze, axes, cutlass, and gouges among others. Some of the imported tools are saws, bench vice, cramps, chisels, and gouges. Others are spoke-shaves, files, and planes. Some of the materials such as sandpapers and carborundum and or sharpening stone are also used.

4.5.5 Works, Contracts and Contributions

Benjamin gets contracts from customers he knew in Accra before coming to join the association at Vakpo. He shares the work among his friends for rapid production. He does some works on his own to sell. Some of his works have been sent to the Centre for National Culture, Accra for sale.

Kossi's oware has contributed a lot to the development of sports and entertainment in Ghanaian homes. The Vakpo Carvers Association had a big parcel of land from the chief of the village where they have a plantation of teak on it since 1992 to supplement the depleted forest in the environment and Ghana as a whole.

4.5.6 Marriage

Benjamin Kossi Agbo was married to Rose Anopansuo. They have a daughter named Bernice Yawa Agbo. She is eleven (11) years old and in primary class four (4). Anopansuo, after five (5) years of marriage divorced Benjamin and went her own way, leaving Bernice their only daughter in the lonely care of Kossi Benjamin. "I love my wife; if she comes back, I will accept her again to help me look after our only daughter", Kossi expressed. Kossi is facing many difficulties in providing for some needs for his daughter. All the same, he is happy to have a child of his own.

4.5.7 Religion

Benjamin is a Christian. He attends the Evangelical Presbyterian Church, Ghana and a staunch religious man.

4.6 Classification of Objects

Carvers in general, have classified their products according to their uses and functions. To the researcher, it was very difficult to take inventory of various woodworks. Objects at the centres visited ranged from Totemic such as elephants, snails, lions and crabs, umbrella tops, and linguist staffs to others such as drums, mortars, pestles, masks, toys, miniature animal forms, and human figurines. Traditional combs, stools (for male and female) are also some of the works. The researcher has attempted classifying the products usually produced at the various carving centres visited. See table 4.2.

Table 4. 2. Carving Centres with their products

Town / Village	Products
Kumasi (Centre for National Culture)	Stools, drums, boxes, smoking pipes, masks, profiles, toys, animal forms, oware, traditional swords.
Aburi	Animal forms, masks, traditional combs, lazy chairs, oware.
Dzoanti	Masks, mortars, pestles, stools, staffs, toys.
Vakpo	Animal forms, human figures, oware,

4.7 Materials and their Characteristics

The artisans use various types of wood for their works. These logs exhibit special characteristics that are classified in Table 4.3

Table 4. 3. Woodwork materials and their characteristics

Wood	Characteristics
Ebony	It is jet black with occasional brown streaks, very hard; it has close grains, fine details possible, suitable for a brilliant polish and good to touch.
Osese (Funtumia Africana)	It is pale yellow when fresh. This fades as it dries. It is evenly textured, soft, straight grains, and free from knots and bumps.
Rose wood (Kpatroti)	People called it so because many varieties have the smell of Rose perfume. It is red to purple with black streaks highly decorative, very hard close grain and it takes high polish.
Teak	It is light to dark brown with dark streaks. It is fairly hard, close straight grains, greasy and gritty. It carves easily but quickly blunts tools.
Cedar	There are many varieties, which are deep pink to red. They have lighter streaks, very decorative, slightly perfumed soft to cut.
Mahogany	It is red with many varieties of colours and density. It carves well and polishes smoothly when given a tooled finish or if sandpapered. Some have curly twisted grains that look attractive when polished. More care needs to be taken when carving; and sharp tools are needed.

Source: (Ayibor, 2000)



Plate 4.21a Locally manufactured chisel



Plate 4.21b Locally manufactured gouges



Plate 4.22 Adze

4.8 Description of Tools

Spoke shave: It is used to smoothen the rough surface of the objects before sanding them and later staining (plate 4.23).

Saw: A tool that has a flat blade with an edge cut into many “v” shapes. A saw is used to cut wood into the desired sizes before carving (plate 4.24).

Chisel: A metal tool with a sharp edge used to carve the artefacts.

Gouge: A metal tool with a sharp curved edge in different shapes used to create grooves on the objects or digging into the surface of objects.

Adze: A tool in the form of a hoe, the blade having a sharp edge used in cutting out the outer part of the object being carved.

Bench vice: A device attached to the working table, is used to hold an object firmly to work on it.

Cutlass: A long knife with a broad blade used as a tool to weed or carve. It is used in shaping both the outer and inner parts of mortar, and drums.

Knife: A short metal blade fixed onto wood used as a tool to smoothen carved objects.

Some carving tools are shown in plates 4.21 – 4.24.



Plate 4.23 A Spoke shave.



Plate 4.24 A Saw



Plate 4.25 The researcher working on a mask with some of the tools

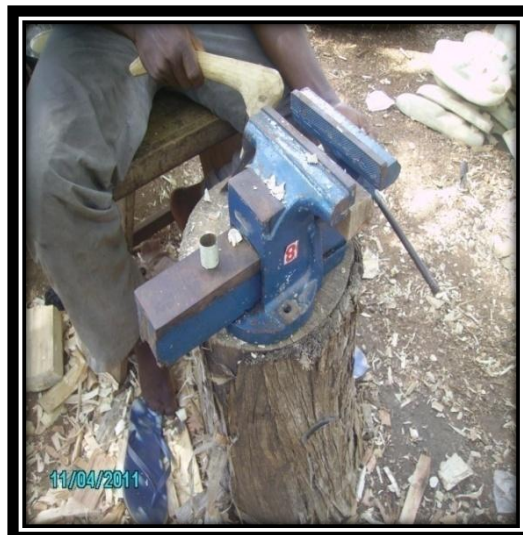


Plate 4.26 A bench vice

4.9 Appreciation of selected Works

4.9.1 The Drum



Plate 4.4a Drum for male



Plate 4.4b Drum for both sexes

The artefact in plate 4a is made of wood. It is a drum; its height is about 65cm and was produced at the Centre for National Culture by Adu Boahin Kwabena in

April 2011. This work can be located at the Centre for National Culture (C.N.C), Kumasi.

The Ewe call it “*vukpo*”, it is known in Akan as “*Twenesin*.” A single drum used to transmit vital messages to the people by beating on the leather (the animal membrane) which covers one end. The cylindrical drum is carved out of *Tweneboa kodua* wood. An animal skin is firmly stretched over one end of the hollow wood with strings and pegs. The other end is left open to amplify the sound from the beating to distant places. There are series of undulating lines or wavy lines incised on the body of the drum. These lines depict the flow of life. On the body as well, under the lines is a symbol of cross, which symbolizes total stability and comfort in life.

In plate 4b the artefact is a drum, produced in March 2011. It could be used by both sexes, male and female. It is made of wood and has a height of about 61.5cm. It is located at the Centre for National Culture.

The body of this drum is decorated with shapes and lines. The circular lines symbolise the power of God. Triangular shapes denote female symbols. The triangles incised on the drum expresse signs of warmth, affection and friendship of a woman to her society through the beating of the drum. The triangles also show the influence of the female gender in our societies (Amenuke et al., 1991). The zigzag lines symbolise wisdom that the artist has applied in the production of the drum and the wisdom of the elderly in the invention of drums (Adu-Boahen, personal communication, April 12, 2011). Even though the designs seem simple, they add intrinsic beauty to the work.



Plate.4.27 Drumming during celebration

- **Functions of the Drum**

During celebrations, drum is used to summon people to the durbar ground. In the olden days, drums are used in the palace, even until present day to inform the people about any attack of war, death of an elder or the chief. In some basic schools in Ghana, drum is used to tell the time, to go for break, to summon pupils to assemble, to close them. Drum is played to herald festivals, the arrival of a government official, health officials or a special guest in the community. Briefly, drum is played to give information and entertainment to the people living in the community.

4.9.2 Nyamedua



Plate 4.6. Nyamedua
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The art piece in plate 4.6 is a woodwork. It is titled “*Nyamedua*” and it is one of the adinkra symbols, which was carved by Adu-Boahen Kwabena in March 2011. Its diameter is 35cm (13.8 inches) and its height is 5cm (2.1 inches) can be located in the showroom of Adu-Boahen at the Centre for National Culture in Kumasi.

Nyamedua, literally means “God’s Tree”. *Nyame* implies God while *dua* is tree. *Nyamedua* is a huge tree located in the forest and some farms. Carvers fell and use them for carving drums. It is always the practice that, before *Nyamedua* is fell, libation is performed; the reason is that it contained spirit living in it and that, the spirit must be appeased.

Nyamedua was also placed in front of homes in most villages in the olden days. It is a three-pronged stake erected in front of homes, and an earthenware or pot filled with concoction placed between the forked stakes. The concoction is a cleansing solution used for purification rites. Anybody entering or coming out of the house dips his or her hand into the solution to purify him or herself. In fact, this serves as a place of worship or simple put an altar of God. It again signifies the presence and protection of God, the Creator of heaven and earth. This symbol urges people to acknowledge the presence and protection of God and also worship and venerate Him.

It is the belief that God will give total protection to the whole house whenever, this tree is in front of the house. *Nyamedua* is a symbol of worship and veneration. The artwork is produced out of a slab of wood, on which the symbol is drawn and cut out with a machine. Sand paper is used to smoothing it.

4.9.3 The Gye Nyame (Except God) Stool



Plate 4.7. “Gye Nyame”

The artefact is a woodwork. In Akan it is known as “Gye Nyame Stool”. It is a philosophical artefact provoking the mindset of every individual on the supremacy of God, our creator. The work was produced in February 2011 by Adu-Boahen.

It measures 30.5cm (12 inches) in height; and could be located in his showroom at the Centre for National Culture. With reference to plate 4.7, the middle section has pointed and serrated ends. Amenuke et al. (1991) stated that, the pointed ends are normally odd number with the stool; each vertical edge has thirteen pointed projections that represent the male children of the state. The way and manner the vertical supports link up the crescent and the rectangular base reflects how children are usually attached to their parents. The flat rectangular base signifies the stability of the earth (p.151).

The “Gye Nyame” at the central portion of the stool is the symbolic message the art piece carries. According to the artist, it was an order from a prominent person who is

sending a message to his enemies, thus, Gye Nyame (except God or I fear nobody except God). God is regarded as the creator of the universe and humanity and therefore must be given reverence and be worshipped. Nevertheless, the symbol reflects the supremacy, power, and dominion of God over all situations and everything He created. God is therefore Omnipotent, Omnipresent and Omniscient.

The stool symbolizes the soul of the society. It also serves as a link between the elders and the people in the society. Every component of this stool represents one of the main philosophies that make a perfect society. The top of the stool, which is shaped like a crescent moon, symbolizes the loving embrace of a mother. It also represents the warmth of a female influence in a society. The curved arms of the Gye Nyame symbol holding the top and the base signify a common sharing of responsibility among men and women in the society.

4.9.4 The Giraffe (see plate 4.11, page 54)

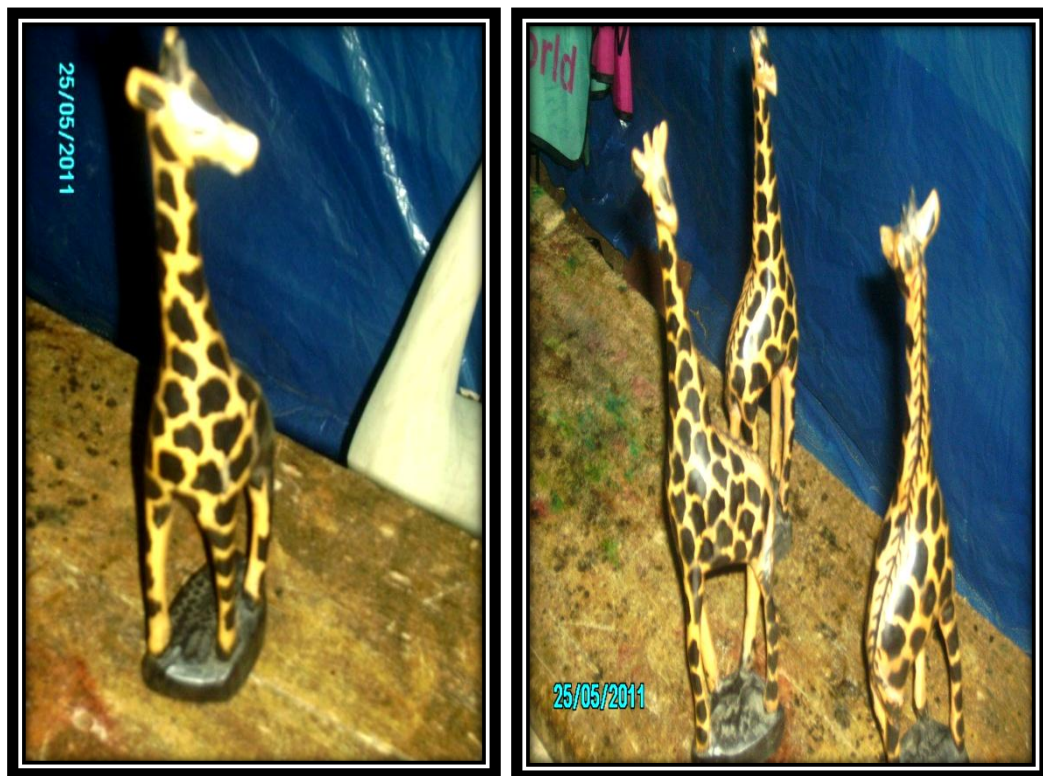


Plate 4.13. Giraffe

This is a giraffe carved out of Odum wood. It is a collection from the showroom of Kwasi Ahwireng at the Aburi Industrial Centre (A.I.C). It is carved by Kwasi Ahwireng in March 2010; it measures 65.7cm in height.

With reference to the plate, one could see that this animal has an elongated head with large fleshy lips, large dark eyes, a pair of short stumpy horns and a pair of elongated ears. It has a long neck with mane on its back. The main body is rather very small and it stands on four tiny long legs. The body is covered with hairs forming a pattern of chestnut-brown patches on yellow-beige background, extended down as far as the knees. The tail is rather short with a tuft at the tip, which is attached to the right hind leg for stability.

The anatomical naturalism of the elongated, neck, legs, and the curvilinear body are given a highly polished finish. These features are also balanced in idealised proportions. There is also a high sense of sensitivity to linearity, volume, and expressive details in the execution of this figural form.

There is a feeling of studied academic precision about this representative sculpture; this is because no physical form is taken for granted (Ayibor, 2000).

The image in the plate shows there is compactness of form, which forced the creation of volumes expressed in angular and convex planes. These are however, aesthetically distributed to give the figure a perfect balance in cubic contours. These in turn, assist vividly in reflecting light thereby heightening the aesthetic qualities of the composition. The artefact demonstrates an extraordinary sense of mass, weight and density occupying space; a tremendous exhibition of creativity by the carver. He succeeded in evenly distributing the principal viewpoints around the piece hence, the viewer can only enjoy its total being.

4.9.5 Animal Kingdom



Plate 4.10a. Front view of animal



Plate4.10b. Side view of animal kingdom

The artefact in plate 4.9a and 4.9b in pages 54 is woodwork titled “the animal kingdom”. It measures about 60cm high. Ahwireng produced this work out of the roots of a tree in 2010. The work is located in the showroom of Ahwireng at Aburi. The art piece depicts the story in the Holy Bible in Revelation chapter 21 verses 1 to 4 (Rev 21: 1- 4), which says that the overcomers shall live in the New Heaven, Jerusalem where there shall be no pain or crying or mourning or death, for the old order of things has passed away (p. 878, NIV). In the plate, are the elephant, snake, buffalo, lions, monkeys, giraffe and rhinoceros. The carnivorous animals make no attempt of attacking their preys for food. They are all living together, in joy and unity. The lions open their mouth as if they are singing some praises to the Almighty God, the creator of the universe. The snake sticks its neck out showing how much she is enjoying the moment by hissing. The giraffe raised the ears in a form of appreciation; the elephant and the buffalo that could not shout their mouths and do the listening also join the friends to praise their creator. Their compatriots’ song on the other hand,

moved the monkeys who could not resist their feet but to dance on the back of their friends with joy and appreciation.

The fear of being attacked is no longer around them. The monkeys, in the plate show that they are living in absolute peace. The verse three (3) of chapter 21 says a loud voice was heard from the throne saying, “Now the dwelling of God is with men, and He will live with them.” There will be total peace and no one will suffer death and pain on this earth as depicted in the plate.

In the plate also, there are two categories of animals: the herbivorous and the carnivorous. Among them are the feeble, weak, strong and very strong. The lion called the king of the jungle is living in total peace with its subordinates; the elephant known to possess power, strength and elegance with its huge body does not frighten the rest around him. This is a scenario to look at and pounce on seriously. To us humans, whether powerful, strong or weak, rich or poor, we should love one another, support each other and leave in peace with each other. Members of various political parties should stop lambasting at each other and live in harmony.

4.9.6 The Elephant



Plate 4.20 Elephant

The artwork piece in plate 4.20 is an elephant produced from the *Sese* (Funtumia Africana) wood. Benjamin Agbo Kossi who hails from Vakpo in the Volta Region has produced the elephant. The elephant is about 41.5 centimetres in height. From the plate 4.20, the elephant stands tall with a massive well-built body and walks on the tips of its toes. The elephant has a pendulum-like nose with which it picks up food and other materials or objects into its mouth.

This elephant uses the trunk to draw almost a gallon full of water, which it directs into its mouth. Its feet are four and look mortar-like which it uses to create potholes as it walks along. The ears in the form of fans cover the greater part of the head, which it flaps to sack flies and mosquitoes as it moves along. A pair of ivory –like protrusion symmetrically juxtaposes the nose, which drops vertically. The tail is however relatively small covering the anus and lying in between the back legs.

According to Glover (1992), the elephant signifies power, superiority, wealth and invulnerability. Renowned persons such as traditional rulers and people of high socio-economic status mainly use the elephant symbol. The animal embodies attributes such as physical power, leadership, wisdom and long life. These qualities are appropriate for prominent people like paramount chiefs, managers of organisations and state leaders.

Almost every part of the elephant is wealthy. The tusk for instance, is a durable material with which sculptural objects are carved for functional and decorative purposes.

An experienced hunter once said that, whenever the elephant passes through the forest, it creates a path broad enough for other animals and human alike to pass. It peels off the entire bark of trees including the baobab with ease. It can uproot a tree

whenever it gets infuriated. This is a powerful and a strong animal indeed! There is a saying in Ewe, which goes: “ame si dze atiglinyi yomea, me lō na kadza alo dzagbetsi o”. This literally means, “The person who follows the elephant does not get wet with dew”. Bringing this to real life situation, if a person follows great leaders he or she does not suffer any unlawful provocations and attacks whatsoever. The flat back of the artwork also serves as a seat.

The well-carved body of the object has brought its features out correctly, enhances the simplicity of the design, and helps project a taste for it. Culturally, the elephant symbolizes the soul of the society. It also conveys messages of supremacy over other states.

4.9.7 The Statuette “Ametikpakpe”



Plate 4.19 Sanding of statuette “Ametikpakpe”

The artefact in (plate 4.19) is a woodwork. It is called ‘Ametikpakpe’. It is a monoxylous wood carving from a single piece of wood known as “Sese”. The twenty-three (23) centimeters tall carving was produced by Benjamin in April 2011. This

work could be located if not sold in the showroom of Benjamin at Vakpo.

Ametikpakpɛ is another form of figurine carving among the Ewe. It is a twin figurine equivalent to the twin Yoruba figure known as “Ibeji”. These dolls are numerous in the southern part of Volta Region. A mother who has lost one of her twins carries Ametikpakpɛ wherever she goes. The artefact, carrying the normal head with the arms lying perpendicular to its body, the legs closed together, and the object stands rigid and straight. The carving is dedicated to the surviving child, with the hope that the departed child would return to the family. The mother, on the other hand is expected to be carrying this figurine around on her back or tucked into her cloth around the loin in anticipation to see the departed child come back. However, when the two twins should pass away, two figurines are carved for the mother to keep and care for. Culturally, Ametikpakpɛ is carved to be kept and fed by the family of the dead twin.

4.9.8 The Mask



Plate 4.16 Mask

The artwork in the plate 4.16 is a woodwork. It is a mask, which was produced by Eric Abusuampe Kumah in March 2011; its size is 41centimetres in height. This

work could be located in the showroom of Eric Abusuampe, which is in their house. The face of the mask depicts that it is a man's face which looks like someone who has kept vigil to mourn the death of a loved one. The mask's eyes protruding out of their sockets signifies that he wept to the extent that he refused to be consoled. It has a broad nose covering the lower part of his face. On his both cheeks are tribal marks to show the ethnic group from which he comes. The eye brows are anonymous to the cicatrices on the cheeks. The well carved out mouth looks as if the man wants to smile or cry. The hairdo of the mask is divided into two halves with a line separating it through the forehead to join the nose line. It denotes that this man is a Gold-Coaster.

The carver has intelligently showed his creative skills in this piece of work. According to the carver, the eyebrows of the man stand straight instead of lying on each other depict that though he is bereaved he still stands firm on feet and is stable in his composure. It is alert with its eyes widely open. This mask initially, was made to show the mood of a head of family when bereaved.

The mask is to be hanged on the wall of the head of family's room to show that he is the caretaker of the whole family. Masks are dramatic portraits of spirit beings, departed ancestors, and invisible powers of social control.

4.9.9 The Round Table



Plate 4.17 Round table, “unity is strength”

The artefact in plate 4. 17 is a woodwork. It is a round table called “unity is strength”. The table is 54.6 centimetres or (21.5 inches) in height and standing on a base of diameter of 59.5 cm or (23 inches) and is produced by Eric Abusuampe in February, 2011. The work could be located in the showroom of the carver at Dzoanti. The table was produced to be given to a prominent person in the community whom the carver loves. The table is one, which conveys a lot of messages to the admirers. It is a thought provoking design or art piece. The table is a proverbial table. In Ewe it is said that “Ne ebobo le mefui me kpom na novi wo la, ame ade ha le towo kpom”. It literally means, “If you bend down to look at the anus of your neighbour, yours too is being looked at”. In reality, this piece conveys some messages to everybody who will set his or her eyes on it. You can be at the table with somebody everyday to eat. However, as soon as you depart from him, you begin to gossip about him. The men in

the plate squatted, held their jaws with their left hand, and placed their right hand at the back of the one in front. The person at the back is reminding the one in front that he is at his back protecting him, and whatever happens he is watching in good faith. That he is his partner in the building of a strong wall around the community. The hand at the jaw denotes that with one thought, there will be peace, joy and all will be in harmony. This design means a lot; one may say that if you are in a community, you should seek for the development of the community together, whether you are a stranger or a native. You must support for the betterment of the community where you find yourself. No one must talk ill about his leader in the community but give helping hand to build the nation together. The round edge of the table symbolises the peace, presence and purity of God. Therefore, by loving each other, we shall experience the peace and presence of God in our midst. The table is standing on a round base, which denotes that with God at the base of everything you do, you are sure of comfort and stability.

4.10 Discussion of Findings

4.10.1 Findings from Adu-Boahen Kwabena's Life

1. Adu-Boahen is a graduate of the Middle School. He started learning fitting and stopped.
2. Adu-Boahen learnt carving from his own uncle at the Centre for National Culture (C.N.C).
3. He is the master of the workshop.
4. Adu-Boahen is married with children under his responsibility.
5. He uses local tools to produce his works.

4.10.2 Conclusions

1. Adu-Boahen is a stable minded and responsible carver, who takes good care of his family.
2. Actually woodwork can be done by the educated and the non-educated, male and female.
3. Adu-Boahen had the exposure from his uncle that motivated him to learn the profession. He is a very good wood carver at the Centre for National Culture.

4.10.3 Recommendations

1. Ghana Education Service (G.E.S) should organise in-service training for the art teachers to enhance the teaching of the subject.
2. More wood workers who will like to be educated should be given the opportunity.
3. Woodwork courses should be introduced in all Colleges of Education and all Vocational Teacher Training Colleges, as well as the Senior High Schools in order to expose the youth to the trade.

4.10.4 Findings from Adu-Boahen's Works

1. Adu-Boahen mostly uses soft woods for his works.
2. His artefacts are sold in his shop at the Centre for National Culture. He sells his products at times to tourists, and very rich people who come to buy from him.
3. Adu-Boahen's works depict the culture of the Ashanti.
4. He gives great importance to the finish of his works, which attract buyers.
5. Adu-Boahen's works are durable.

4.10.5 Conclusions

1. Adu –Boahen works with different species of woods.
2. He is a creative woodwork artist, this accounts to the uniqueness of his works.
3. He promotes the Ghanaian cultures through his works.
4. Adu-Boahen’s works can withstand the test of time.

4.10.6 Recommendations

1. Adu-Boahen should adopt other methods in finishing his works for them to meet the standard of the international market.
2. Adu-Boahen should share his creative ideas with other woodwork artists through organised workshops.
3. Adu-Boahen should join the carvers association at the C. N. C. to be well resourced in training that carvers will acquired in production management as well as export management.

4.11 Findings from Kwasi Ahwireng’s Life

1. Findings revealed from the life of Ahwireng that he was once married but now divorced with children.
2. He is not well educated. He was a primary class five dropped out.
3. Ahwireng learnt his profession from two different masters.
4. The study showed that Ahwireng is a humble and a hardworking woodwork artist ever prepared to learn with humility.
5. Findings revealed that Ahwireng is sincere and faithful to his customers and wants to uphold his moral virtues. These attitudes contribute to some of his achievements.

4.11.1 Conclusions

1. Although Ahwireng is divorced, he is responsible.
2. Woodwork could be practiced or done by anybody who has the interest and the ability to do it. For, it is not a profession reserved for some particular people.
3. Carpentry work exposed Ahwireng to woodcarving, after he found carpentry job to be too hard for him.
4. Looking at the works of Ahwireng, he demonstrates that he is one of the best woodwork artists.

4.11.2 Recommendations

1. The youth who stopped attending school should be trained and encouraged to take up the trade to reduce the problem of unemployment among the youth.
2. Ghana Education Service should introduce woodwork into the curriculum of all Vocational Teacher Training colleges and Senior High Schools to expose the youth to the trade.
3. The Government and N.G.Os should organise orientation courses for the woodwork artists in order for them to be abreast with the contemporary tools and equipment for woodwork, to enable them improve upon the quality and finishing of their works.

4.11.3 Findings from Kwasi Ahwireng's works

1. Ahwireng works with different types of wood, and produces different types of works.

2. His works are sold in the showroom at the workshop to tourists and the public at large.
3. Most of his works are masks, profiles, animals, human figures, combs and spoons.
4. The works of Ahwireng are aesthetically pleasing and durable.

4.11.4 Conclusions

1. Ahwireng carves animal and human figures, also combs, ladles, and masks.
2. Ahwireng is a creative carver who produces fantastic artefacts, an attribute that accounts for the uniqueness of his works.
3. Most of his works promote Ghanaian cultures; for he uses intensively the Adinkra symbols in his works.
4. Ahwireng's works can compete with any foreign carvings.

4.11.5 Recommendations

1. The woodwork artists should be resourceful. They should refrain from copying their fellow artists' works.
2. The contemporary carver should learn to use the contemporary tools to facilitate his works and to improve upon the quality of his works.
3. Ahwireng should adopt the customer care method to win the heart of most of customers and tourists who visit him to boost up his finances.
4. Ahwireng should open an account with a bank to be able to acquire loans to develop his workshop.
5. Ahwireng should open an e-mail on the internet and be on face book as well, to advertise and promote his works to win contracts from prospective buyers.

4.12 Findings from Eric's Abusuampe's Life

- 1) Findings from the life of Eric revealed that he is a graduate of Senior High Senior School, and could not continue his education.
- 2) Eric did not learn carving from anybody. He was a Graphic design student initially, but now carves with an extreme agility.
- 3) Findings show that he is at the verge of getting married to the lady he promised in his life to marry.
- 4) He is the sole breadwinner of his family.
- 5) Eric is sincere to his customers and always keeps his promises. This attitude contributes to his success.
- 6) Even though Eric has not yet wedded his fiancée, she supports him to provide bread for the household.

4.12.1 Conclusions

1. Findings from Eric's life revealed that carving could be done by all interested persons.
2. It was revealed that Eric started carving due to financial problems at the time he needed money to pursue his life's ambition.
3. Eric has no apprentices, but is doing marvelously well to satisfy his customers.
4. In Ghana Eric is probably one of the best woodwork artists.

4.12.2 Recommendations

1. Artists need to be organized and be given in-service training by art educators, collectors, and connoisseurs.

2. A worried person cannot work effectively and efficiently. Eric is a joyous and stable woodwork artist. A woodwork artist should devoid himself from any advert thought to avoid hurting himself.
3. Dropout from school should be trained to acquire a vocation in woodwork to reduce unemployment.
4. Student sculptors should visit the creative craftsmen to learn from them to be able to do well at school, for the periods allotted for Visual Art practical works is very limited.

4.12.3 Findings from Eric's Works

1. Eric produces utility or functional objects alongside decorative ones.
2. Eric's works are unique; these enable him to continue to obtain contracts from his unfailing contractors.
3. Eric's works are thought provoking.

4.12.4 Conclusions

1. Abusuampe Eric works with different types of wood and designs different types of articles.
2. Eric is very creative; an attribute that wins him contracts and accounts for his uniqueness.
3. Eric promotes Ghanaian culture through the works that he produces.
4. He is a serious woodwork artist with a lot of patience and ideas who uses proverbial sayings in his works.
5. Eric uses quality wood or materials for his wood works that can withstand the test of time.

4.12.5 Recommendations

1. Woodwork artists should be innovative for people to have great taste for their works.
2. Eric should be able to share his beautiful and creative ideas with other woodwork artists in his environment.
3. Woodwork artists should be taught through in-service training how to market their works in this era of technological advancement.
4. Woodwork artists should keep a standard in their work places to improve upon it to increase and develop the woodwork industry.
5. Eric should buy shares in a bank to have access to bank loans.

4.13 Findings from the Life of Benjamin Kossi Agbo.

1. Benjamin is a divorcee with a daughter.
2. He is a middle school leaving certificate holder, who learnt carving as a career.
3. Being once a student, Benjamin was fast in going through his apprenticeship
4. Benjamin is not financially sound to be able to buy the needed quantity of materials for his works.

4.13.1 Conclusions

1. Wood work is a lucrative career that could be learnt by both sexes
2. Encouragement and motivation helped Benjamin to successfully end up his apprenticeship.
3. Benjamin is emotionally affected by the divorce of his wife.

4.13.2 Recommendations

1. Woodwork is a very good career to reduce unemployment problem in the country. Graduates are entreated to learn carving to stop complaining of being unemployed.
2. The banks should accommodate the woodwork artists and give them loans to develop their workshop.
3. Woodwork artists need to be creative to be able to meet the demand of consumers.
4. The youth must learn the trade from the old and experienced carvers before their death.

4.13.3 Findings from Benjamin Kossi Agbo's works

1. Benjamin carves both human figures and animal figurines.
2. Benjamin does not have a separate showroom to keep his works. His works are in the same room with others.
3. Benjamin attaches much importance to the finishing of his works.
4. He uses wood that will endure the test of time to produce his works.

4.13.4 Conclusions

1. Benjamin is a creative artist; his works promote Ghanaian Culture and also develop art in the country.
2. Benjamin Agbo is a serious and creative woodwork artist who works with different wood species.
3. Benjamin uses quality materials to produce his objects.

4.13.5 Recommendations

1. Woodwork artists should not hang on the same design that they knew, they should bring variation in their designs. Benjamin should use different wood species in producing different kinds of works entirely different from the usual works produced by the members of the association.
2. Being educated and creative, Benjamin should share his ideas with other woodwork artists through organized workshop.
3. Benjamin should incorporate the culture of other people into his works with the idea of propagating Ghanaian culture throughout the country.
4. That the intermediaries should stop determining the prices of artefacts for the artists. This is making the profession not to be lucrative.
5. Government should either develop or initiate laudable plans to establish cottage industries in order to provide jobs for the people.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, RECOMMENDATIONS

5.1 Summary

The traditional woodwork artists exhibit many skills, which have not been written down to make the knowledge available to the public. It means vital information about skilful Ghanaian woodwork artists is not available to the youth and other people who might want to take up carving as their profession. Therefore, there is always the fear to alter, lose or misinterpret the information these woodwork artists had after their demise and this would let the younger generation lose the tradition in woodcraft. For that matter, the researcher documented the lives and works of these renowned indigenous wood workers in order to maintain, preserve, transmit, and promote their ideas, knowledge, skills or style for posterity. The researcher had discussed the strengths and weaknesses of their works and how they have impacted on people.

In this study, the qualitative approach was considered because, social as well as cultural phenomenon were being studied. Qualitative research emphasizes the importance of looking at variables in their natural setting and how they interact. Detailed data were gathered through open-ended questions that provided direct quotations. The descriptive method was also employed to describe the lives and interpret the works of the selected traditional woodwork artists.

The research was a heterogeneous type. The purposive sampling and the stratified random sampling design were considered appropriate for this thesis. Data gathered

through the administration of the research instrument were presented, synthesized, analysed and interpreted.

Major findings of this research work were discussed. Recommendations were made to the government, Ministry of Education, stakeholders and the general public to provide the necessary help to the wood industry to develop.

5.1.1 Main Findings

1. All the woodwork artists are married or were once with a woman.
2. They are all Christians who serve the Almighty God the creator of heaven and earth.
3. They attach great importance to the finish of their works. This makes their works unique and aesthetically pleasing.
4. All the four artisans are creative, hardworking and responsible.
5. Woodworking actually, is lucrative and is a vocation, which does not require any huge capital to start.
6. Woodwork can be done by anybody provided one has the interest to learn it.
7. That carving at Vakpo in the Volta Region is not lucrative because after production, intermediaries, troop in to buy the artefacts at low prices and retail them at exorbitant prices to the detriment of the poor carvers, said Agbo.
8. The master carvers are the general supervisors who appoint new hands and also, ensure that objects produced meet the requisite standard.
9. The carvers use simple, crude and indigenous tools forged by the local blacksmiths.
10. Majority of carvers can neither purchase the complete set of tools nor the contemporary tools due to financial constraints.

11. That loan facilities are not easily accessible to the carvers because they are not creditworthy.
12. Almost every home uses articles produced by carvers primarily for functional purposes such as mortars, pestles, axe holders, serving bowls, etc.
13. The future of the carving industry is bleak. Since past and present governments had drawn up laudable plans to establish cottage industries in order to provide jobs for the people but all to no avail.

5.2 Conclusions

Carving has remained a unique tradition up-to-date. Carving could provide a major form of livelihood for both the rural and urban poor, for the numerous carvers and sculptors who graduate from educational institutions and also for others who have completed their apprenticeship training from other guilds of master carvers. Woodcarvings provide reliable sources of historic information. These objects are used to preserve the memory of very important events and personalities. They depict myths, legends, folklore, sky-lore and linguistics typical of many ethnic groups and therefore serve as channels for identification and expression of ethno-psychology. Carving has a lot to be considered at this point in time that reflections are being made on indigenous art technologies. Carving as a major indigenous art technology requires the concerted efforts, motivation, assistance and encouragement of all and sundry for it to thrive and be in the position to meet both local and foreign aesthetic demands. With the introduction of modern tools and accessories, carving is undergoing a major breakthrough. Both schooled and unschooled carvers are able to produce very beautiful designs and patterns with the modern tools available to them. A complete set of tools at the disposal of the carver provides enormous inspiration because the carver

will have the dexterity to produce whatever design that may be conceived in the storehouse of his mind. However, imported tools continue to be expensive and may be outside the affordability of some of the carvers. Local improvisations always come in handy because local blacksmiths are able to forge the tools, which could be brittle but could produce remarkable results when skilfully articulated. The acquisition of wood for carving is not so much of a problem in Ghana. It does not contribute in any significant way to the depletion of wood stocks in Ghanaian forests because the carvers mostly use the surpluses from the timber merchants. A significant step would be to make credit facilities from governmental and nongovernmental organizations easily accessible to proficient carvers to acquire complete set of tools and raw materials to set up studios for work. Carvers would also require exposure and marketing avenues for their products through periodic exhibitions and craft bazaars.

5.2 Recommendations

1. Considering the fact that woodcarvings provide reliable sources of historic information that preserve the memory of very important events and personalities, the following recommendations should be taken seriously:
2. The government must collaborate with the academia or educationists in order to find a lasting solution to problems confronting the wood industry. The government should support the research into the wood industry by financing it.
3. Students should be encouraged to work alongside the indigenous carvers to acquire much skill and ideas from them.
4. Training must be given to small-scale woodcraft industries with regard to production management and export management system by extension officers.

5. Technical assistance should be provided in quality control measures to improve the quality of Ghanaian wood products by stakeholders in wood articles.
6. Universities, Polytechnics, Secondary schools, and as well as Vocational Schools and Apprenticeship institutions must deliver crafts to meet the taste of the market. The government should build at least a technical school in every district to ensure that people can have access to technical or vocational training in wood-craft.
7. All the wood craftsmen should be organized and advised to form associations so that the government would be able to assist and promote them to produce for export.
8. Government, N.G.Os and stakeholders in the woodwork industry must assist in providing conducive working facilities for these craftsmen, such as organized modern workshops and accessories to facilitate their production.
9. Graduates of Junior High Schools who cannot further their education must be given some vocational skills, either with flexible terms or for free.
10. Since creativity generates development, the modern artists or art educators should study critically the creative aspects of the traditional art works in order to rediscover their own rich sources of values, which will enrich their artistic expressions for this present day.
11. A coordinating committee should be inaugurated and other private collectors to collect and collate materials related to art education and make them available to educational institutions, libraries, and research centres.

12. Students, especially, should be encouraged to write on, talk about and appreciate artefacts and other existing art materials. They should be emboldened to visit the colleges of art, museums and galleries.
13. Woodwork artists must be creative to produce unique works that will favorably compete with the foreign ones.
14. Wood artisans should have a broad knowledge of a wide range of wooden articles or items before getting specialized to avoid limitation in production.
15. Woodwork artisans should endeavour to plant fast growing species of trees to support the wood industry.

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APPENDICES

Appendix A

The following questionnaire was designed to interview selected woodwork artists at the Centre for National Culture, Kumasi; Dzoanti and Vakpo in the District of Kpando and Aburi in the Akuapem North District.

This written set of questions has been planned to guide the researcher in his research. The questionnaire is intended to find the details of the lives and works of the four Ghanaian traditional woodwork artists. The researcher assumed that additional questions not shown here would evolve out of conversations with my subjects.

TOPIC: Documentation of the lives and works of four traditional Woodwork artists in Ghana: A resource for teaching and learning in the Senior High School.

A. Particulars

1. What is your name?
2. How old are you?
3. Where do you come from?
4. Where do you live now?
5. What is your the name of father?
6. What is the name of your mother?
7. What is your :-
 - a) father's occupation?
 - b) mother's occupation?
8. How many siblings do you have?
9. What are their names?

B. Education

1. At what age did you start schooling?
2. What are the names of the schools you attend?
3. State years did you complete various schools?
4. Did you attend the University?
5. If yes, which of them?
6. If not why did you not attend?
7. What is your religious affiliation?
8. If a Christian, what church do you attend?

C. Marriage

1. Are you married?
2. What is your spouse's name?
3. What is her profession?
4. Where does she come from?
5. How old is she?
6. Is she educated?
7. What is her level of education?
8. How are her parent called?
9. How many children have given birth to?
10. How many boys and girls?

D. Working Experience

1. When did you become a wood carver?
2. From whom did you learn it?
3. How much did you start your business with?
4. What type of artifacts do you produce?

5. Why do produce only those articles mentioned?
6. How many contracts did you honour?
7. Where do you get your materials, and designs from?
8. Can you explain to me the methods you adopt to execute your works?
9. What types of tools do you use the most in wood carving?
10. What cultural significance do your works possess?
11. What are the functions and interpretations of your works?
12. How do you market your works?
13. How many apprentices have you trained?
14. What are the “dos” and “don’ts” in your workshop?
15. What is the belief system prevailing in your workshop?
16. Do you enjoy the profession you find yourself in?
17. What is your future plan?
18. What message do you have for the youth?

E. The use of symbols

1. As an artist who incorporates adinkra symbols in your works, why do you use them?
2. What images or symbols do you use most or more than others do?
 - a. What are they?
 - b. What are their meanings?
 - c. Why do you use them in your work?
3. What education or training have you had in art?
4. Did you learn about the adinkra symbols or images you use in your art education or apprenticeship?

- a. If not, then where did you learn about them?
- b. At school, do you think children should be taught about these symbols?
- c. If yes, how and what should they be taught about them?
- d. If not, why not?

Appendix B

The following questionnaire was used to interview Nana Asabre Benpo a woodwork artist at Aburi.

RESEARCHER: NYADZOGBE KWAKU WEGE

DEPARTMENT: GENERAL ART STUDIES

PROGRAMME: ART EDUCATION

TOPIC : **Documentation of the lives and works of four traditional woodwork artists in Ghana: A resource for teaching and learning in the Senior High School.**

1. Personal Information

- a) Artist's name
- b) Date and place of birth.....
- c) Home town.....
- d) Religious denomination.....

2. Institution Attended

School Attended		Place	Date
a	Primary education		
b	Middle/ JSS / JHS		
c	Senior High Secondary School		
d	Senior High Secondary Technical		
e	Vocational School or any other		
f	Polytechnic / University		

3. Artistic Training

Artistic Formation		Place	Date
a	Self-Trained		
b	Apprenticeship		
c	Learned from School		

4. Did you have any inspiration or any influence from a master carver or any renowned carver. Yes or No

5. If yes, what is his name?

6. If no, what motivated to become a carver?

7. In early childhood, did you experience any sign of virtuosity?

8. Who is or was your idol or mentor?.....

9. Is your mentor alive or dead?.....

10. What are the qualities you like about your mentor and his art works?

.....

11. What are the sources of financing your business?.....

.....

12. Have ever secured a loan from the bank in your locality? Yes or No

13. If no, why?.....

14. What types of wood do you use for the production of your works?

15. How do you acquire your woods?.....

16. What types of tools do use for carving?.....

17. How did acquire your tools?.....

18. What category of art works do you produce?

19. Can you tell me the names, significance, and uses of your art works?

	Name of Artefacts	Significance	Uses
I.			
II.			
III.			
IV.			

20. What styles do you adopt in the production of your works?
21. Where can one locate your works?
22. What categories of people patronize your artefacts?
23. From which people do you get contracts and commissions?
24. Who determines the motifs, patterns and the finishing of commissioned works?
25. How long have you been working as a carver?
26. How many persons have you trained?
27. What problems do you encounter as a carver in your field?
28. Now, what suggestions do you have for the improvement of the industry?

Appendix C

- **At Aburi**

A. Interview Granted the Researcher by the President and the Chairman of the carvers.

The researcher went to Aburi, a town in the Akwapem Municipality in the Eastern Region of Ghana. At Aburi Industrial Centre, the researcher went to the President of the centre, Ahorlu Erasmus Philip, introduced himself, and sought permission from him to record the interviewee of his choice. The president was very happy and told me that, they are expecting many people to come and undertake their research works at the centre, to project the name as well as the beautiful and innovative works of the centre.

B. Founders of the Aburi Industrial Centre.

Nana Asabre Bempo, being the chairperson of carvers at A.I.C briefed the researcher on how carving started at Aburi. A man called Mallam Gyekye started the work at the Aburi botanical garden. Nana Asabre, looking at the beautiful works of Mallam could not sit aloof; so in 1972, he joined him at the centre to start carving. Later, other three young carvers also joined them. Nana Asabre was schooling while carving as well. Works they produced were sent to Accra botanical garden to sell to visitors and tourists from far and near. Also, some of the works were sold to visitors of Aburi botanical garden. During the late 1979, some of the young men who returned from Nigeria joined the group to form a formidable carving association and name it Antique Village. The association moved from the garden to the roadside, because they wanted their works to be appreciated and bought by interested road users. In 1989, the

name Antique Village was registered as Aburi Industrial Centre (A.I.C) at the Registrar Department, Accra. While Nana Asabre was talking the president, Ahorlu chipped in that the good work of the founding fathers led to the increase of the population of carvers in Aburi. The registered members (both men and women) are four hundred (400); those who have acquired knowledge in wood carving are two hundred and twenty (220); those to add finishing touch to the export products are eighty (80) and those in export business are thirty (30).

C. Life and works of Nana Asabre Bempo

i. Early Years

Nana Asabre Bempo was born at Aburi on the 27th November 1955 to _____ and _____. He is the fourth child out of the five children of his parents. From his childhood, he likes watching artists at work, especially painters.

ii. Education

Nana Asabre started his kindergarten (K.G) education at an early age of three (3) and continued to Aburi Methodist Primary School. He continued his education to a higher level, thus to the Middle school, which is now called Kempt and completed in 1971. After completion, he travel to Hohoe to work and look for money for a year and come back to continue his education. In 1972, he entered into Adonteng Secondary School. When he met mallam Gyekye in 1972, he became serious with his art course; he would come home to work for money before going back to school. He continued until he completed his secondary education in 1977.

iii. Working Experience

Mallam Gyekye trained Nana Asabre at the botanical garden 1972. Mallam did not collect any money from him before teaching him carving. He started carving at the botanical garden, Aburi and sent his works to Accra botanical garden to sell to tourists and other visitors. He did all types of artefacts, from decorative items such as profiles, abstract designs, adikra dymbols, animals; kitchen utilities such as salad bowls, serving bowls, spoons and ladles, chopping boards; toys such as cars, rocking horses, knock-down chairs and tables. He also carves for occasions and seasons such as candle stands, Christmas and Easter decorations, and flower vases. He contributed to the development and promotion of art in Ghana. He was one of the founding fathers of the carvers association at Aburi called Antique Village and was the first president of the association. In 1995, he was elected the president again. He trained more than twenty persons in the wood industry. He has been contracted always by hotels, companies, drinking spots, restaurants and offices also individuals for their houses to produce artefacts. He was also commissioned by churches, embassies, profits earning organisations to produce art works for them. Presently, Nana Asabre is into functional artefacts such as salad bowls, fruits bowls, serving trays, spoons and ladles, chairs, knock-down benches and tables, and decorated doors. He was instrumental in the acquisition of about ten (10) acres of land at Somanya and planted trees on it. The association is preparing to acquire a land of about one hundred and acres at Somanya for planting trees of different species, such as Nim, Teak, and Sese. His works are thought proving, he uses proverbial sayings in his carving to promote unity and love for one another.

iv. Aesthetics of Carvings

An interview with Nana Asabre, a master carver revealed that many of the creative expressions in woodwork are not controlled by strict duplication of the exactness of nature. He continued that, the perceived ideas of the artist is incorporated in the carved objects as in their natural state, which determine their meaning and ethnic value. A piece of artwork is deeply rooted in cultural motives than the inspiration and the emotion of the carver. The aesthetic values of an object are based on their contents, forms, and the functions they are socially expected to perform. He contended that these are the criteria for the total understanding of the beauty of carvings. Furthermore, he said that any artwork, produced by anybody should be understood and appraised in their socio-cultural contents. Leon Underwood (1964) contented that the appraisal of African objects are based on the communicative symbolism associated with the physical, type, form and the traditional motifs attached to them.

Nana Asabre was of the view that every modern carver ought to be creative so that his works can be sold for his survival; that the era of producing old and the same type of work over and again has passed. The individual is the master of his own soul, how you want to curb your life lies in your own hands.

Appendix D



Plate 1 Oware (Opened)

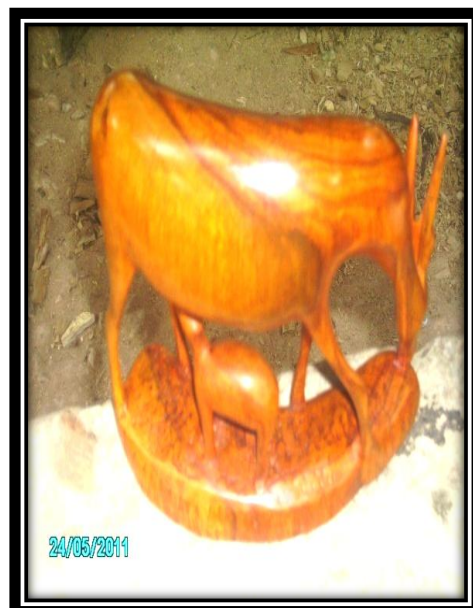


Plate 2 Antelope with kid carved by Kossi



Plate 3 The drummer



Plate 4. Combs, tortoise and elephant tusk



Plate 5a. Senufo statuette (front view)



Plate 5b Side view of statuette