

HAIRSTYLES FOR FABRIC DESIGNING AND PRODUCTION

BY

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University of Science and Technology in partial fulfillment of the requirement
for the degree of**

**MASTER OF FINE ART (TEXTILE DESIGN)
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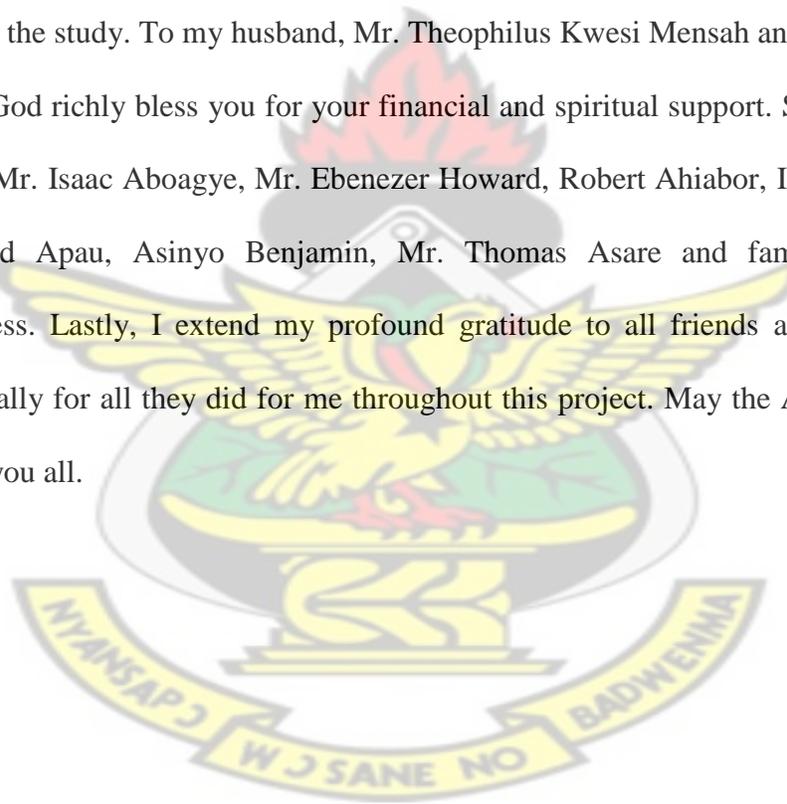
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DEDICATION

This work is dedicated to my parents Mr. William Kinsley Manu, Mrs. Alice Okyere, my husband, Mr. Theophilus K. Mensah, my children and my siblings who gave me their unflinching support, care and understanding during the hard times. I thank God for their lives.

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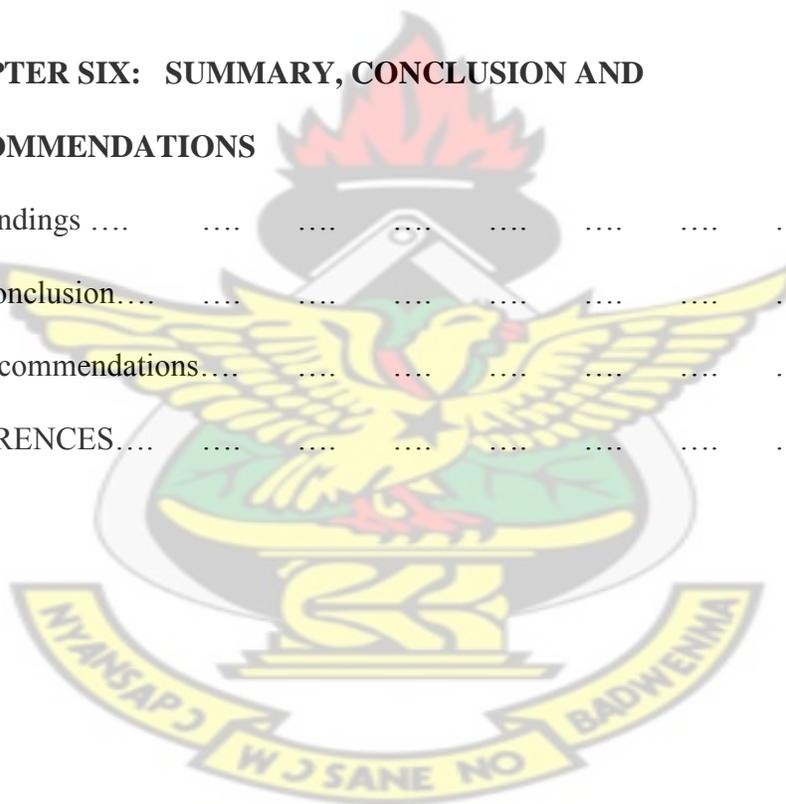
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ABSTRACT

TITLE: HAIRSTYLES FOR FABRIC DESIGNING AND PRODUCTION

RESEARCHER: ALBERTA MANU B.ED. ART EDUCATION (TEXTILES)

SUPERVISOR: MR. S. ADU-AKWABOA, M.A. ART EDUCATION, B.A INDUSTRIAL ART (TEXTILES).

Textile designing and production over the last century is becoming more sophisticated and intriguing. It has progressed rapidly and steadily in its quest to seek for more opportunities and possibilities for expression. As a result of this evolution, over the last decades, rather amazing things have come not only to contend the traditional landmark of textile designing and production, but to also reshape it.

The focus of the project explores textile design concepts based on indigenous and contemporary hairstyles by examining their intricate arrangements and styles. Design principles were applied to originate assorted textile designs, using a computer software, Photoshop as a design tool. Consequently, over twenty textile designs based purely on hairstyles including elements, textures and some colour ways have been made.

A textile design catalogue of the results has been produced and some of the outcome has been successfully printed onto appropriate textile materials. The qualitative research approach was used and the researcher specifically employed experimental and observational research methods. Some of the results show that varieties of hairstyles are potential areas for textile design. The researcher recommends that a lot more emphasis ought to be placed on the designing components in the textile course in our curriculum focusing on how to take advantage of the computer age to explore numerous designing software available to improve textile designing process.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Textiles have ceased to become a stasis but as rather an organic entity with a life of its own. Textile designers and artists too in this light have not only incorporated traditional (conventional) and non- traditional (non-conventional) materials and techniques but also have employed unconventional motifs to a synergetic aesthetic end other than the traditional aim of fabric for clothing.

In western art, parallel notions of hybridity and syncretism manifest most forcefully in such non-representational forms as installation art, performance art, multi-media art, total art, conceptual art. This has followed from the 1960s to the present, where multicultural, referencing, and indexing and the synthesization of forms, have become regular items of debate.

The choice to use African hairstyles as the principal motif for this study is cognizant by the supposition that the African culture of which hairstyles are a significant element, is a rich system of insignia. In most African communities hairstyles are used to communicate visually more frequent than the oral. Africa is rich in a variety of ways including natural resources, manpower and culture. Within this structure of the African culture is a wide range of legacy ranging from religion, music, dance, art, architecture to oral literature. Within the visual culture, we find an innumerable array of hairstyles which have been explored to some extent by painters, sculptors, photographers, poets, anthropologists and traditionalists all in the name of preserving and showcasing them.

Unfortunately, they have always followed specific guidelines that allow these hairstyles to be portrayed in a teleological format.

It is intended in this study not to focus on the hairstyles but to use them as a tool. In as much as hairstyles adorn and beautify our culture, they could also inspire in this post-modern era of textile designing. As earlier stated in the African urban cultural industry, there has been the incorporation of a mixture of cultures into the visual arts. However, the translation of this very important aspect of our identity as a people in the textile designing industry is yet to be realized insofar as the researcher's choice of using hairstyles as the principal motif for the study. The study is aimed at transforming a person's experience as he or she visually interacts with my experiments and this new experience will offer incentives beyond visual gratification. Each of my experiments will set to challenge the on lookers to redefine his or her perception of hairstyles, forcing them to accept an unconventional theme, interact with it and contemplate their reaction to the experience. My designs will attempt to revive this sacred element in our culture as people and project hairstyles in a conceptual interpretation which will provide an experience to remember and a chance to fully taste African hairstyles in all of its complexity.

1.2 Statement of the Problem

Hairstyle is the way in which somebody's hair is cut and arranged. Indigenous African ceremonial hairstyles are the type of hairstyles which are specially worn on occasions for decoration, to teach morals and values, to communicate about different aspects of life and to educate people about the ethnic groups through their hairstyles.

Due to the many ethnic customs, African hairstyles are many and varied and usually dignified in status. They are symbolic even though some of the designs are influenced

by other cultures or foreign cultures. Meanwhile, several of the hairstyles have not been properly documented or put on record.

We are in a global world and life or society is changing. Ceremonial hairstyles are traditional and it is difficult to change the tradition due to its rigidity and inflexible nature. So, since life is changing fast in Africa, there is the need to investigate the indigenous ceremonial hairstyles of Africans and find out how they could be put to other uses such as in textile designing.

Therefore this research is an attempt to study selected hairstyle designs and adapt them to textile designing and production of fabric.

1.3 Hypothesis

Ceremonial hairstyle designs constitute an important source of motifs for textile designing.

1.4 Objectives

1. To identify and describe selected ceremonial hairstyles.
2. To create motifs out of the hairstyles
3. To use the motifs created to design and produce sample fabrics.

1.5 Importance of the Study

The project will create awareness that hairstyles could be used as sources of inspiration for textile designing.

The project will also help emphasize the importance of hairstyles in Ghanaian community.

The thesis will be a body of knowledge which will serve as a reference for other researchers, students and scholars.

1.6 Delimitation

The project was limited to hairstyles such as corn roll, permed, plaited and twisted. Adobe Photoshop was used.

1.7 Definition of Terms

1. *Layout* – The placement of motifs or elements in a design.
2. *Motif* – A symbol, a single element or design unit which is repeated on a fabric.
3. *Negative areas* – This is referred to the areas not covered by a motif.
4. *Positive areas* – Areas covered by a motif in a design.
5. *Swatch* – A small sample of cloth
6. *Spot colour* – Colour applied to a confined area on the working space.
7. *Textures* – Back ground effect that devoid a textile design of a plain look in both the negative and positive areas of a design

1.8 Abbreviations Used

- CAD -Computer Aided Design.
- CAM - Computer Aided Manufacture.
- MA - Master of Art

1.9 Arrangement of the rest of the Texts

The rest of this study is arranged with chapter two dealing with the review of related literature supporting the study, and chapter three being tools and materials.

Chapter four entails the methodology and generation of designs from the selected natural objects.

Chapter five embodies findings, discussions, summary, conclusion and recommendation for the study. The bibliography is the last section of the study.

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1.10 Facilities Available

Kwame Nkrumah University of Science and Technology Libraries

The internet

Computer

Digital camera

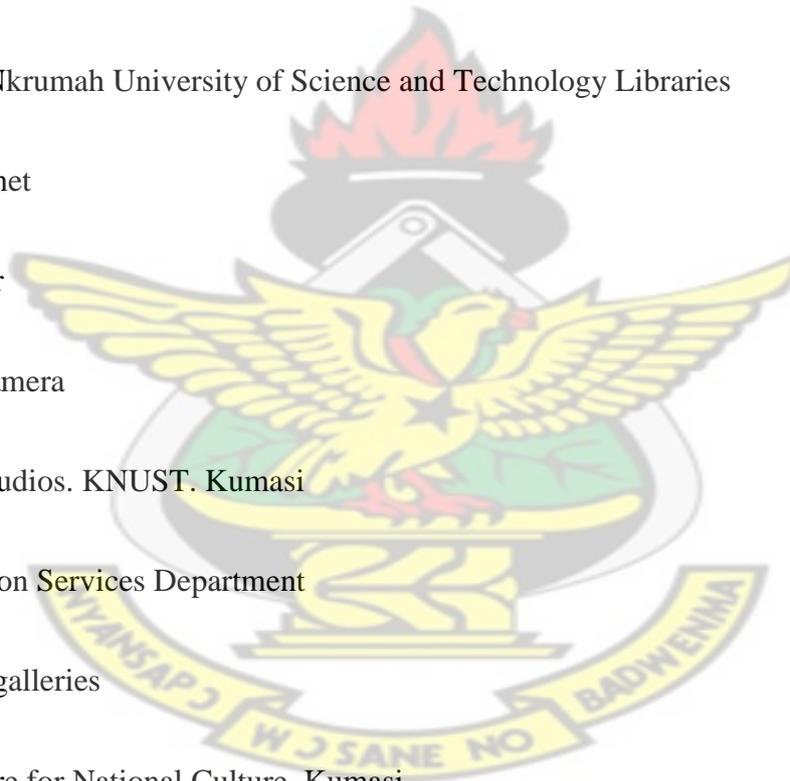
Textile studios. KNUST. Kumasi

Information Services Department

Selected galleries

The Centre for National Culture, Kumasi

National Museum



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Design

Harod and Pomeroy (1992:17) agree that the word design has many depths of meaning and that only philosophical method will strip off all the meanings to provide coherent and comprehensive views. They opine design as visual thinking of a higher order than verbal thinking. They also see design as an arm of marketing. For a business to make a profit design must be market driven and market justified.

All that human beings do almost all the time according to Papanet (1972:4) is design. To him, design is basic to all human activity and what constitutes the design process is the planning and patterning of any act towards a design foreseeable end.

By the nineteenth century, styles were derived from European peasant ornamentation and preserved in the oldest cloths served as inspirational sources for designing wax print (Muller n.d). And design motifs universal to all cultures, such as nature-based forms: plants and animals were drawn and styled in the European format and in the manner of other foreign cultures. Flowers and foliage are of mixture of Indian and European origin. Some of these nature-based motifs are reminiscent of the seventeenth century Western embroidery and silk styles (Irwin and Brett 1970). All these added to the repertoire of design content. African prints were produced at various places overseas and in Europe, and that their designs had an amalgam of various artistic cultures, namely Indonesian, Indian, Chinese, Arab, Dutch and European influences. Thus, the cloths were marketed in Africa, Europe and Asia. Therefore, it is worth

examining the nature of those marketed in Africa to be able to appreciate the level of African in their content, thus representative sample of commercially successful types and other well-known prints to determine the level of their African content.

According to (Nielsen 1980), there was a rapid increase in the export of cloth to Africa in the twentieth century. Additional bales of African prints were supplied from Japanese local factories to West Africa. In this process, the marketing of the cloth at the retail level was enhanced by their attractive indigenous names in the form of proverbs, catch phrases, catch words, slogans, maxims and puns which were given to each successful design, although these names had no connection with the designs. Yet, this practice became established as one of the strategies for marketing African prints at various local markets. However, the development of specialty African prints seems to have posed a great problem for the producers.

It has been the life's work of many merchant converters in Manchester to produce Specialty African prints for the people ... the development of a new design for this Market normally absorbs more time and effort than is taken over one for the transitory fashion markets (Butler 1958, Nielsen 1979).

Perhaps it was for this reason that they produced very few designs of African content, with the exception of the famous Ghanaian sword produced in their early products. Thus, thereafter the producers concentrated on the terrain they knew best as their design motifs derived from nature such as plants and animal motifs which are universal to all cultures, to form the majority of designs produced during the early decades of the twentieth century. However, other attempts were made in order to produce more African content designs. For example, Beving, a Manchester textile merchant travelled

widely in Africa collecting indigenous hand textiles to form an important resource for the production of African prints exported to Africa towards the middle of the twentieth century (Lubell 1976).

Also, commemorative prints celebrating the local community leaders commenced in the late 1920s as portraits of certain chiefs were incorporated in the design (Picton 1995) followed by those commemorating African heads of state and prominent politicians from the 1950s. Occasionally more designs featuring African cultural objects were produced from the 1960s in order to identify with the cultural re-awakening of the independent nations.

2.2 Design as a Process

According to the Webster dictionary, the design process could be explained as the planning or a representation formed in the mind of something to be done; preliminary conception; idea intended to be expressed in a variable form or carried onto action. It could be a preliminary sketch, an outline or structure of something to be executed as of a picture, a building, or a decoration delineation; a plan.

One could also refer to the design process as a process of originating and developing a plan for an artistic or architectural object which may require countless hours of thought, modelling interactive adjustments and re-designing. Other schools of thought have also assigned different meaning to the design process as a process some of which are: a premeditated activity, which is guided by a purpose and target, it is referred to as a planning and organizational activity intended to bring about some encoded or predetermined outcomes although there could also be the case of unexpected accidental outcomes.

Furthermore, the design as a process requires or necessitates the exhibition and display expertise knowledge, creativity and thoroughness. This is because it has a close relationship with technology, human needs and aesthetics. The use of models or prototypes such as drawing or constructions in the design process allows problems to be explored, ideas to be visualized and intentions to be communicated. These in turn facilitate criticism and reactions from a variety of sources such as manufacturers or other members of the designing process.

2.5 Computer-Aided Design

The use of computer-Aided Design in industrial production process and wrote that a CAD system permits to develop project functions, mainly based on the design of the item which one wants to create by using a series of tools provided by a data processing system. To improve the speed and efficiency of the operations which are usually made by hand, with this there is the possibility of having available tool which quickly generates on the monitor of a computer. The representations of variety of samples with complete and true colour effects that permits the designer to examine a number of variations and with this, it will be possible also to study a large number of alternatives and make a choice before taking a decision. Economically, these systems are the results of a quicker preparation of the collections and the lower interference with the production activity. (Aboagye 2009)

Castelli et al. (1999) commented that Computer Aided Design (CAD) has become part of the textile design revolution. The move to computerization is a major trend in the apparel/textile industry today. Computers are changing the way designers all over the world are working. For textile designers, CAD has become more or less indispensable.

Years ago the process of fabric design was extremely tedious. A fabric first had to be visualized, and then the arduous process of rendering would take place. The hand produced sample swatch would be time-consuming and therefore expensive. If any changes were necessary, even minute changes, a whole new swatch would have to be rendered.

Today, with the introduction of CAD and its many software capabilities like coral draw, Photoshop illustrator and many others, the possibilities are endless. The entire process of designing a fabric is revolutionized. Where previously designers used to labour over graph paper and stencils, now they simply have to play with a mouse or stylus pen to come out with innovative designs. And the result is not only an increase in speed, but greater accuracy than the manual process. It is no wonder that even small-scale textile design and manufacturing companies are using CAD systems.

Using repeat generating programmes such as Style Manager by Animated Images or U4ia by Lectra, an image may be scanned in and the designer may randomly select a small area to be repeated. With a few clicks of the mouse a fabric swatch is available for approval or dismissal. Instantaneous colour changes can also be made. This technique offers the designer a trial and error method that was previously too time consuming to afford, one of the biggest benefits of CAD. (Aboagye 2009)

Knitwear swatch fabrication is revolutionized by software such as Lectra's Prima Vision Knit Expert, which allows a designer to assign a knit weave using an effect option or "painting" over a swatch using a knit texture. Computerized swatch fabrication for knitting techniques such as dobby, intarsia, and jacquard become almost effortless in dramatic contrast to the time consuming old method using pencil and graph paper.

Another benefit of CAD is that the swatches that are produced are extremely realistic and technically exact. Specifying Pantone numbers can precisely duplicate colours. This can aid manufacturers in maintaining colour accuracy throughout the various stages of production.

Once a swatch has been produced, programmes such as Colour Vision by Age Technologies can produce colour ways utilizing a nearly endless spectrum of colour. This programme offers the designer time saving features such as the ability to change colour schemes without losing a fabric's texture, shading or details.

Software such as Pointarre Design by Monarch Designs Systems makes the creation of storyboards and presentation ready samples possible by offering a wide range of graphic tools as well as a library of flats, croquies, patterns, and textures.

Textile designers can save swatches on floppy disks, zip disks, CD-ROM. or the hard drive. The actual artwork would otherwise fill an entire room. These saved swatches are easily organized which can make for fast and easy retrieval. The swatches can then be easily edited.

The amazing opportunities CAD provides do not end with swatch fabrication. The production of point plans, manufacturing data, specification sheets, cost sheets and catalogues has also been revolutionized.

Samples and prototypes can be produced in a variety of software formats. A human form may be scanned in or drawn and fabric can then be draped onto that form providing a 3-D effect. This technique provides a visual representation of a fully produced garment without a single stitch of fabric being produced, cut, or sewn. For

this reason CAD has dramatically increased the efficiency of textile manufacturing and production as well. (Castelli et al. 1999)

There are countless CAD companies with very specific target markets. Some of these companies offer services such as a pre-purchase evaluation of current and future needs, flexible contract terms, and various training and/or support agreements. Many of these companies boast the ability to work with businesses whether they are small and independently owned, or large conglomerates.

While the benefits of CAD seem endless, there are some downfalls as well. Before a business can purchase a system, time must be invested researching the large variety of software options currently on the market. Often, new hardware must be purchased to support the software. Once a company matches its needs with specific software, it has to plan ahead for training and support. Training, in some cases, accompanies the software purchase. In other cases training must be sought and can be time consuming and expensive. Training is also available in large cities by way of travelling seminars, acquired through college courses or offered by the individual software company.

2.6 Cloth and Symbolism

One of the most obvious features of the material culture of the Ghanaian is cloth. Cloth is not only used for personal enhancement, but also used symbolically as a powerful expressive medium of communication. The hand-woven cloth is not only valued for its aesthetic quality, but it is also valued for its symbolic and expressive quality. The Adinkra cloth is one important art object that constitutes a code in which the Akans have deposited some aspects of the sum of their knowledge, fundamental beliefs,

aspects of their history, attitudes and behaviours towards the sacred, and how their society has been organized. For example, the symbol in an Adinkra cloth called '*Kontonkrowi*' (means rainbow) is used politically to depict the encompassing nature of the powers of the king in the Akan society. When used in funeral situations, the symbolism points out the inevitability of death for every person, young and old, royal and commoner.

Another significant function of the Adinkra cloth is evident is colour usage as well as the constituent symbols that are incorporated in the design of the cloth. The colours and the constituent symbols of the Adinkra cloth evoke complex concepts that relate to social and political organization, beliefs and attitudes, moral and ethical issues about the self and one's responsibilities, knowledge and education. The communicative aspects of cloth among the Akan have been discussed in a limited way as "proverb cloths" by Aronson (1992) and Domowitz (1992,). For example, notes that "Proverb cloths offer an accessible public voice to those who are constrained to silence." As "textile rhetoric" by Yankah (1995), notes that the cloth design, along with the mode of wearing it may be used not just to praise political heroes, to commemorate historical events, and to assert social identities, but also as a form of rhetoric - a channel for the silent projection of argument.

Cloth forms a very important aspect of Ghanaian art and culture; this is because of their uniqueness with respect to the cultural symbolism that they reflect and portray. It is the objective of this research to exhume some of the intricate and ever expanding frontiers of the Ghanaian textile artistry.

All over the years, a lot has been said about the debt of symbolism in textiles produced in Ghana. The reason is not farfetched. Culture and symbolism are deep rooted values

which are cherished in Ghana and this is exhibited in the day to day activities. This maxim is powerfully portrayed in Ghanaian textiles to the admiration and appreciation of foreign observers. The tactile sophistication, artistry and aesthetic qualities of the indigenous Ghanaian textile design cannot be over emphasized. However indigenous Ghanaian textile designs are being neglected even by enthusiasts of Ghanaian arts to the detriment of the industry. It is in recent times that outside interest is growing and thus has prompted the rediscovery of designs inspired by traditional ideology. It is in this light that this project aims at adding to the rejuvenation of this versatile industry.

In Ghana cloth, symbolism with respect to its social significance is in disparity to the abstract economic role, as money and social role as body covering.

In her article (*a review of symbolism in indigenous West African textiles*), Ulzin asserts that textiles worn regularly next to the skin whether for everyday use or in particular ritual contexts, take on something of the personal identity of the wearer as they absorb by the secretion of the body. To her this close ties between textiles and their owners is a symbolic extension of the day to day reality of cloth use, and makes them powerful metaphorical ingredients in a variety of religious practices. This view is further articulated by Clarke, (1997) where he gives an example of Yoruba herbalist who as part of rituals to cure bareness would burn small pieces of hand woven cloth as an ingredient of amulets. It is likely that these remedies drew symbolic force from the significance of the cloth mothers used to carry their babies securely on their backs.

2.7 Motifs in African Textile Designs

Both the indigenous and contemporary Ghanaian textile designer has always admired the more spontaneous runny effect that plays with a more cautious asymmetrical pattern

variations. The African cultural heritage is endowed with a lot of cultural values and beliefs and it is no wonder that these cultural values and beliefs find themselves deeply intertwined in Africa arts. Allegories, proverbs, adages and wise sayings form a backcloth to Africa thought, and both the myths and legends of the tribal past and the prestige of the reigning chief or king are summed up in aphorisms or visual symbols. It is this that has facilitated some of the designs that are produced in Africa both in the visual and audiovisual landscape. The initial intention of the African textile designer when he prints a design was not for its aesthetic quality but to record an event or an idea. The meaning may be clearly stated or abstruse which it may be kept secret to a few privileged, and in the course of time it may have been forgotten. Nevertheless it was the original reason for his act, which we might call the motive of the motif.

A journey through symbolism in textile production throughout the world, from early civilization through Europe, to the Orient, and South America, down the ages, reveals that, pattern created in Egypt were distinctive though they evolved in the same way as practically all early designs. They grew from the need to represent in some way certain religious symbols. Historians have described these decorations as the first spiritual want of man. From that early need right down to our times ornaments have served as an expression of life. For textile design there is a story, and for every ornamentation a symbol of something and every symbol is a record of history or experience.

The unravelling of the meaning of motifs and symbols employed by the African artists is a task which must be left at the doors of ethnologist, because in specific monographs on African motifs found in painting or in textile printing on one hand are representational and on the other hand, are geometric which give the impression that the former used to be representational; but through successive copying and styling they

were reduced to geometric symbols. This has brought about uncertainty in the origin of certain design motifs. As to the ideas behind such motifs as those cut on the stamps used in printing Adinkra cloths, some historians believe that the Ashanti's borrowed these motifs from the amulet symbols used by the Arabs from the north but renamed them giving them a local historical, magical or allegorical significance. For the textile designer, his field of study is something other than the interpretation of the content of these designs or motifs, for his sphere is the appreciation of the form in which they are depicted, and although his task will be made both higher and more interesting by all that he can learn from the meaning which they hold, yet their initial value for him lies in the visual appearance, and this is the exact position of this thesis to explore the aesthetic qualities of indigenous African hairstyles in the designing and production of textile fabrics.

2.8 Adinkra symbols

Adinkra cloths and their symbolic designs convey the wearer's economic status, social status, heritage, and other messages. There are more than 500 Adinkra symbols, which are formed with abstract shapes based on the parables, proverbs, popular sayings, cultural values, morals, and philosophical concepts, codes of conduct, historical events, hairstyles, celestial bodies, animals, plants, and objects. Through these symbolic connections, the designs refer to deeper meanings about the cultural beliefs, philosophies, and history. Therefore, the symbols in the Adinkra cloth can be considered a form of language, which can communicate complicated messages. The Adinkra tradition is more than two hundred years, and, it is continually evolving. Adinkra cloths can now be worn by everyone, not just royalty. The use of the cloth has expanded from its original use in funerals and official ceremonies to a variety of social

events such as weddings, festivals, and initiation rites.

Adinkra cloths are large pieces of fabric stamped with symbolic designs and patterns. Historically, Adinkra cloth was considered sacred and was worn exclusively by royalty and spiritual leaders of the Asante people of Ghana. It was worn only during sacred ceremonies, rituals, and funerals.

The most common design motifs from classic and contemporary times derive from natural surroundings and geometric patterns that symbolize natural phenomena such as hills or snakes. Contemporary design motifs, however, include a greater percentage of "natural surrounding" motifs than in the past. These motifs include a multitude of flora and fauna native to Guatemala and Mexico.

2.9 Hairstyles

2.9.1 Ancient Hairstyles

From the beginning of time, women have cared for their hair. The famous Ice Age statuettes known as the Venus of Willendorf and of Brassempouy show clear evidence of stylized hair. Perhaps 30,000 years old, these statuettes reveal that at least some women in the society took care of how their hair looked and had a concept of beauty and attractiveness. Considerable labour was required to have created the hairstyles of these statuettes. There are also small clay figurines from Butmir in Bosnia illustrating short, neatly combed hair, which are up to 7,000 years old.

The Ancient Egyptians, known for their attention to beauty and cleanliness, used combs and hairpins in their tresses since about the 4th century B.C. Egyptian women believed

that thick hair was best and used hair extensions and wigs made of real hair or sheep's wool. They even dyed their hair and wig a variety of colours, with blues, greens, blondes and golds being their favoured choices. Wealthy Egyptians had personal barbers who came to their homes. The Greeks also had their own unique styles of wearing their hair. Between 1500 and 650 B.C., Greek women wore their hair long and in corkscrew curls. Later, around 500-300 B.C., women began to wear their hair in what was termed "the Greek knot," which was basically a bun at the bottom of the neck. Soon, knots and buns were all the rage in Greece. It seemed that Greek women also had a penchant for highlighting their hair, which they did with saffron. The Greeks also developed a "calamistrum," which was a hollow bronze stick used to reshape their hair.

In Israel and other parts of the Middle East, women often kept their hair covered by fabric draped about the face like a hood. Hairstyles in the Middle East and elsewhere, in fact held deeper significance. Some cultures considered women's long hair to be provocative that it had to be covered up or controlled in tight braids, rolls or curls. The Prophet Samson's power was recorded in Scripture as being innately connected to his long, thick hair. Among the Temne of Africa, it took hours or days to fashion a hairstyle. The fine rows of the hairstyle were a symbolic representation of the cultivation of the land and thus indicated civilization. These hairstyles are termed 'cornrows.' Among the Polynesians of the Pacific, the first time a boy's hair was cut marked his coming of age. It was also a way in which he was now differentiated from women. Hair was thought to contain power, and so the cutting of hair was a risky business. To mark this special occasion, the women of the Cook Islands draped "tivaevae," specially decorated quilts, about the room. These tivaevae were given as gifts to mark special occasions such as this haircutting ceremony.

2.9.2 Medieval Hairstyles

During the Medieval era, both men and women of the upper social classes wore their hair in loose curls. Women sometimes fastened gold balls at the end of their hair. The lower classes wore their hair undecorated and generally shorter, at the chin or shoulders. Noble women wore flat bonnets that covered their hair, or ribbons and gold threads in their hair. Later, bonnets, hats and veils became even more popular when church tradition decreed that married women were to keep their hair covered. Cone-shaped hats with a veil were also popular during this era. Women sometimes had their hair styled into what looked like two identical mounds (either braided or unbraided) on both sides of the head. During this time, a woman's high forehead was considered a beautiful feature, and women often shaved off their forehead to heighten their hairlines. Their foreheads were decorated with headbands which were sometimes adorned with pearls and stones. Women also wore nets in their hair during this era.

2.9.3 Renaissance Hairstyles

During the Renaissance period, women again began to show their hair. Renaissance hairstyles essentially revived Roman and Greek hairstyles, and added more imagination. Women decorated their hair with precious stones, pearls, ribbons and even shimmering veils. They also braided their hair, sometimes to form crowns around the tops of the heads. Again, hair was often dyed light colours such as blonde and gold. Some women used elements like alum, sulphur, soda, and rhubarb mixed together into a substance to dye their hair. In France, ladies pulverized flowers into a powder and then used a gluey mixture to apply the powder into their hair. Toward the end of the Renaissance, the general trend in fashion toward elaborate and whimsical styles extended to hairstyles. Women began wearing headdresses with simple hood which

then became peaked. Men wore broad hats that were sometimes trimmed with gemstones.

2.9.4 Elizabethan Hairstyles

During the Elizabethan era, men and women wore very high collars, fashioned after Spanish couture. Men wore their hair short, while women combed their long hair upwards where it was fixed with a wire frame that formed a heart shape. Queen Elizabeth was a guiding inspiration in fashion during this era. Women strove to imitate her curly red hair, using different recipes for bleaching their hair. Some of these recipes used strange elements, including urine. False hair and wigs were commonly used during this era, as they were easier to manage. Red wigs were especially popular during this era. Finally, elaborate headdresses entered the fashion scene during the Elizabethan period. A headdress known as a "snood" was a type of hairnet that became highly popular. Similar headdresses appeared, such as a bag-coif which featured a gathered bag at the back covering the wearer's head. The fabric of the bag could match the dress, or could be made of a plain black silk, covered with gold netting. In Italy, a fashionable early 16th century headdress known as the "balzo" was similar to a snood. It was a large gathered bag, often made of woven strips of fabric, fancy gold material and lace, or other materials, worn over the hair. From the front, it looked more like a roll worn over the hair, as the greater portion of its bulk was above the head.

2.9.5 Baroque Hairstyles

Baroque women parted their hair down the middle, often using a cross or a round parting in their hair. They also had curls that trimmed their foreheads and fell like ringlets down the sides of the face. Sometimes these ringlets were quite thick. During the same time, another fashion trend emerged called a "hurluberlu coiffure." This style

required that the hair be worn short, in a mop of downward-pointing curls which were arranged thickly at the back of the head and neck. Men during this era began to grow out their hair. Curly hair, moustaches and goatees were all the rage during this era. Louis XIII (who reportedly became bald quite early on) had a curly wig made. During this era, wigs were made of either human or horse hair. In the 17th and 18th centuries, wigs became something of a status symbol and the more wigs one had, the more prestigious or wealthy one was considered. Later in this era, the soft natural styles were replaced by more formal, stiff styles. By the end of the Baroque era, women began sweeping their hair into such tall fashions that some reached sixty centimetres in height.

2.9.6 Georgian Hairstyles

During the Georgian era, wigs made from human or horse hair were very fashionable. Even though the wigs came in various colours, they were dusted with flour to give them a powdery white look. Powdering hair consisted of applying a sticky substance and flour dyed in brown, gray, white, blue or pink. Both men and women and men mostly preferred their hair in an artificial white colour. Women also wore their hair high in a "roll," patterned after French styles. French hairstylists, called "friseurs," aided women in fashioning these dramatic high rolls. They also used artificial pads called "pomatum" to nearly double the size of a woman's head. When Louis XVI ascended the French throne in 1774, his wife Marie Antoinette continued this trend towards extravagance. The queen added feathers to her head, and soon women's "towers" reached over two feet in height. England and the colonies imitated this style. However, social critics were not enthused about these styles. They often described these hairstyles as disorderly and even vulgar. Trends in elaborate hairstyles became fashionable for men as well. Stylish men of the period often wore highly decorated and frivolous caps. Men's hair of the

period was worn shoulder-length and tied at the neck, or powdered with tight curls. Men also wore wigs for formal occasions.

2.9.7 Regency Hairstyles

By the early 1800s, the powdered wigs of the Georgian era were forever relegated from fashion, as men of the period began wearing their hair short and natural. During the Regency era, women's clothing as well as hairstyles were modelled after Greek and Roman styles. Women wore their hair up and fastened their buns with ornamental combs, diadems, bonnets and silk ribbons. They parted their hair in the shape of T, V, Y and U's. Regency girls often curled their hair at the front to crown their faces with soft ringlets. Ladies also wore bonnets, hats or turbans.

2.9.8 Victorian Hairstyles

During the Victorian era, having one's hair styled by a hairdresser became popular. French hairstyles that were parted in the middle became trendy, while adorning one's head with flowers also gained steam. Austrian empress Elizabeth was the first to place flowers in her hair, and she soon started a widespread trend. "Barley curls" or "sugar curls" were long drop curls worn by children throughout the century. In the early 1840's, women took to wearing these curls alongside a coiled chignon, which was situated at the back of the head. Women continued to wear hats during this era. Fine milliners created fanciful styles decorated with plumes and ribbons. During the 1870s, the hair at the back of the head was occasionally allowed to hang loose, long and full, a lovely natural look that was featured in many pre-Raphaelite portraits. Sometimes the hair was seen in ringlets, and sometimes in large loops.

In 1872, an important hairstyling was invented; crimping. Crimping allowed for a "turned up hairstyle" in which the hair was pulled over a hot iron, resulting in an attractive wave. The "Marcel wave" was a new style created by the hot iron, and consisted of loose waves arranged around the head. By the end of the 1880s, pompadours were worn. This was a style in which the hair was swept up high from the forehead. Often, fake hair pieces were used to add height and depth. In addition, the "Titus" hairstyle became popular from the 1880s. This hairstyle involved cutting the hair very close around the head. The hair was then curled, and styled with various ornaments including flowers. By the "Gay Nineties", high hairstyles had almost disappeared from the landscape of fashion trends. The look of the "Gibson Girl" was much more natural. A bun swept loosely on the head became the crowning feature of young Victorian girls. The "psyche knot" was especially prominent. This was basically hair pulled back from the forehead and knotted on the top of the head. Small coiffures, pompadours, and French twists were also worn, along with hair ornaments.

2.9.9 Edwardian Hairstyles

During the Edwardian era, hairstyles were often full and somewhat "poufy." Ladies who had the luxury of a maid or attendant could achieve this look. The maid would wind her hair around balls of padding, which were called "rats." This sort of hairstyle was often accompanied by large Edwardian hats which were kept in place by jewelled hatpins and decorated with elaborate trimmings like ostrich feathers. Another important invention in hairstyling was made; permanent curling. Women could now have curly hair that would hold for months. The "Roaring Twenties" saw the emergence of a drastic new style; the Flapper style. Women wore their hair shockingly short in a bob haircut. As fashions tended seaway from the corsets and formality of the earlier era, so hairstyles followed this trend towards a more natural look. As the Edwardian era ended,

new technology in movies made trends in hairstyles much more accessible to the general public. As such, actresses such as Clara Bow, who sported an early flapper cut, and singer Josephine Baker, whose exotic looks were closely watched and mimicked, brought their signature hairstyles into mainstream culture.

2.10 Hairstyle in Arts

The way we talk, sing, dance, pray, laugh, eat, make love and most importantly, the way we look, make up our cultural heritage. There is nothing like it and equal to it. It stands alone in comparison to other cultures. It is uniquely beautiful and personally ours and no one can emulate it.

The enormous significance of hair in African art and life through the centuries is explored through photographs, masks, figures, combs, hairpins, beads, hair dresses and painted barber shop signs. Hairstyles among Diasporas, especially the African-American community, are explored and cross-cultural influences traced.

In African continent, significance of hair is far greater. Hair can be an indicator of age, authority, social status and religious affiliation, as well as part of a long tradition of aesthetics adornment or a strictly contemporary style statement. In some cultures, hair itself is used as potent substance with supernatural power.

In August 16, 2001, the California African American Museum organized an exhibition on hairstyle to project hairstyles styled in locks or Afro, shaved into patterns, embellished with beads, or braided with hair extensions; contemporary Africa and Africa America hairstyles were style of the past. This was done through the use of 170 artefacts and 80 photographs to demonstrate how hair has been represented, used and styled to communicate a range of symbolic and social meaning among Africans. The

curators called these materials from collections around the world encompassing a period of documentation and acquisition. That span over 100 years. The artefacts include mask and figurine of wood, metal and fabrics and they demonstrate a number of approaches through which the hair had been incorporated into Art which included beading, weaving and metal forging. The documentary photographs show men, women and children with different hairstyles. The exhibition was divided to show, “Hair in life and Art” which demonstrates how and why hair has been incorporated into traditional mask and figurines. “Hair as an expression of the cycle” and “Hair as a Declaration of prestige” which emphasized how hair styles may reflect a person’s status in life and society and “Hair styles as a power of substance” provides examples of talismanic use of hair.

Hairstyles have a significant personal, political and cultural meaning within and outside Africa, especially for black women, who, more often, are encouraged to embrace hair at a length that would require it to be styled or braided in some form. However, through colonialism and slavery, black women learned to view their hair as representing beauty standards and ideals that were not hailed by the culture-at-large. The only power that we have is to overcome this parting in our communities, and in our culture as a whole, to address it, and to become aware of it. Images have so much power, and can say so much without uttering anything at all, and, it is mostly through these images, that we, as women of colour, have internalized our need to be different.

CHAPTER THREE

METHODOLOGY

This chapter presents the description of the methodology used to carry out the study. It describes the design, the population, the research instruments used, data collection procedures, the sample as well as the sampling procedure used in the study. It also describes the tools, materials and the techniques used in the work.

The objective of this study is to produce textile designs from every day to occasional, traditional and contemporary hairstyles with the aid of the computer. This necessitated the use of the experimental, and descriptive, of the qualitative research approach. The descriptive research method afforded the researcher the opportunity to investigate, describe and interpret what exists at present in terms of conditions, practices, processes, trends, effects, attitudes, beliefs and others. It also helped the researcher in answering questions as to what the facts were with regards to prevailing stipulation.

To Leedy (1981), descriptive research deals with the situation that demands the techniques of observation as the principal means of collecting data. Although descriptive research depends more on observation for the collection of data, the data must be organized and presented orderly so that a concise and precise conclusion can be drawn. Again the researcher used the descriptive research method to ascertain information with respect to the current status of the phenomena (hairstyles) to describe “what existed” in terms of the variables in given situations. The methods involved a range from the survey which described the status, the correlation study which investigated the relationship between variables, to developmental status which sought to determine changes overtime. This assisted the researcher in the statement of the

problem, identification of information needed to solve the problem, the selection and development of instruments for the gathering of information, identifying the target population and determining of sampling procedure, collection of information, analysing of information and making generalization or predictions.

The experimental research method was also used in providing a systematic and logical method for the answering of questions. It was deliberately and systematically used to manipulate certain stimuli, treatments or environmental conditions and observed how the conditions or behaviour of the subject was affected or changed.

Because of the research through practice nature of the MFA programme, the experimental research method was extensively explored to manipulate and explore different kinds of variables in the form of procedures, skills, and tools to accomplish exclusive designs. A lot of manipulations were undertaken on the selected hairstyles prior to the commencement of the main project to ascertain their suitability and effectiveness.

The population for a study is the target or accessible. It is a set of objects or events or individuals having common observable traits which are of interest to the researcher. The population for this project was made up of a variety of hairstyles ranging from permed, plaited to braids. Owing to the broad nature of the population for the study, the likelihood to study the whole population before a generalization could be made looked unachievable given the time frame available for the project. As a result of this, the researcher had to sample in order to select a manageable group out of the lot which formed a subset of the population. The sampling technique was used because the case in the population fell into distinctly different categories. In view of the fact that

hairstyles fall in different categories, this method gave the researcher the opportunity to randomly draw samples.

3.1 Collection of Data

A number of libraries and organizations were visited before, during and after the final compilation of this project. Notably amongst these are; the Balm Library, University of Ghana Legon, The Kwame Nkrumah University of Science and Technology main library, the College of Art and Social Science Library, the Art Education Library, Information Service Department Accra/Kumasi, the Centre for National Cultural Kumasi and some Elders and Chiefs in selected Asante Communities.

This was done to collect both primary and secondary data which was then appraised, evaluated and interpreted for the project. Data were collected from news papers, journals, books, publications, articles, catalogues, photographs, encyclopaedias which had a bearing on the objectives of this study.

A lot of the information gathered from the above mentioned sources also served as a valuable resource for the researcher when she was reviewing relevant related literature, and the organization and the evaluation of the final project.

3.1 Research Design

Since this research is an MFA research, the qualitative research which emphasizes the use of experimental and descriptive research design was extensively used.

3.2.1 Qualitative Research

Qualitative research design is a research design method which has extensively been used by scientists in their quest to study the human behaviour and habits. It has also

been very useful for product designers who want to make products that will sell. For example, a designer generating new designs or ideas for a new product might want to study people's habits and preferences, to make sure that the new product he is designing will be commercially viable.

Qualitative research design is progressive in nature, where qualitative data, such as interviews, document and participant observed data are used to understand and clarify public or social phenomena. This research design underscores the importance of looking at variables in the natural setting in which they are found. Therefore factual but not general data are collected for qualitative study.

The researcher's choice of employing the qualitative research design in this thesis was informed by the fact that, the researcher sought to understand people's interpretations; thus, people's perception on phenomena. This is because the opinions of people and values have significant bearings and should be understood. In qualitative research, a total or complete picture is sought to direct discovery.

Qualitative research is often regarded as a precursor to quantitative research in that it is often used to generate possible leads and ideas which can be used to formulate a realistic and testable hypothesis. This hypothesis can then be comprehensibly tested and analysed. For these reasons, the qualitative method was closely allied with the survey design technique and individual case study of this thesis as a way to reinforce and evaluate findings over a broader scale.

For the purpose of this study, the qualitative research design was used to study the various hairstyles before data was taken from these hairstyles. These data were collected from relatives, during occasions, books, the internet, market places and on the

KNUST campus etc. Data collected from these sources formed the resource base for the project. .

3.2.2 Experimental Research Design

In scientific inquiry, an experiment from the (Latin origin: *ex-periri*, which means “to try out”) is a method of investigating causal relationships among variables. It is a research investigation in which an investigator manipulates one or more independent variables to determine their effects on a dependent variable (phenomena). Experimental research design is also called randomized controlled research or randomized controlled trails. It is a systematic and scientific approach to research in which the researcher manipulates one or more variables, and controls and measures any changes in other variables.

The experimental research design is used where; there is time priority in a causal relationship (cause precedes effect). There is consistency in a causal relationship (a cause will always lead to the same effect) and where the magnitude of the correlation is great.

The three basic characteristics of all experimental research are control, manipulation and observation which provide a method for testing the end result. This kind of research design is best used for practically oriented research such as the MFA, because it finds its greatest utility in the studios. Although this fact has been proven over the years, it is also affectively applied within the non-studios setting too.

In consonance with this project the researcher, as much as possible sustained her control over all factors that could affect the result of the experiment. The researcher was able to achieve this by all the time premeditating or envisaging what could possibly

occur. The focus of this thesis was to generate motifs from contemporary and every day hairstyles with the aid of the Photoshop software. So the researcher experimented with permed, braided, plaited, twisted and cornrowed hairstyles. Conscious and systematic manipulations were applied to the various hairstyles even though occasionally the occurrences of some accidentals were adopted.

3.2.3 Descriptive Research

Descriptive research is also called statistical research. The main goal of this type of research is to describe the data and characteristics about what is being studied. The idea behind this type of research design is to study frequencies, averages, and other statistical calculations. Although this design is highly accurate, it does not gather the causes behind a situation because of its subjective approach. Descriptive research was employed because the researcher wanted to gain a better understanding of the project.

The focus of descriptive research is to provide an accurate description for something that is occurring. It is used extensively when the research objective or target is to explicate or make clear, scrutinize and test outcomes or assumptions. This research design is sometimes also used in making predictive and discoveries. In such cases it is imperative to have good understanding of data scrutiny. It also involves the accurate description of the procedures employed in the project in order to facilitate reproduction.

The researcher carefully described the data, techniques, and procedures used in the execution of the project. The various hairstyle types were duly identified, described and categorized according to their features. The various manipulations, observations, accidentals, personal feelings and emotions were accurately described and documented.

3.3. Population for the study

Population in any given research study is indispensable. This is because the main objective of most researches is to determine principles that have universal application. But in most cases the study of a whole population for a project to arrive at generalization is just not possible considering the enormous size of some population, and the indeterminate or open-ended nature of others.

To Best (1981), population is any group that has one or more characteristics in general that is of interest to a researcher.

Indigenous and contemporary hairstyles were the principal population for this research. The choice to use African hairstyles as the principal population for this project is informed by the intricate and magnificent interplay of the elements and principles of design in some of these hairstyles which can be exploited to a great extent in the fabric industry. More so in the Ghanaian socio-cultural landscape values, meanings, identification, social class and prestige form the bedrock in all our production industry of which the textile industry is a major component. Hairstyle or headgear in Africa is a significant element, which has a rich system of insignia. In most Ghanaian communities where hairstyles are used to communicate visually with such a great deal of frequency than the oral.

3.4 Sampling

A sample is a partial, piece, or segment that is representative of a whole. Product samples are provided by product manufacturers in the hope that they instigate future sales. In other words, it's a section of the population preferred for observation and

analysis. Observing the characteristics of sample, certain inferences about the characteristics of the population can be drawn.

In sampling for this project, a number of hairstyles were considered amongst these were the braids, cornrows, perms, twists, and plaits. Dominant amongst these selected ones is the cornrow. The cornrow hairstyle in Africa covers a wide social terrain: religion, kinship, status, age, ethnicity, and other attributes of identity can all be expressed in hairstyle. Simple random sampling technique was used to select the categories from the parent population of the study. The categories were corn row, braided, plaited and permed hairstyles.

3.5 Data Collection Instruments

The principal research tool used in this project is observation. Leedy and Ormood postulate that observation as a tool in qualitative research should be unstructured and free flowing. That is to say, the researcher in the process of observing has the freedom to shift attention where necessary when potentially significant objects present themselves. Observation as a data collection process is very flexible and has the advantage of taking into consideration anything that comes up during the period of data collection.

In as much as the observational data collection process is flexible, there is the problem of time wasting. In the course of the project the researcher realized that much time was spent on deciding on which, what and why a particular hairstyle was better than the other.

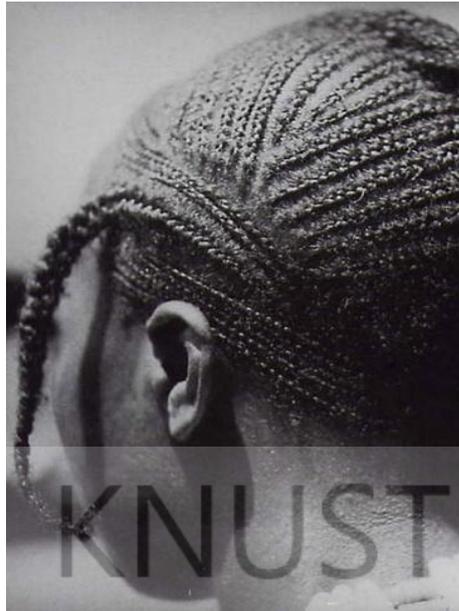


Figure 1a (cornrows hairstyle)

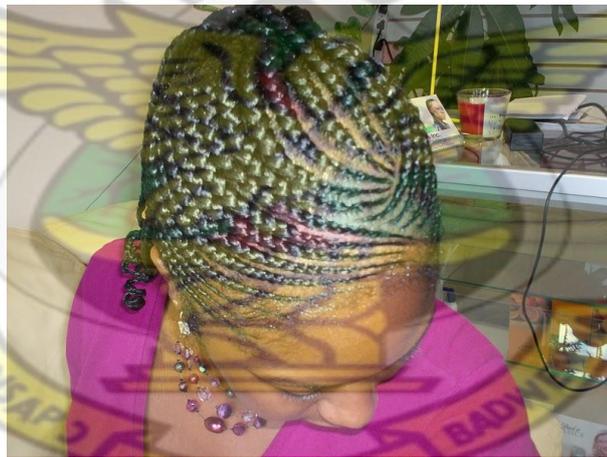


Figure 1b (cornrows hairstyle)

3.6 Tools, materials and equipment

3.6.1. Wooden Frame: (Fig2a and 2b), these are soft Wawa wood planks that are cut into desirable sizes and used to construct frames of different sizes on which the mesh or organdie is firmly stretched with the use of the stapler and staple pins. The frame must always be made bigger than the pattern or design to be printed to allow enough space to act as an ink duct.



Figure 2a: Wooden Frame under construction

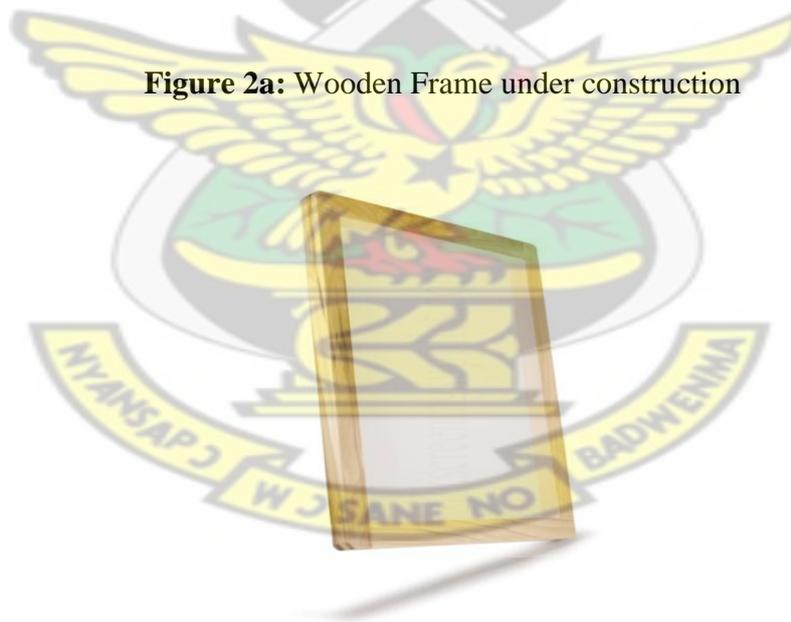


Figure 2b: Stretched Wooden Frame

3.6.2. Stapling machine: (fig 3a and 3b), this is a machine that fastens paper and other materials together using staples. Usually it consists of a flat metal base, a spring-loading magazine of staples, and a top section which is pressed to staple.



Figure 3a: Staple Machine



Figure 3b: Staple Pins

3.6.3. Screen cloth: (Fig 4), this is the cloth which is stretched over the wooden frame for development. These types of cloth (mesh) suitable for screen construction are organdie, nylon, terylane or silk. Coarser meshes are good for fabric printing because

they can absorb better while the finer mesh are suitable for paper, plastic and less absorbent surfaces.



Figure 4 Screen cloth

3.6.4. Squeegee: (Fig 5), this is the device used to pull the printing paste across the screen in order to make a print. It consists of a flat piece of wood on which a thick rubber blade is fixed.

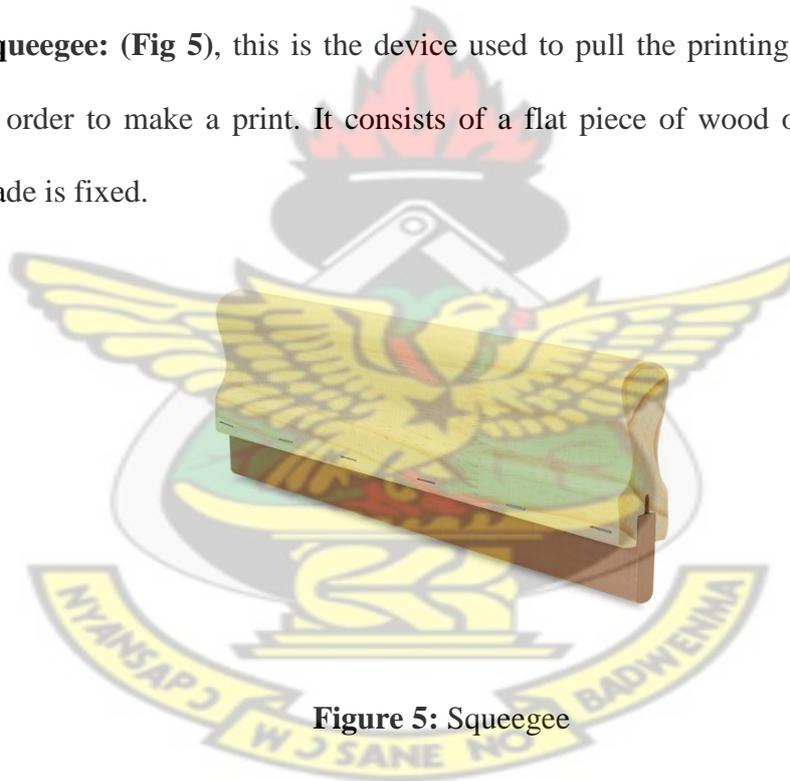


Figure 5: Squeegee

3.6.5. Vat dyes: (Fig 6), these are dyes which are used to dye fabrics before printing. They are among the fastest drying dyes which gives bright shades, fast washing, precipitation and even bleaching.



Figure 6: Vat dyes

3.6.6. Printing paste :(Fig7), It is a soft mass or mixture of dye and chemical assistance which is used for printing

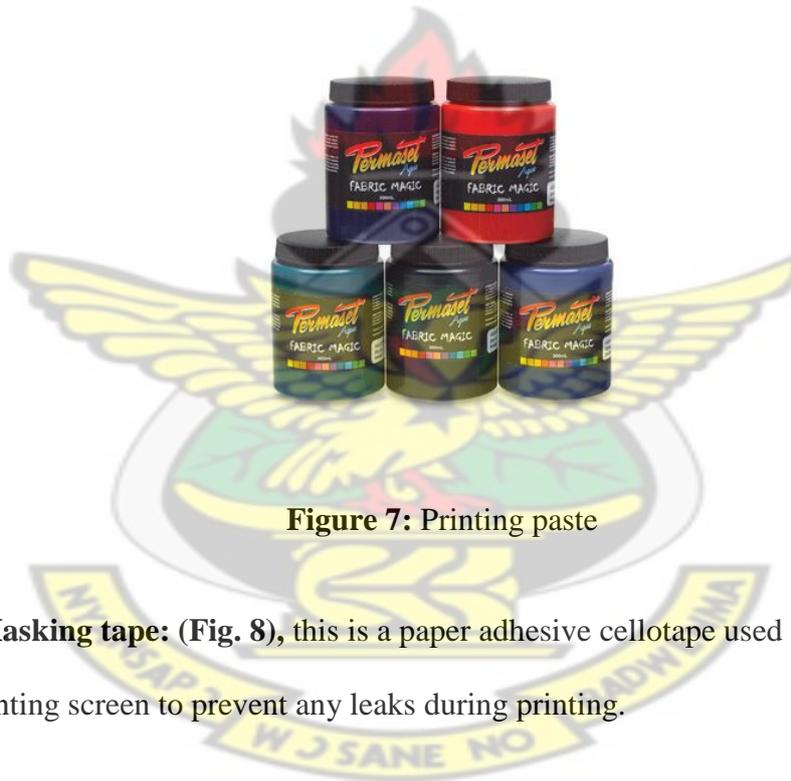


Figure 7: Printing paste

3.6.7. Masking tape: (Fig. 8), this is a paper adhesive cello tape used around the edges of the printing screen to prevent any leaks during printing.



Figure 8: Masking tape

3.6.8. Cotton cloth: (Fig 9). This is a soft white downy cloth of any type made from thread or fibres, whether woven, knitted or felted.



Figure 9: cotton fabric

3.6.9. Printer: (Fig 10). This is a machine that produces computer-generated texts or designs on paper transparencies, or similar media. It was used to print out the entire project.

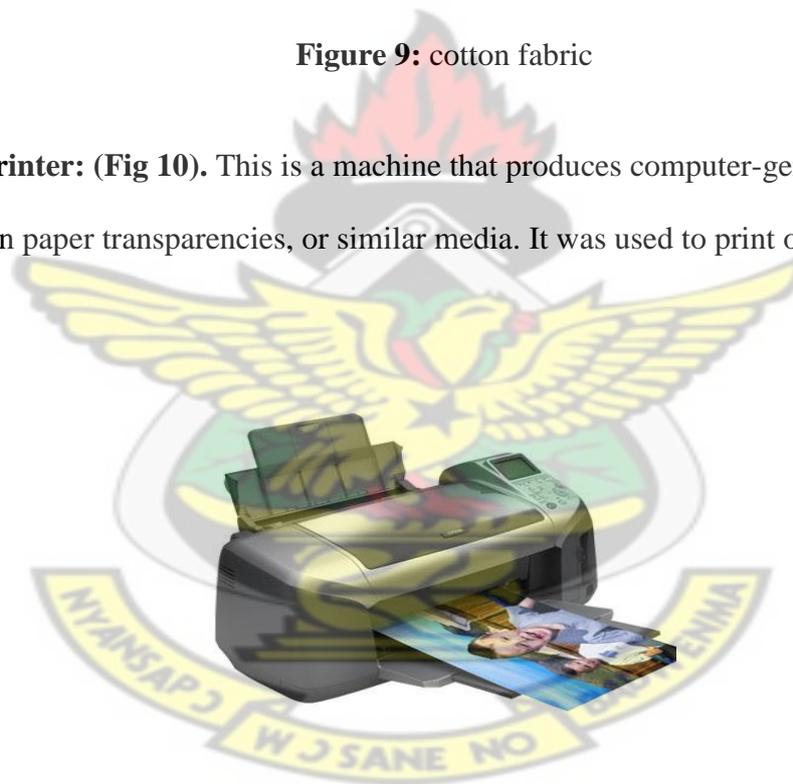


Figure 10: Printer

3.6.10. Computer: (Fig 11). This is an electronic device that accepts; processes, stores and out puts data at high speeds according to programmed instructions and this was used to generate all the designs for this project.



Figure 11: Computer

3.6.11. Developing machine: (Fig12), this is a large box usually containing a number of very bright fluorescent tubes that work together and a dim light (usually red) that operates separately. These lights are controlled with separate switches outside the box. The strong light helps to transfer designs from the koda trace onto the stretched mesh.



Figure 12: Developing machine

The samples of hairstyles were taken from the population. The designs were created with the help of the Adobe photo shop software as well as the manual way to bring out perfect motifs needed for the study. The tools and the materials mentioned above were also used in the production of the fabrics.

CHAPTER FOUR

METHODOLOGY AND GENERATION OF DESIGNS

This chapter traditionally saddles itself with the documentation process of the rendition process of the entire project. It is divided in two sections; the first section has to do with how the researcher used appropriate research tools for the project that is; (the research design, the study area, the population, sampling, data collection, libraries visited, data collection procedures and the data sources). The other section has to do with the sorting out of the collected data (hairstyles) and their manipulation to generate designs.

4.1 Engendering of the designs

This section deals with the sequence through which the “finished” designs were made. In order not to defeat the idea or an MFA project, which is a research through practice and experimentation, the researcher documented a lot of personal experience and thought. Also, she made use of pictures to augment explanation where necessary since the arid academic style of project writing would fail to encapsulate the spirit of a praxis based research.

The researcher’s initial idea of the whole project was conceived on the premise of envisioning the possibility of generating motifs from a genre of photographed traditional and contemporary hairstyles (fig.13a - d) which would subsequently be used to design fabrics with proverbial penchant or proclivity. This philosophical line of thought motivated and influenced the designs of the project as shown in the fore listed group of experiments. But along the line the researcher found out that the photos lacked sharpness around the edges so in order to get the very good sharp edges, the researcher had to hand draw the hairstyles before using them.(fig14a - d).



Figure 13a Picture of some plaited hairstyles



Figure 13b: picture of some corn row hairstyles



(fig. 14a)



(fig. 14b)



(fig. 14c)



(fig. 14d)

Figure 14a – d: Hand drawn perm hairstyles.

After gathering all the hairstyles, suitable commands of the computer for the manipulation of the selected objects (hairstyles) were carefully applied. Other subtle effects were combined for the results wanted in each stage of the designing process

(plate 1a - o). The main process which almost runs through all the designs can be epitomized as follows.

- Selecting the image
- Adjusting the size and image quality
- Converting the image into outlines and application of other features.
- Resizing, arranging and defining the patterns.
- Colour application and other background effects.

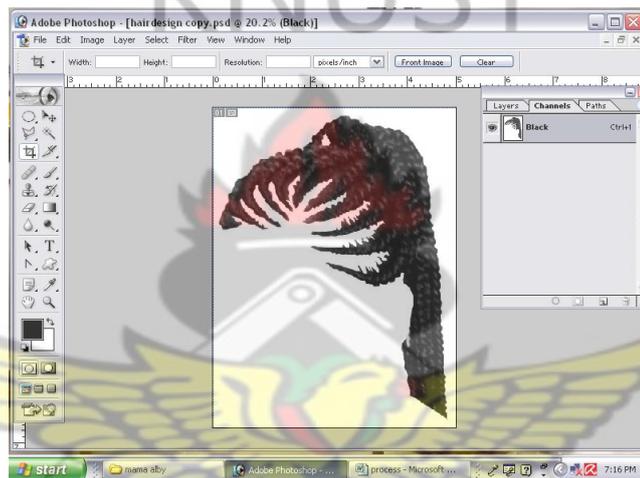


Plate 1a: Editing and cropping the image

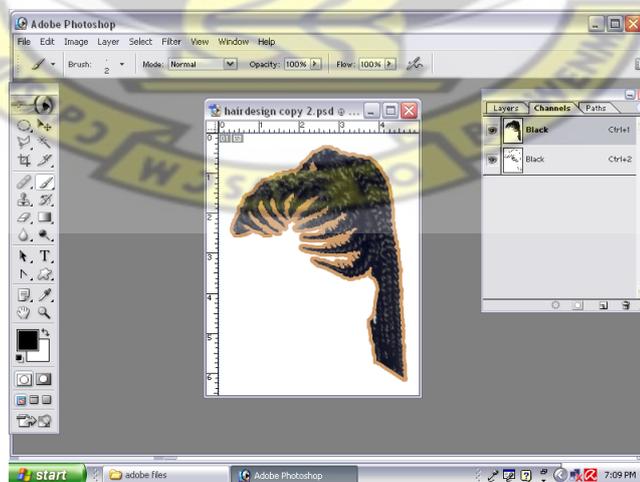


Plate 1b: Application of colour to the image

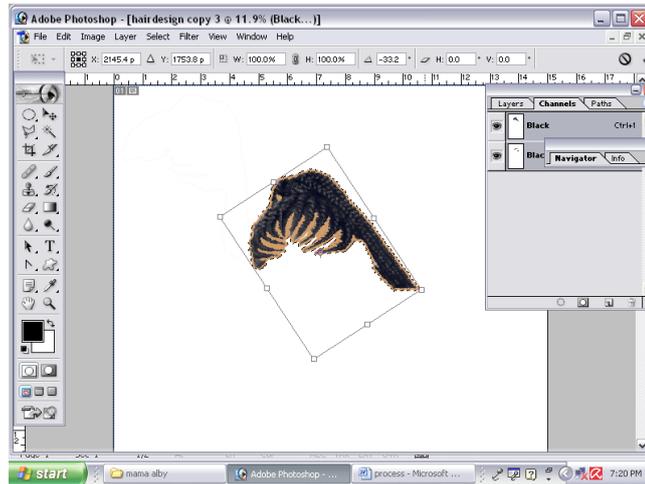


Plate 1c: Resizing, arranging and defining the patterns.

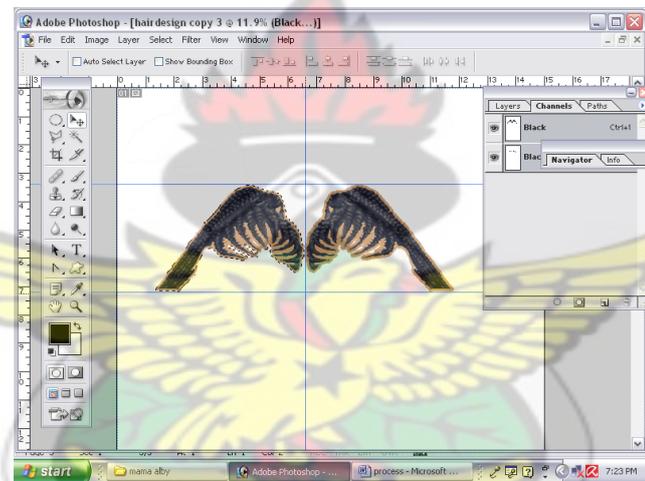


Plate 1d: Duplicating and reflecting the image horizontally

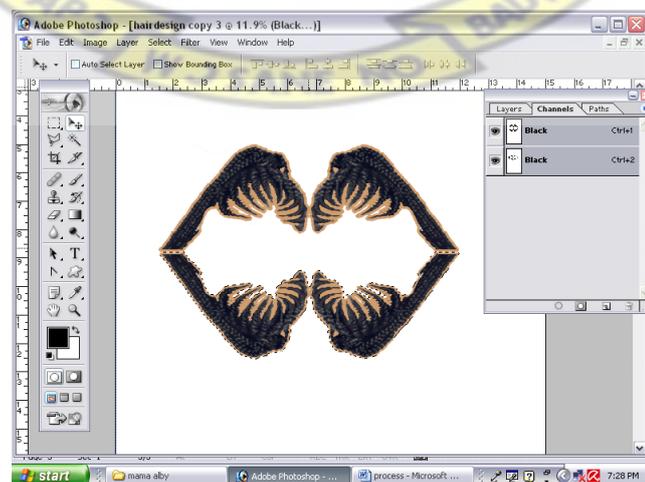


Plate 1e: Duplicating and reflecting the image vertically

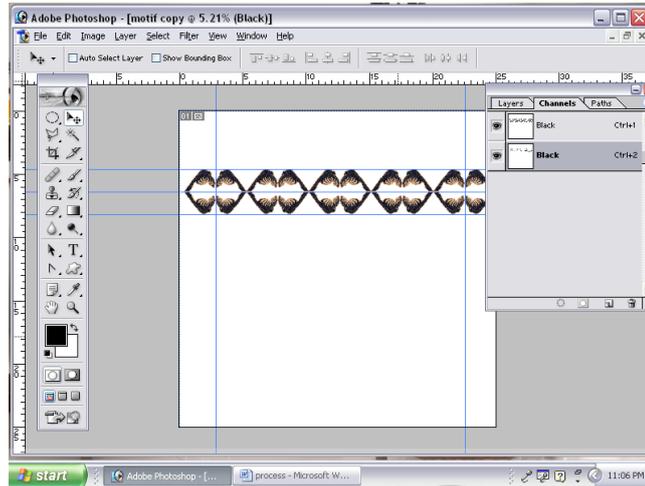


Plate 1f: Arranging to the repeat size

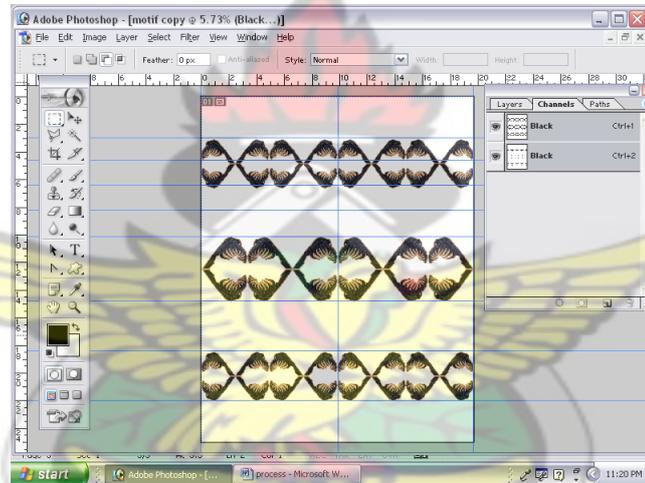


Plate 1g: Final motif arrangement

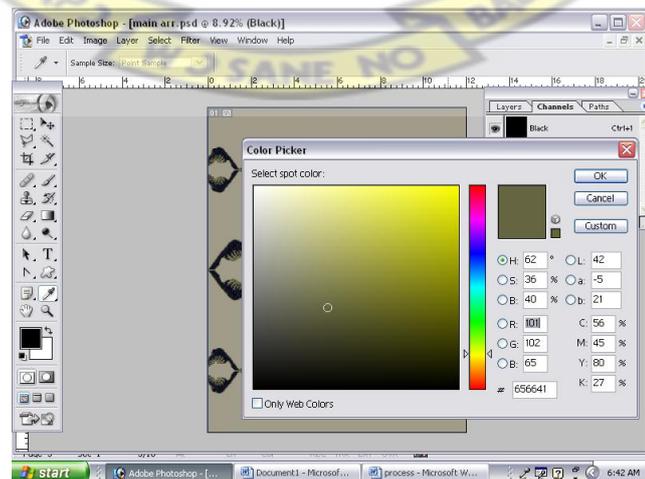


Plate 1h: Application of colour to the background

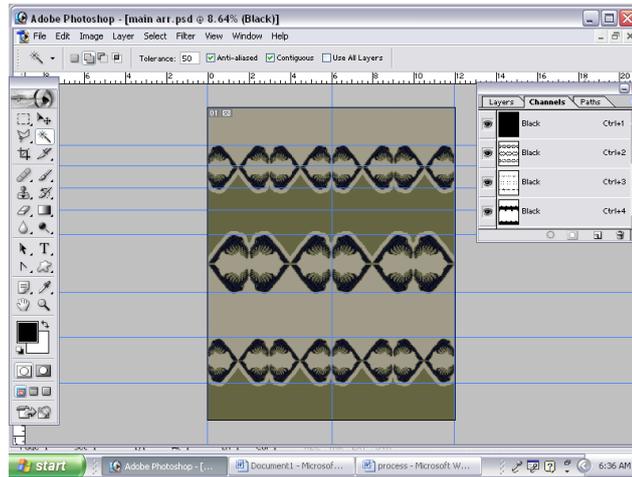


Plate 1i: Segmenting the background

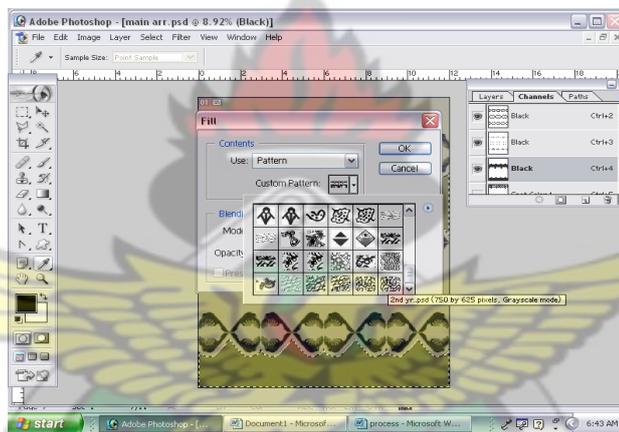


Plate 1j: Selecting the appropriate texture

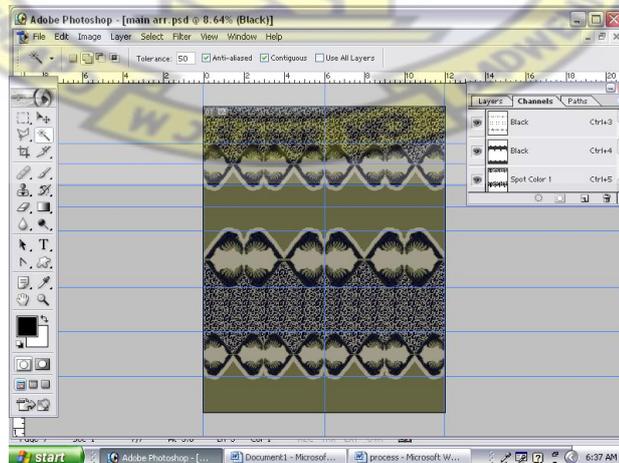


Plate 1k: After application of a texture

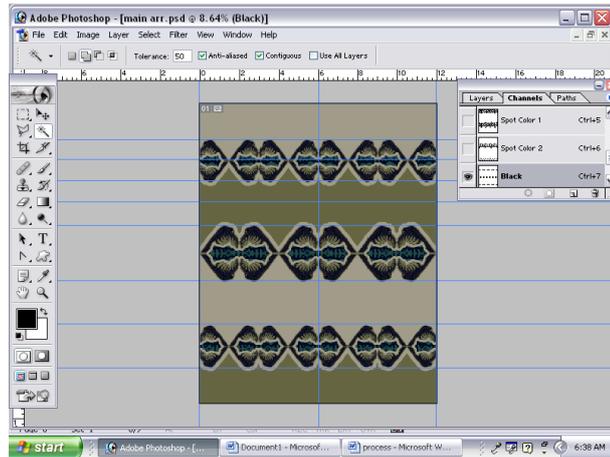


Plate 1l: Application of colour to edited image

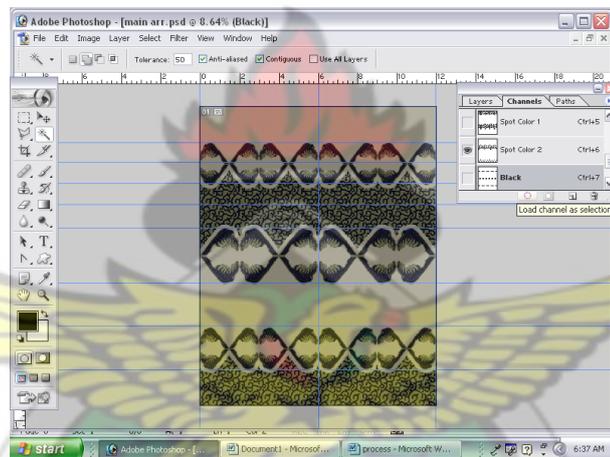


Plate 1m: Application of texture to the other segment of the background

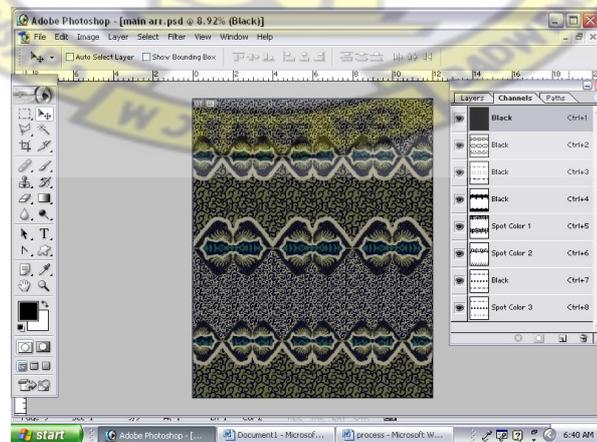


Plate 1n: Checking the repeat size

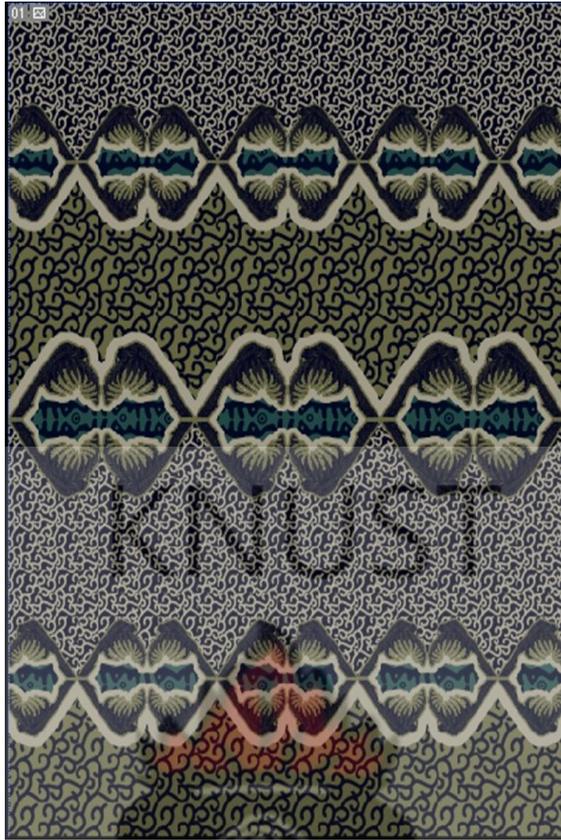


Plate 1o: Final fabric design

Plate 1(a – o): manipulation of hairstyles using the Photoshop software

4.2 Engendering of designs from hairstyles

This section gives an account of how the Photoshop software was employed in the generation of two of the fabrics in this project.

4.3 Experiment 1.

The hairstyle was first drawn with a pencil onto a plain paper and scanned onto the computer.

It was then opened in Photoshop (plate 2a -d) and the outlines of the image were adjusted to look darker.

The working area was expanded and the motif was arranged in a covering form and then flipped horizontally (plate 2e). The same arrangement was flipped vertically (plate 2f). It was taken as the unit repeat to fill the space (plate 2g). The motifs were given a background colour. New channels were added and textures and wax effects were added respectively (plate 2h and 2i).

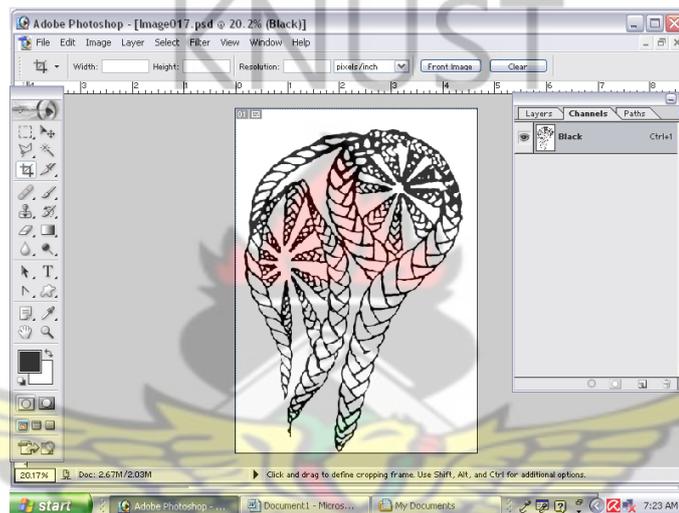


Plate 2a: Stamping the image

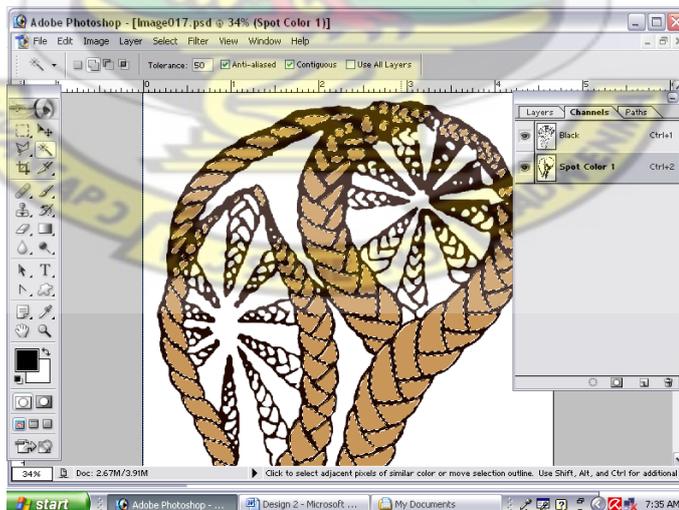


Plate 2b: Application of colour to the image

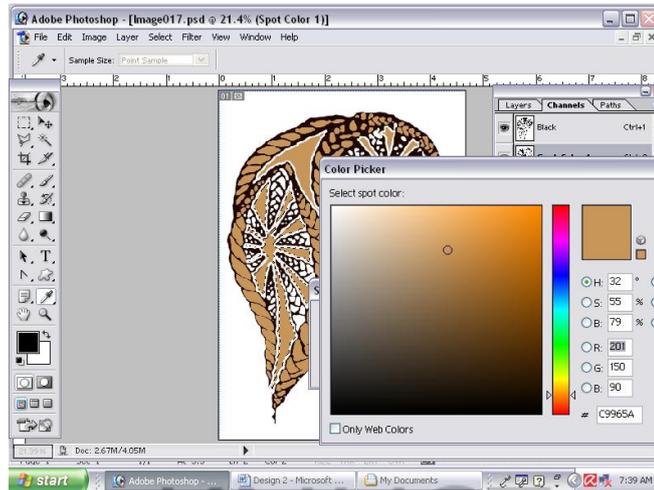


Plate 2c: Application of colour to the negative sides of the image

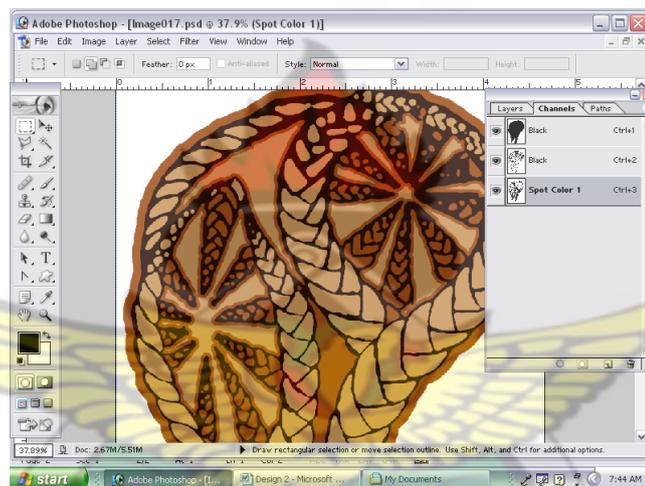


Plate 2d

Plate 2a –d: (opening and darkening of the outline of the motif)

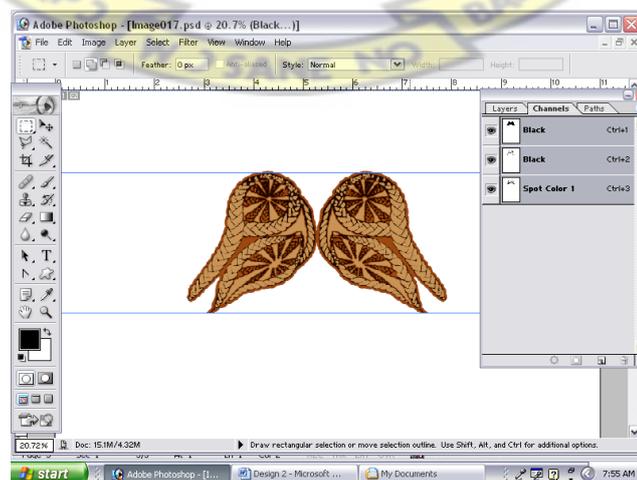


Plate 2e: flipped motif

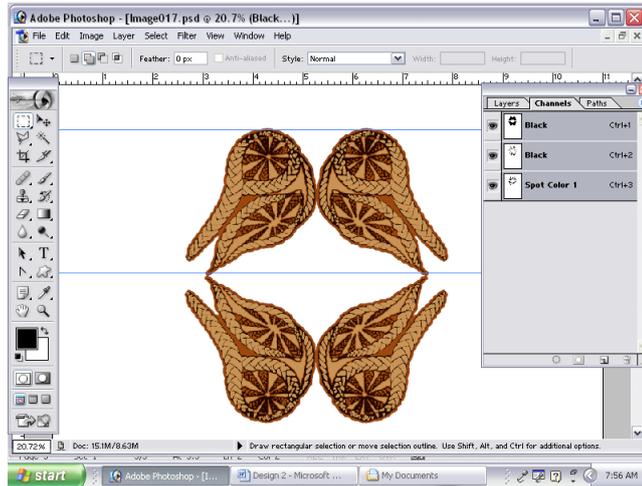


Plate 2f: horizontal flip



Plate 2g: unit repeat of design

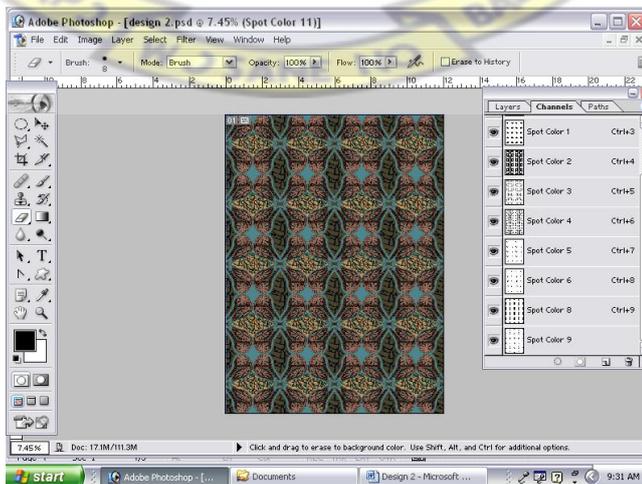


Plate 2h: adding of new channels

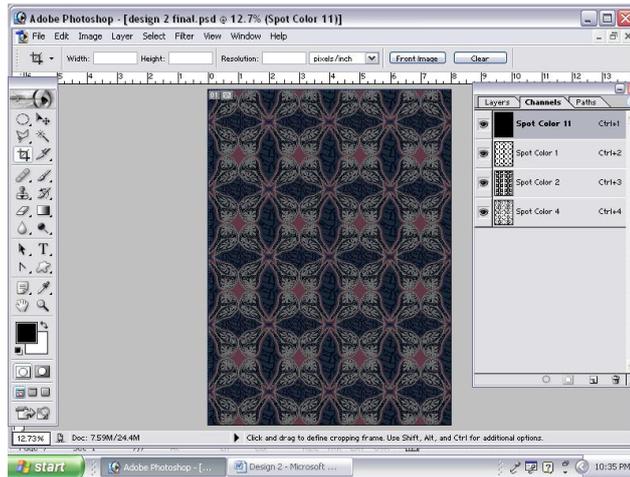


Plate 2i: adding of wax effect to the final design

4.4 Experiment 2.

The hair was carefully selected from the head and the outlines were enhanced by adjusting it (Plate 3a). The selected image was given a background colour (Plate 3b). The selected image was copied and duplicated twice from the biggest to the smallest in three different sizes (Plate 3c). The three units were copied and repeated by flipping horizontally (Plate 3d). The unit were copied and pasted at the other side to meet to obtain the unit repeat. The unit repeated was again copied and flipped vertically with an interval between them (Plate 3e). Both rolls were copied and repeated at the lower side of the working area with an interval between both sets of rolls (Plate 3f).

The spaces in between the rolls of the motifs were selected and given a different colour (Plate 3g). Textures were deduced from part of the motif to fill the background. Then colour was given to the background (Plate 3h).

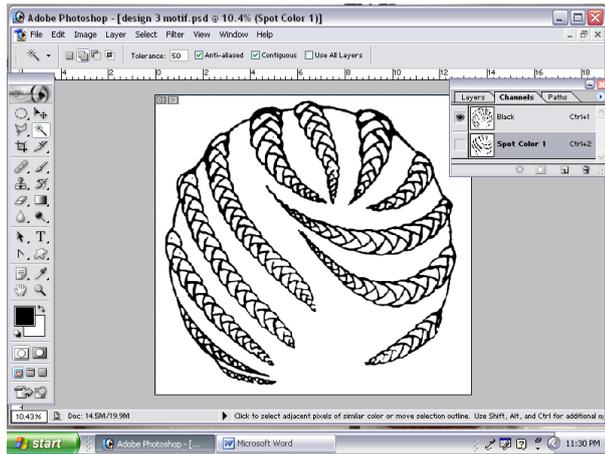


Plate 3a: selection and enhancing of motif outline

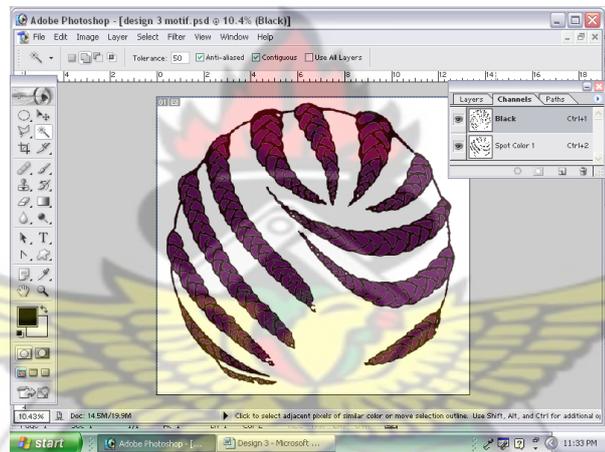


Plate 3b: colouring of motif



Plate 3c: Duplicated motif from biggest to smallest

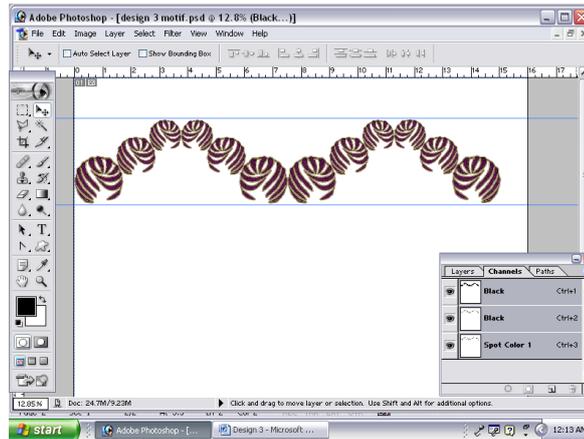


Plate3d: Motif flipped horizontally



Plate 3e: vertical flip of unit repeat

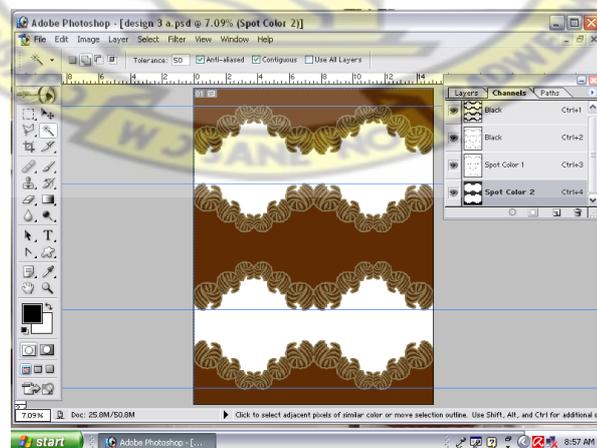


Plate 3f: copying of both rows to lower part of working area

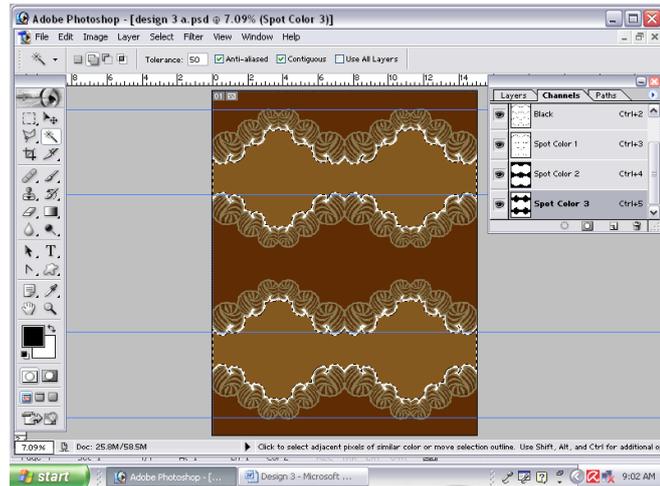


Plate 3g: colour filling of spaces

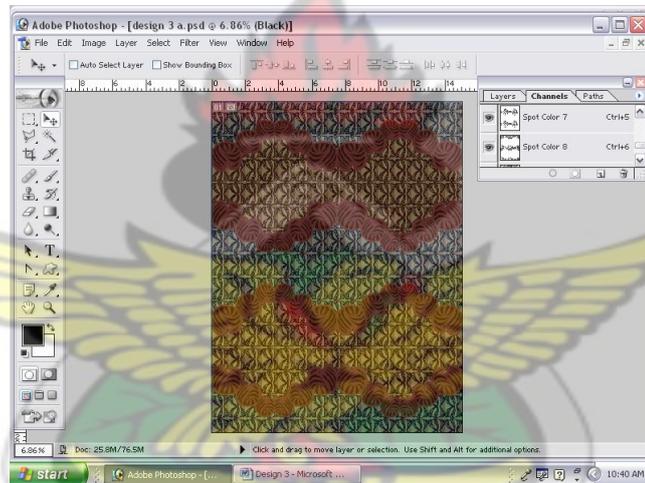


Plate 3h: introduction of background textures



Plate 3i: finished work

CHAPTER FIVE

RESULTS AND APPRECIATION

This chapter indispensably concerns itself with the evaluation and interpretation of the project results.

5.1 Design 1: “Nkabom” (Unity is strength)

“Unity is strength” (Plate 5.1), is a fabric based on the Akan proverb which says “*prayɔ wɔ hɔ yi se wo yi baako a ɛbu, woka bɔ mu a emmu*” which literally means that a stick of broom can easily be broken but when they are fastened together they will be strong and cannot be broken. The motif in the design was adopted from a braided hairstyle popularly called corn roll (Fig. 15). The braids are in a circular formation which starts from a point in separate rolls but the ends of these individual rolls end up woven together at the tail end into one single rope which looks bigger and stronger. It is this unique formation or pattern of the hairstyle which informed its title because it has the resemblance of the popular broom proverb. The design also incorporates different colour shades and arrangements which augment a background texture created from the same motif all going to buttress the idealness and significance of its name, unity is strength. The design has wax effect at the background. The colours used and the arrangement of the motifs make the fabric a mummy cloth.

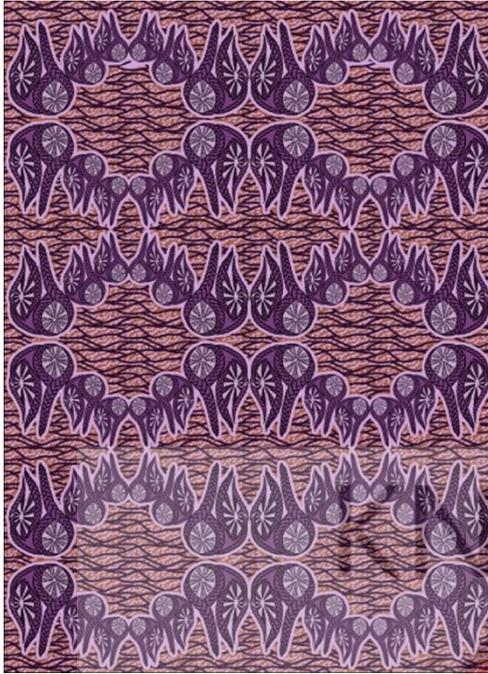


Plate 5.1 “Unity is strength” (Figure: 15) Picture of corn row hairstyle

5.2. Design 2: “Ti krɔkn ɔ agyina”- (One person cannot go into counsel)

“*Ti krɔ nkɔ agyina*” (Plate 5.2) which means that one person cannot go into counsel. It is said that wisdom is not confined to one person’s head and therefore it is better to bring many heads together to deliberate before embarking on any enterprise. There is also a kente cloth (hand-woven) named after this Akan proverb. This kente cloth is what the government of Ghana presented to the United Nations when it was admitted into the membership of the world body and till date it proudly hangs on the walls in the lounge of its General Assembly (head, council, consultation). This is a fabric which was also designed from a motif adopted from a braided hairstyle (Fig. 16), which is braided in a circular formation. Individual braids converge at a point from different directions to join together as one which is reminiscent of the proverb. The motif in the design is arranged in half drop with broken tile textures. The colours in the design are

dark brown, cream, orange and light brown. The colour combination in the design depicts harmony.



Plate 5.2: “ti krɔ nkɔ agyina” (Figure: 16) Picture of braided hairstyle

5.3 Design 3: “ɔbra” - (Life)

(Plate 5.3) which is titled “ɔbra” (*life*), had its name from the Akan proverb “*mono tew, na guanguan nso te*” which means that both green and dry leaves fall off the tree at one point in time. Literally meaning, both young and old dies. To us the Akans, death was created by the creator and is part of the rhythm of life, Those who die continue to live in the land of the spirits, which is a replica of the world which we live in. Death and birth are opposite as is brown and green in the world of plants, for just as death takes away people from the community, birth replaces those who are taken away so there is always a constant traffic between the land of the spirits and our world. Death is

often personified as a wicked destroyer who pays no regard for status, age or beauty, and takes away those whose time has come. The motif used in the designing of the fabric, is again adopted from a braided hairstyle (**Fig. 17**). The colours used in the work reflect the proverb after which it was named with the green and brown colours. The motif is arranged in a diagonal pattern and there is a bubbled textured effect at the background. The fabric can be used as a mourning cloth especially when a young one has died. It would also serve as a warning to young people who may be thoughtless and think that they have all the time in the world, that death comes both to the young and the old and that a person must be prepared for death at any time.



Plate 5.3 “ጎbra”



(Figure: 17) Picture of corn row hairstyle

5.4 Design 4: “wakyi akyea” – (Your back is crooked)

(Plate 5.4) “wakyi akyea” (your back is crooked) is a fabric design which was motivated by the Akan proverb “*deɛ ɔretwa sa no nnim sɛ na 'kyi akyea*” which literally means; he who fashions a footpath may not know if the path behind him is crooked. Just like a swimmer, it takes the person standing on the bank to see the swimmers back at a deeper level. A person does not normally see his or her own mistakes and it takes others to point them out to him or her. This proverb emphasizes the need to point the mistakes of others especially those in leadership, and in order to have a healthy society, those whose mistakes are pointed out to should take it in good faith. The design is made up of a hand drawn braided corn row hair style (Fig. 18). The motif is arranged in a horizontal undulating pattern reminiscent of a crooked path way. The pattern arrangement also gives the fabric a feminine look. The colour scheme of the fabric gives the fabric an elderly appeal.



Plate 5.4 “wakyi akyea”

(Figure: 18) Picture of corn row hairstyle

5.5 Design 5: “Nokwardie”- (Honesty)

“*Nokwardie*” is the name of the fabric design in **(Plate 5.5)**. It is derived from an Akan proverb “*wode nnbraba tunkwan a wudu, na mmom Wonsan wakyi bio*, which means that if you live on fraud, it gets to a point where you get swallowed up in your lies and deceits. The first moral instrument given to newly born Akan children on the eight day when they are outdoored to be made members of their families and to be given names in a ceremony called “*abadinto*” or outdooring- is to be truthful. A newly born child remains nameless until the time for giving him or her name comes, and until that day the child is considered a visitor or a guest. The belief is that the visitor had come from the spirit world and after staying for seven days, he or she becomes the responsibility of the family, standing in place of society, to remake the visitor into a member of the family or society, the child is given a name to identify him or her and to make the child one of them. The fabric is designed with a hand drawn plaited hair style **(Fig. 19)**, the rope like hairstyle is arranged nicely in a full drop pattern. The background textures are in a form of pieces of ropes arranged in linear pattern. The cool colours used in the design which is brown, blue, cream and black gives the fabric a dull and beautiful effect which makes it an ideal cloth for funerals in other tribes.

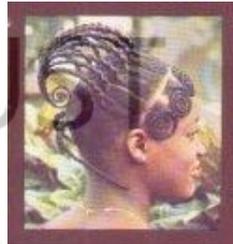


Plate 5.5 “nokwardie” (Figure: 19) Picture of plaited hairstyle

5.6. Design 6:”Adee pen a” is a phrase from a statement “*Adee a eye no, ne pe ye pena*” which means that “good things are hard to come by”. One usually has to suffer to get the best. This name was given due to the circumstances surrounding the design. This is a design adopted from a plaited hairstyle (Fig. 20). The motif generated from this hairdo is arranged in a vertical half drop pattern and are placed in two different cases with different background effects. Irrespective of the different environment in which these motifs are placed, there is a general background texture which is designed with a unique love like symbol. The colours used for this fabric are wine, green, violet and pink. The cloth can be used as a mummy cloth. It can also be used a Friday wear.



Plate 5.6 untitled”

Figure 20: Picture of plaited hairstyle

5.7 Design 7: “Nyansapɔ – (Wisdom Knot)

This design (Plate 5.7) was adopted from a hand drawn permed hairstyle (Fig. 21) which is synonymous to the modern Ghanaian lady. Its name is “Nyansapɔ” which literally means “wisdom knot” coined out of an Akan proverb which says “Nyansapɔ” *ye sane no badwenba* meaning “it takes an intelligent person to untie a crafty tied knot.

Knots are products of an art of joining together pieces of flexible materials as rope and of forming loops or designs in ropes, strings or fibres. It is one of the oldest human skills, and serves both utilitarian and decorative purposes. In some instances knotting has carried magical and religious significance.

Our daily lives are like the art of tying and untying knots. Life situations are like knots, if well tied they hold well just like if you plan well the good plans will hold well for you. But if you tie loose knots, then it is like you are not taking time to plan well. Your plans will hold for a while and break loose. Some life situations also present themselves like intricate knots and such knots demand a lot of wisdom, caution and patience to untie. So “*Nyansap*” as a design is reproving us to be diligent in and prudent in our day to day activities and also have patience when untying life’s intricate knots. The design “*Nyansap*” is made with a motif derived from a permed hairstyle which has been tied into a knot.



Plate 5.7 “*Nyansap* – (Wisdom Knot) (Figure: 21) Hand drawn permed hair

5.8 Design 8: “Abusua Te Se Kwae”- (A family is like a forest)

“*Abusua ye dɔm*” **Plate (5.8)** was adopted from a plaited haired style (**Fig. 22**). The design is made up of lines running across each other in a doodling formation. The background shows a forest effect of dark brown and green dotted effect of white, lemon green and green. The colour effects depict harmony and rhythm. The main outlook of the design mimics a forest which would be difficult to identify when worn in forest areas.

Its name “*Abusua ye dɔm*”, which literally means “the family is an army” in the Akan Society. One’s family is not limited to the father, mother and children, but includes all those related by blood. The family therefore is extended and likened to an army or the forest which has a wide range of support systems to make for efficient functioning.

The irregular distribution of shapes and colours makes it suitable for shirting, ladies wear and children’s wear.



Plate 5.8 “Abusua Te Se Kwae” (Figure: 22) Picture of plaited hairstyle

5.9 Design 9: “Nsa kona sa aba”-(Hand go hand come)

Plate (5.9) is a fabric design that was designed out of a permed hair style (**Fig. 23**). The design is made up of a permed hairstyle arranged in an undulating pattern. The motifs are given an alternating purple and green baking. The background shows a wax print design alternating in a netlike pattern.

The alternating nature of the white design prompted its name “*Nsa ko na nsa aba*”, which translates as hand go hand come or favour is reciprocal in that when the left hand washes the right hand, the right should also wash the left. This is because the left hand cannot wash itself, neither can the right hands but when the hands wash each other, they become clean. Cooperative and natural help fullness are the sine qua non of individual welfare and moreover, they make possible the achievement of undertaking which might appear to be difficult, if not impossible (left hand, right hand, and co-operation). The printed cloth could be suitable for mourning cloth and curtain because of the motif arrangement.

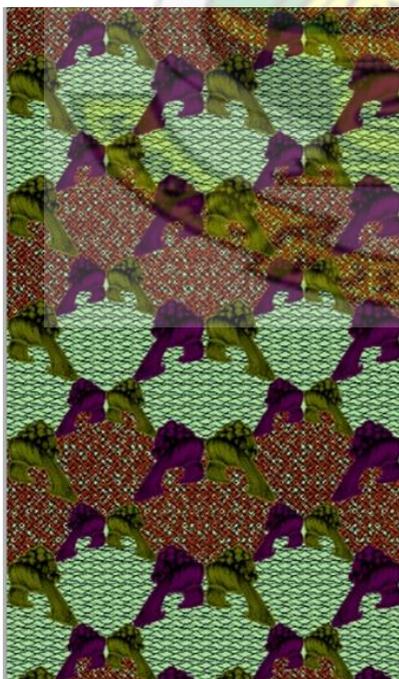


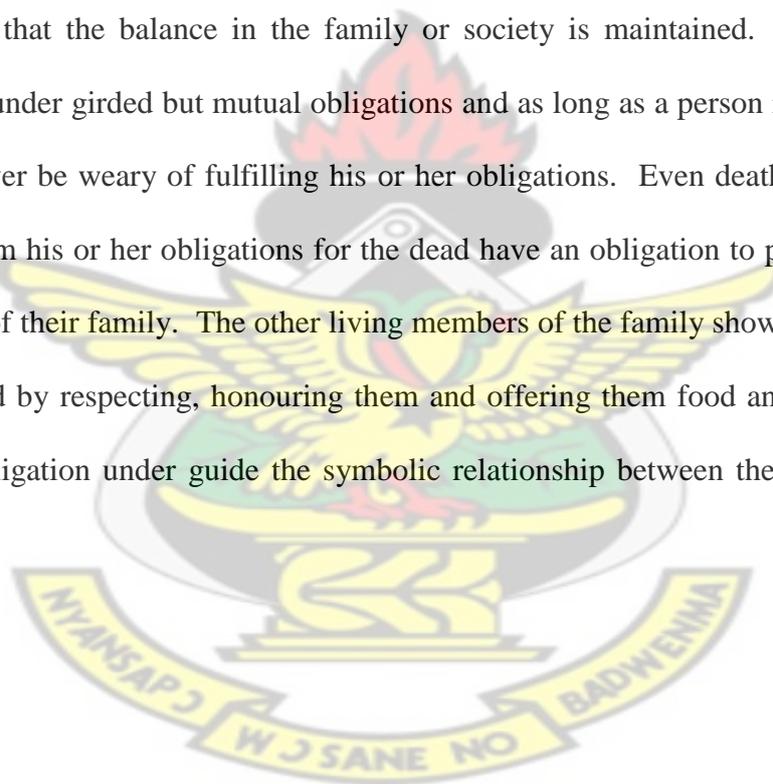
Plate 5.9 “Nsa ko na sa aba”



(Figure: 23) Hand drawn permed hairstyle

5.10 Design 10: “Etire ne Kye”-(Head and hat)

The work in Plate (5.10) is titled “*etire ne Kye*” which means “head and hat”. It shows the same head wearing an elongated plaited hairstyle (**Fig. 24**) that has been mirror imaged. So the effect gives the feeling of six heads that have been put together to form the main motif. The colours making up the motif are black, dark purple and cream. There is this saying in Akan that as”long as the human head is in place one would not stop wearing a hat”. To be human means to belong and to do so is to have an obligation to other members of the family or community and it is in the exercise of this obligation that the balance in the family or society is maintained. In other words, society is under girded but mutual obligations and as long as a person is alive he or she should never be weary of fulfilling his or her obligations. Even death does not free a person from his or her obligations for the dead have an obligation to protect and guide members of their family. The other living members of the family show their obligation to the dead by respecting, honouring them and offering them food and drinks. These mutual obligations under guide the symbolic relationship between the living and their ancestors.



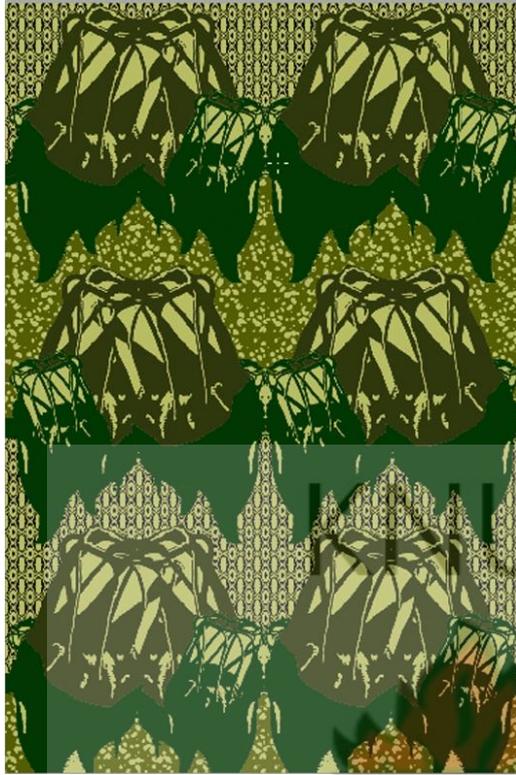


Plate 5.10 “εtire ne Kye”

(Figure: 24) Picture of plaited hairstyle

5.11 Design11:“Dua Baako Nye Kwae” - (One tree cannot make up a forest)

Plate (5.11) is a fabric designed from a cornrow hairstyle (**Fig. 25**). The general outlook of the design is very simple. It shows a single stamp of aerial view of a cornrow hairstyle placed in the middle of the design with sections of the same hairstyle used for the background in a wax effect. The name “*dua baako nye kwae*” means “one tree does not make a forest”. Indeed one tree does not constitute a forest, and in the same way one individual does not make a family or a community. It takes a number of individuals to bring a family or community into being. The proverb behind this name shows the importance of the individuals in the creation of the family but does not seek to place the individual above the family; for a while a tree can stand alone and grow, no individual can stand alone and grow. In the Akan view of things the individual is born

into a family or community, which is in context of human existence and it is within this context that the individual can grow and actualize his or her potential. The significant of the name of this fabric makes it a mummy cloth.



Plate 5.11“Dua Baako Nye Kwae” (Figure: 25) Picture of corn row hairstyle.

5.12 Design 12: “Wusum Borode a Sum Kwaadu”- (if you support the plantain tree support the banana tree too)

Plate (5.12) shows a design that was created from branded hairstyle and it is named “*wusum borode a sum kwaadu*” literally meaning “if you support the plantain tree, prop up the banana tree too”. This is because you never know which one of them will help your or save you in time of famine or need. Both the plantain and banana tree bear similar fruit, but whereas the plantain fruit is eaten as a staple food, the banana is only a snack and a farmer may therefore be tempted to pay more attention to the former than to the latter. The trunks of trees are weak, with very threadlike trunks, which require reinforcement with sticks against strong winds. An unwise farmer may prop up the

plantain leaving the banana tree. But the proverb suggests that it is wise to give both trees equal attention, for in hard times one can live on bananas. This saying is often used as a warning to parents with many children to give them all equal attention, for no one knows which of them will provide support for the parents in their old age.



5.12 “Wusum Borode a Sum Kwaadu”

5.13 Design13: “Onipa ho hia” - (companionship is good)

“Onipa ho hia” is the title of Plate (5.13). It is derived from a wig hairstyle (Fig. 26). The name of this design was chosen as a result of the nature of the motif and how they have been arranged in the design. The general outlook of the design gives a feeling of a lot of hands stretched in support of each other, thus the name “Onipa yede” which means “a human being is good to have”.

In the Akan society human beings are prized above money or possessions. Human beings have intrinsic value. So the human is valued in Akan society that the Akan prefers a bad person in the house then an empty house. But this person who is prized is

also a member of a community and it is in a community that a person realizes himself. To be human in the Akan setting is to be in relation with others, dead, living or by expectation (those yet unborn). This is because a human being as an individual is not self-sufficient to the extent that all his or her basic needs could not be met by him or her alone. The assistance of others is required in order to satisfy ones basic needs. This is not to suggest that there are no individual possibilities. On the contrary, human possibilities are entranced when they are linked with those of others in the community. Co-operation and mutual help are the sine qua non of individual welfare. The motifs in the design are arranged in a horizontal undulating pattern. The background of the design consists of bubble effects and dots. The colours used are cream, dark brown, ochre and blue. The design can be used as a mourning cloth, shirting and curtains.

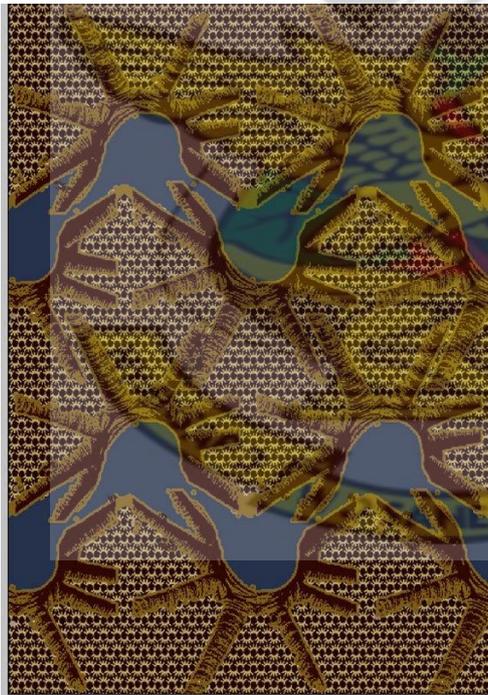


Plate 5.13“Onipa ho hia”

(Figure: 26) Picture of plaited wig hairstyle.

5.14 Design 14: “Aware” - (Marriage)

Plate (5.14) is titled “Aware” which means “marriage”. The motif for the design was generated from a braided hairstyle (Fig. 27) and it has been arranged horizontally. The same motifs have been turned upside down in a lock formation, “wedlock”

Marriage is not only a union of two individuals, but a union of families and the two people become the link in the chain. Marriage is insuperable from procreation. Normally healthy people are expected to marry and to add to the numbers of people in the family and society. It is in the home that society prepares the next generation of adults. In the Ghanaian society the idea of marriage is a permanent union and therefore the negotiations and inquiries made before it, are meant to ensure that the Akans compare marriage with palm wine. To Akans, whereas palm wine can be tasted and spewed out if the taste is disagreeable, marriage is not like that, it cannot be tasted and spewed out.

The design is made up of light green colour with beige outlines. The background consists of green, beige and dark brown palely effect in an alternating pattern. The beige and green form the main colours at the background with the dark brown as the palely effect. The harmonious nature of the colours used makes the design suitable for the young adults.



Plate 5.14 “Aware”

(Figure: 27) Picture of braided hairstyle

5.15 Design 15: “Asu a edo wo” (The river that loves you)

Plate (5.15) is titled “*Asu a edo wo*”. The design was adopted from a braided hair style (Fig. 28). A section of the twisted hair was selected and blown up to fill the entire design area. The general outlook of the design gives the feeling of a flowing river with lots of tributaries. The motif has filled the entire surface in an all over pattern layout. It has three colours namely cream, dark brown and ochre. The intricate line movement of the hairstyle creates harmony and rhythm in the design. With a closer look at the design one could actually have a feel of the abrasive or granular nature of the natural hair that was used for the braids.

The name “Asu a edo wo” which means the river that loves you was adopted from an Akan proverb which says “asu a edo won a eko w’ahina mu.” “It is the river that loves

you that enters your drinking pot”. The Akans believe that when you go to the riverside to fetch water, it is only the water that loves you which you are able to scoop with your drinking pot. This proverb is normally used when people visit each other in their homes, thus to visit each other is a sign of love. The nature of the fabric design makes it useable by all.



Plate 5.15 “Asu a edo wo” (Figure: 28) Picture of twisted hairstyle

5.16 Design 16: “Huw m’ani so ma me” - (Blow the dust on my eyes for me).

The design Plate (5.16) is a fabric design titled “Huw m’ani so ma me” Which literally means (Blow the dust from my eyes for me). The motif for this design was adopted from a twisted hairstyle (Fig. 29). The motif looks like four same heads which are stuck together with two heads turned upside down in an alternating fashion but in actual sense it is two heads placed side by side in an opposite manner which has been repeated horizontally and vertically.

The background of this design comes in two different textures which give variety to the design. Again the feeling of variety is played out richly in the background texture design and colour whiles one come with a bobbling effect, the other is made up irregular circles. The four colours used in this design are dark blue, purple, yellow ochre and cream.

The appropriateness of the name “*Huw m’aniso ma me*” is in the fact that the heads used as the main motif in the design looks like two people in consultation. The name is derived from an Akan proverb which says “*Huw m’aniso ma me nti na atwe mmienunam*” which is explained as, because one antelope will blow dust from the eyes of the other, that is find you find them always in pairs. This proverb expresses the moral basis of social relations. Each person has an obligation to another and the fulfilment of this obligation brings about an equilibrium which makes life in community liveable and tolerable.

The design can be used for all occasions. The fabric can be sown into a shirt or dress for casual wear, for an executive wear or as a Friday wear.

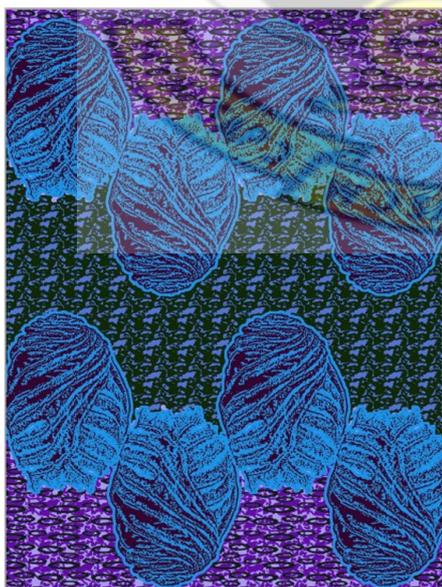


Plate 5.16 “*Huw m’ani so ma me*” (Figure: 29) Picture of twisted hairstyle

5.17 Design 17: “Boafo”- (Helper)

The design (Plate 5.17) is a fabric design titled “*Boafo*” which translates as (helper). The design was adapted from a plaited hairstyle (Fig. 30). The appearance of the motif in the design is suggestive of a carrier basket which is produced locally with materials such as; the back of palm fronds, cane, raffia and other flexible materials. The primary use of baskets in our society is for carting food stuffs and other handy items around. They therefore offer us assistance and help in our everyday activities. The appropriateness of this name for the design is in the fact that, baskets serve as our ‘Helper’ (Boafo) whenever we go shopping. This is because without them carrying our stuff around would be very difficult.

The design is a full drop repeat of the same basketlike motif. The design consists of different types of line and shapes. Even though the design is flat, the tonal variations in the design gives it a three dimensional appeal. This design can be worn by all people for various occasions be it religious, traditional and social gathering.

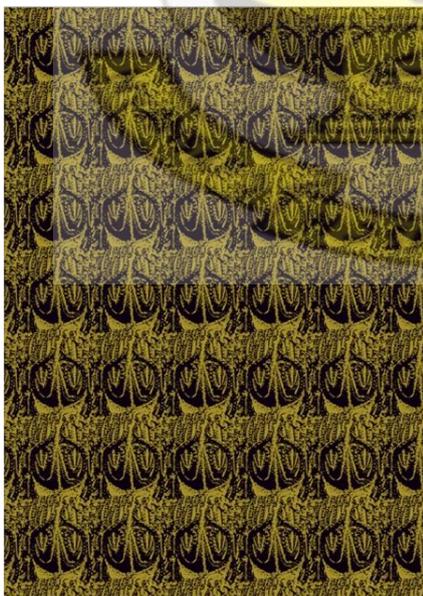
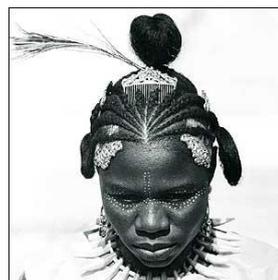


Plate 5.17 “Boafo”



(Figure: 30) Picture of braided hairstyle

5.18 Design 18: “Oto ne Kosua”- (Mashed yam and Egg)

The design in Plate (5.18) was generated from a braided hairstyle (Fig31). The general out look of the design brings to mind an arrangement of decorated eggs. The name “*oto ne kosua*” was given to the design because the motif for the design looks just like an egg while a portion of the background design also looking like mashed yam locally called “oto” that has been garnished with some vegetables.

The genesis of this name is from an Akan proverb which says “oteasefo na ama osaman kon do oto”. Which means; (it is the living person who makes the inhabitants of the spirit world long for mashed yams and egg). Oto is an Akan ritual food, which is prepared with mashed yams mixed with palm oil and boiled eggs. The egg symbolises life, and the ritual food may be given to a person’s guardian spirit (Asare Poku 1997). The colours in the design are brown, blue, cream and orange. The fabric can be worn during festive occasions.

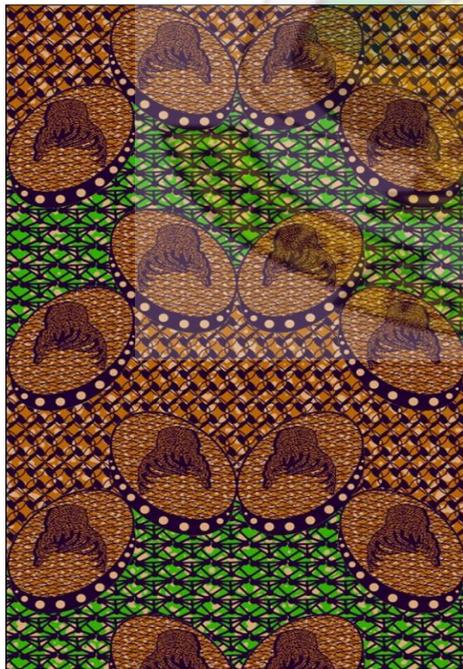


Plate 5.18 “Oto ne Kosua”



(Figure: 31) Picture of braided hairstyle

5.19 Design 19: “Nyansa”- (Wisdom)

Plate (5.19) is titled ‘Nyansa’ which was adopted from the Akan proverb ‘Nyansa nni baakofo tirim’ which means. Wisdom is not in the head of only one person. Wisdom is highly prized above strength, beauty and wealth, and the tiny royal antelope is said to have wisdom than huge elephant. In our Akan societies, wisdom is contrasted with book learning, and the wise person receives the approbation of society where as a fool is ridiculed; but not always, for the Akan says that ‘The deeds of wisdom is not to be found in the head of a fool, which suggests that one is not always a fool. The main motif for this design was generated from a permed hairstyle (Fig. 32). Four of the motifs have been arranged in a circular formation with an inner line design linking the four heads making up the main motif as if to suggest four people sharing ideas or in consultation. Wisdom, they say is not the exclusive possession of one person or race of human beings. For this reason, it is necessary for many heads to come together to make decision. (Asare Poku, 1997)

The main aim of the design was repeated vertically and then mirrored horizontally. The background of this design is made up of diagonal arrangement of mound like pattern, which is counted in the middle of the design by a series of irregular circles, which created the mirror effect. The print has four main colours, blue, green, cream and ochre. It can be used for casual wear, special occasions and Friday wear for law makers, parliamentarians etc.



Plate 5.19 “Nyansa”

(Figure: 32) Hand drawn permed hairstyle

5.20 Design 20: “Wontoa”- (You will not be entangled)

The design Plate (5.20) is entitled ‘w^ontoa’. This design was fashioned out of a corn row hairstyle (Fig. 33). The main motif of the design which is a section of the corn row hairstyle was blown up to fill the entire working area of the design. The different tonal shades in the design were then given different colours to bring about depth, feeling and rhythm.

The appropriateness of the name of this design is in the fact that the outlook of the design is suggestive of ways cut through a forest. The name was adopted from a popular Akan proverbial catch phrase which says ‘wudi esono akyi a, wontoa’ which means “if you follow the elephant in the forest, you do not get entangled up with creepers”. An elephant going through the forest clears its path of all creepers and entanglements, and a follower walks with ease in the elephant path. Here, a chief or king is being likened to the elephant, for his wise council and able leadership, which if followed, will ensure a conflict free state.

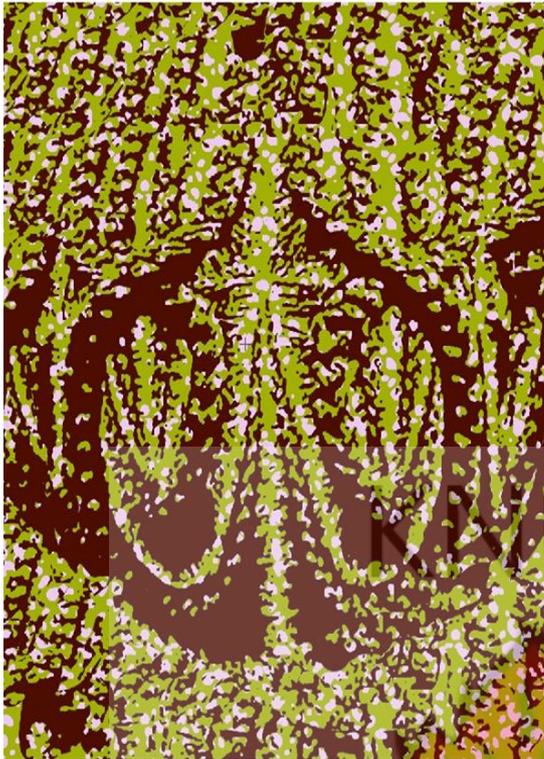


Plate 5.20 “Wontoa”

(Figure: 33) Picture of corn row hairstyle

5.21 Design 21“Ahoofe” - (Beauty)

This design Plate 5.21 is a fabric design meant to be used as upholstery. This is because there is a lot of focus on the arrangement and pattern as against the motif. This was done to bring some variety into the whole project. The motif has brighter outlines which separates them from the background showing a rhythmic pattern. The background shows a faint patchy coloured effect with the lines superimposed on it. The brown, purple and yellow colours used in the design harmonize beautifully. The elaborate nature of the pattern in the design gave rise to its name. ‘Ahoofe ’which means beauty. Beauty is always linked to anything that is pleasing and impressive; that is the combination of qualities that make something impressive to look at. But it is not everything that these pleasing and impressive attributes that is good. So sometimes it is

not only the physical attractiveness of something alone that one should consider when making a choice about something. Even in life a person must have some moral qualities to recommend him or her as the Akans would say “*Ahoofe ntua ka*” which means (beauty does not pay debt). The motif that was used for this design was a braided hairstyle (Fig. 34).



Plate 5.21 “Ahoofe”

(Figure: 34) Picture of corn row hairstyle

5.22 Design 22: “Opanin Nsono”- (An Elder’s Intestines)

The fabric design in (plate 5.22) is an interesting design which was generated from the picture of an old corn row hairstyle (Fig. 35) which looks just like tied animal intestines, a delicacy in Ghana called “*yamu adee*”. In Ghana the intestines of slaughtered livestock is separated from the meat and prepared separately for special

meals. The fabric's name "Opanin Nsono" was adopted from an Akan proverb "Opanin mee ne nsuno" which means "the elderly in society are always satisfied by their intestines. The responsibility of the old to take care of the young, by making sacrifices in times of scarcity is highlighted by this proverb and represented metaphorically in this fabric design. In other words the responsible parent will give the little food at home to the children while he or she is satisfied by whatever remains in his or her stomach even if that is his or her own intestines.

In this design, the cropped hairstyle was flipped to face each other as the main motif. This was then arranged vertically and then flipped horizontally using the mirror technique. The design is in a full drop pattern. In the mid-section of the main motif is a combination of wax effect and linear textures, while the extreme ends have a combination of wax effect and round textures. Finally the mid-section of the main background has imitated wax effect. The colours used in the design are green, wine, blue, orange and cream. The colour and design arrangement is serene. "*Opanin nsono*" is a fabric that can be worn by all at all times. It can also be used as ceremonial cloth campaigner against hunger.

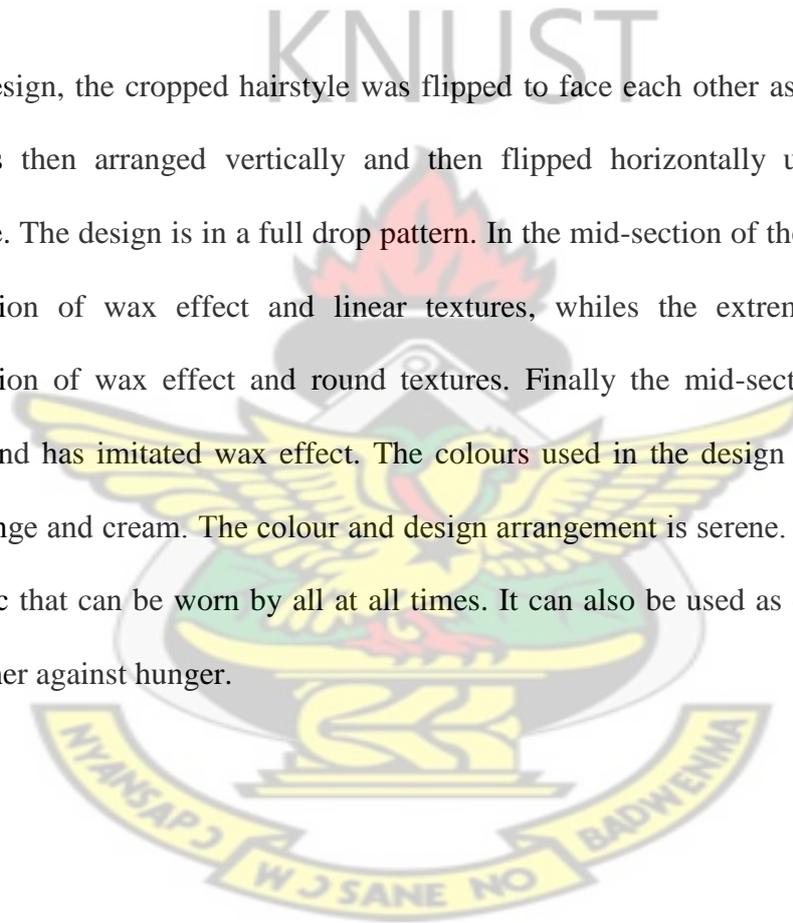




Plate 5.22 “Opanin Nsono” (Figure: 35) Picture of corn row hairstyle

5.23 Design 13: “sika futro”- (gold dust)

Sika futro is the title of the design in Plate 5.23. This is fabric that was designed using a hand drawn permed hairstyle. The motif comes in two different sizes, big and small and this has been arranged horizontally in an alternate manner. The interplay of the tonal variations in the motifs gives the entire design a solid appearance. There is an illusion of depth in the design. The background consists of a red patchy effect on the yellow background with diagonal parallel lines superimposed on it. The elaborate golden appearance of the fabric design gave rise to its name “*sika futro*” which means gold dust. Gold is one of the major God given minerals in Ghana which over the years has played a significant role in our economy and growth as a nation. In the olden days, even before the introduction of the European currency in the form of coins and notes, gold

dust was one of the items used as a means of exchange of goods and services. It was especially in the Ashanti kingdom that gold attained its highest regard as a foundation metal of sacred significance. Gold is the symbol of the king.

The main colours in this fabric are gold, golden yellow, black and red which harmonize beautifully in the design. The nature of this fabric makes it perfect fabric for Friday wears for all gold mining companies across Ghana. It can also be presented as a gift to the royal family or worn for special accession like enstoolment of chiefs especially Ashanti chiefs who pride themselves with gold.



Plate 5.23 “sika futro”

(Figure: 36) Hand drawn permed hairstyle

5.24 Design 24: “Nsu yiri”- (flood waters)

“Nsu yiri” (flood waters) is a fabric design that was motivated by the annual flooding that usually occurs in various parts of Ghana during rainy season especially in the

capital city Accra. The incessant abuse of our water bodies which is a course of some of this floods. The motif for this fabric design was adopted from a captured section of a dreadlocks hairstyle shown in (Fig. 37). Floods are natural occurrences which normally happens over long periods so when they become an annual occurrence, it raises question marks as to our activities as humans. In Ghana, flooding is becoming an annual ritual because; water bodies are being abused day in day out especially in mining areas where big trenches are left open along river banks, forest areas and grassy plains. Wet lands which hitherto served as soak ways for excess water when it rained are being reclaimed by selfish individuals for developmental projects. Also some wet lands have been turned into dumping sites for refuse.

The colours used in this design are violet, grey and sea blue which have been blended nicely to bring out a unique fabric design. This fabric can be used as the official wear of environmentalist and friends of water bodies in Ghana.

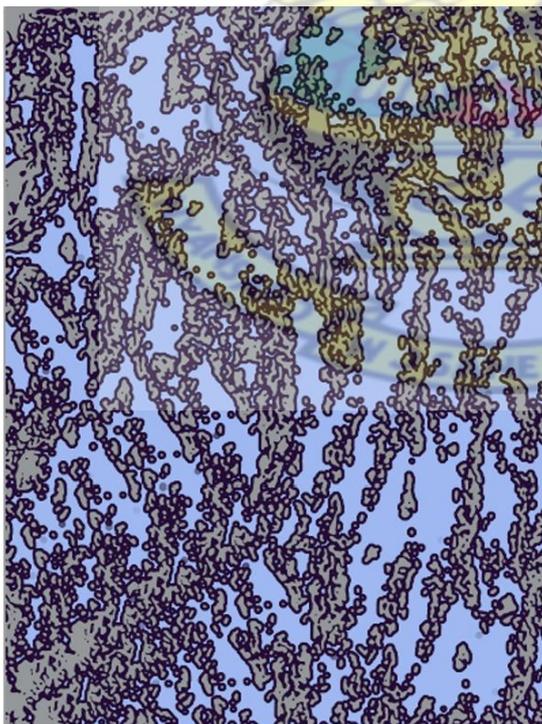


Plate 5.24 “Nsu yiri”



(Figure: 37) Picture of dreadlocks hairstyle

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATION

6.1 Findings

The main objective of this thesis project is to generate textile designs from every day hairstyles with the aid of the computer. The final findings of the project revealed that the objective of the project was achievable owing to the end results of the project that were exhibited and analysed in the aforementioned chapter.

The incorporation of fabricated hairstyles into motifs for textile designing was enhanced greatly by the introduction of the computer and the Photoshop designing software. This made the process of manipulation and experimentation a lot easier because with the click of a button or the issuance of a single command a lot of interesting intricate designs which otherwise would have been so difficult to create through the manual means was created.

Irrespective of the fact that the designing process was highly facilitated with the introduction of the computer, one could also argue that this took away a bit of the craftsmanship aspect in designing in terms of the personal feelings and emotions of the researcher which is characteristic of the manual way of designing. However the focus of this thesis project was not the mode through the designs were to be created but, the possibility of generating textile designs using every day hairstyles which was achieved.

During observation, it was identified that there was difficulty in getting outstanding features of some hairstyles especially the permed hair. It was not visible.

It was again identified that the use of the computer together with the manual way of designing enhanced the flexibility of the design process.

The results show that varieties of hairstyles are potential areas for textile design.

Photographed, scanned, and drawn traditional and contemporary, casual and occasional hairstyles were subjected to series of manipulations with the use of the computer to create textile designs which will to a large extent help broaden the frontiers of the textile designing industry in Ghana.

6.2 Conclusions

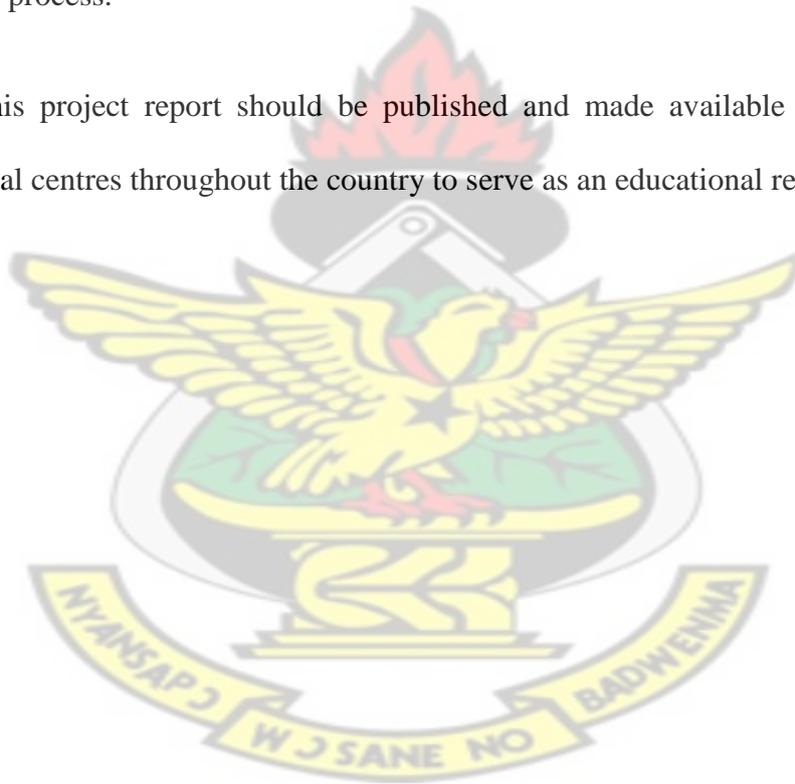
Textile designing is a very important component in the textile industry. Its significance, role and importance cannot be over emphasized and should not be over looked. In Ghana there has been an over subscription of some traditional motifs in the textile designing industry because of the prominent exposure given to them by some eminent foreign anthropologists and local artists in the form of documentation. Interestingly some of the motifs or symbols are always being modified to suit various purposes while new ones are being designed to add to the existing stock. This is however not to demean this line of practice and project another, but to advocate through the end product of this thesis, alternate means for an endless dispossession of principle in the field of textile designing in Ghana. In order to use permed hair effectively for designing, free hand drawing has to be used to add details. Computer aided design cannot therefore be done away with in textile design and as such very essential. Again, there are so many hairstyles that could serve as sources of inspiration for textile design.

6.3 Recommendations

For the textile industry to benefit from projects such as this, the researcher recommends that textiles students in our institutions should be encouraged to explore their environment and surroundings for contemporary motifs for designing.

Again a lot more emphasis ought to be placed on the designing components in the textile course in our curriculum focusing on how to take advantage of the computer age to explore the numerous designing software available so as to improve the textile designing process.

Lastly, this project report should be published and made available in libraries and educational centres throughout the country to serve as an educational research material.



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