

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

People of every race or culture have their own modes of communicating among themselves. Some of these modes are the arts; sculpture, songs and drumming, but the most commonly used are verbal languages which include idioms and proverbs. Proverbs together with fables, folktales, folksongs and riddles are part of every spoken language and have been handed down by word of mouth from generation to generation.

Proverbs are short pithy statements of homely pieces of wisdom, philosophy, or advice which have passed into general use. They are often expressed in metaphor, rhyme or alliteration, and refer to some common human experiences. These folk sayings are often ironic or mocking in intention (Malcolm, 1949).

Proverbs contain keen observations of everyday life, constitute popular philosophy of life, and provide an insight into human behaviour and character. Africans have been using both the visual and oral art forms for a considerable time to express, transmit and store their thought, emotions and attitudes. Visual images and objects are used symbolically to communicate knowledge, feelings and values.

Most African thoughts and languages are expressed in proverbs as can also be found in Ghanaian culture and traditions. These proverbs, idioms, fables and folktales are sometimes translated symbolically and applied to the daily lifestyles of the people. Such symbols are painted on walls and other mediums which include woven and printed fabrics. Ewe Proverbs convey the culture and tradition about human nature, survival, health and social relations.

1.1 Statement of the Problem

Symbols or motifs have been used to represent spoken word or proverbs. Such symbols are found on spokesman staff, umbrella finials, flags, ceramic murals and sculpture works. These symbols have also been used repeatedly by textile designers over the years. Proverbs are said in almost all spoken languages in Ghanaian communities.

The Ewe proverbs possess cultural and philosophical values that have not been fully explored in terms of design. It is therefore expedient for the researcher to explore the use of Ewe proverbs to generate unique and varied motifs for textile design.

1.2 Hypothesis

Ewe Proverbs can be a source of motifs for textile designs.

1.3 Objectives of the study

1. To identify and generate motifs from selected Ewe proverbs for textile design.
2. To design and produce batik and textile print designs using the selected motifs.

1.4 Delimitation

This research was limited to the usage of everyday Ewe proverbs to create symbols as motifs to produce batik and textile print designs.

1.5 Definition of Terms

The following terms have been defined to promote the comprehension of the study:

Batik: A method of resist dyeing that employs wax as the resist agent to create designs in fabric. Also, an art that applies specialized method to dye the fabric, commonly cotton or silk.

Fabric: A flexible sheet material that is assembled of textile fibres and or yarns that are woven, knitted, braided, netted, felted, plaited, or otherwise bonded together to give the material mechanical strength.

Printing-paste: A paste used in printing that contains colorants and other materials.

Printing: the application of colorants in definite, repeated patterns to fabric, yarns, or slivers by anyone of a number of methods other than dyeing.

Screen Printing: Methods of printing whereby the pattern is blocked out on mesh fabric or screen so that when the colour is squeezed through it will penetrate the unblocked areas.

Imagery: The pictorial images found in works of art such as paintings and sculptures, or the art or process of making such images.

Block Printing: A type of hand printing process, which employs wood, metal, or linoleum blocks on which the design is carved.

Oxidation: The process whereby oxygen is introduced to a chemical formula that is the dyed fabric is removed from the vat solution and exposed to the air for the true colour of the dyed fabric to appear.

Workspace: Is any arrangement of various elements such as panels, bars and windows to help create and manipulate documents.

Mummy cloth: A printed fabric made with cotton which is printed with typical Africa motifs and mostly used by African women as part of their dress code.

1.6 Abbreviation Used

PVA - Polyvinyl alcohol

FIA - Faculty of Industrial Art

FFA - Faculty of Fine Art

SPSS - Statistical Package for Social Scientist software

TEV - Today's English Version

CAD – Computer-Aided Design

1.7 Importance of the Study

The research project aims at:

- exploring and generating symbols or motifs for textile designs through the use of selected Ewe proverbs to broaden the knowledge of art students and textile designers to have a large scope of areas for their design works.
- providing an illustrative report to serve as a reference document for people to know about Ewe proverbs and its symbolic significance. This will serve as research material for designers in textiles and related fields in art and increase their knowledge and creativity.
- promoting Ghanaian art and culture at the international level to earn foreign exchange for the country. The symbols or imagery will be incorporated into works of sculpture, ceramics and textiles to portray Ghanaian oral tradition especially from the Ewes.

1.8 Arrangement of the rest of Text

Following the Chapter One, Chapter Two is devoted to the review of related literature. It entails relevant theoretical framework and scholarly writings on the study. The related literature reviewed the ethnographic account of the Ewe people, definition, history, symbolism and uses of proverbs.

Chapter Three is the Methodology. It highlights and explains the various research methods, data collecting instruments, population of the study, sampling methods used in the study and discussion of the findings.

Chapter Four entails the generation of images from selected Ewe proverbs, literal translation, meaning and moral value needed for the production of batik and textile print designs.

Chapter Five comprises batik production and textile print designs for discussion and evaluation of the various works. Chapter Six consists of the Findings, Summary, Conclusion and Recommendations.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

1.0 Overview

The literature reviewed covered essential areas such as the ethnographic account, definition and history of proverbs, purpose and symbolism of proverbs and their application in textile design.

1.1 Ethnographic Account of the Ewe

Ewe (Eweawó “Ewe people” or Evedukó “Ewe nation”) occupies south-eastern part of Ghana and the southern parts of neighbouring Togo and Benin. Oral tradition suggests that the Ewe migrated into Ghana before the mid-fifteenth century. This area was colonized by the Germans and was originally called Togoland. Ewe religion is organized around a creator deity, “*Mawu*”, and over 600 other deities. Many village celebrations and ceremonies take place in honour of one or more deities. The Ewe people along the coast depend on fishing, while inland ones are usually farmers and keep livestock. The local variations in economic activities have led to craft specialization. The Ewe people also weave kente cloth, often in geometrical patterns and symbolic designs that have been handed down through the ages. They can be found in almost every town in Ghana (Ewe People, 2008).

The Ewe people practise patrilineal system of heritage, the founder of a community is the established chief, who is usually succeeded by his paternal relatives. Chiefdoms ranged in population from a few hundred people in one or two villages to several thousands in chiefdom with a large number of villages and surrounding countryside. The largest independent political unit is a chiefdom, the head of which is essentially a ceremonial figure assisted by a council of elders. The Ewe language is tonal and changes in meaning can be brought about by tonal differences and have

peculiar consonants and digraphs. The Ewe people wear “*kete*” as their traditional cloth. They have a long history of weaving “*Kete*” cloth, especially in Kpetoe (Gordon, 2005).

According to Awoonor (1974) African peoples use colour, pattern, materials and images, to communicate important information about cultural identity and belief systems. Unity among the Ewe people is manifested in drums, music and dance, systems of worship, gods, conception of the world, and ritualistic patterns. Ewe arts focus on drumming and dance, ritual objects associated with Ewe traditional religion, appliqué and weaving. The use of images in textile design is connected to the proverbial wisdom, folklore and mythic traditions that undergird all aspects of Ewe traditional society.

2.2 Definition of Proverbs

Every language has its own stock of proverbs, and proverbs in our language today reflect every age and time. It contains keen observation of everyday life, constitute popular philosophy of life, and provide an insight into human behaviour and character.

According to the English Proverbs (2010), proverbs are popularly defined as short expressions of popular wisdom. More homely than aphorisms, proverbs generally refer to common experience and are often expressed in metaphor, alliteration, or rhyme. A proverb (from the Latin *proverbium*) is a simple and concrete saying popularly known and repeated, which expresses a truth, based on common sense or the practical experience of humanity (Latin, 2011).

The above definitions suggest definitely that, a proverb is short, true, old and repeated sayings that portray the experience of human life through observation and challenges that have been expressed in images and songs for quick remembrance.

Writing on proverbs, Morris-Brown (1993) defines proverb as short excerpts from stories about life's lessons. They are stuffed with cultural symbolism which express important ideas about human nature, health and social relations that often transcend their culture of origin. Proverbs are timeless, succinct, clever, often funny and usually memorable.

According to Abdulai (1995) proverbs are wise sayings and used in Africa as a form of communication. Most of these wise sayings usually employ symbols like animals, trees, the human body and objects present in the human environment using them as metaphors to communicate a message, for example in “Akan,” Ghanaian proverb “aboa oni dua, Nyame na opɔra ne ho” which is literally translated as the animal that has no tail, God drives away its flies. This implies that even for those in life that are helpless, God will always provide. It is a message of hope for everyone.

A proverb is a concise and picturesque expression of a well-tryed wisdom. Such statements made convey a general truth. Ampem (1998) also talks about the outlook of the people's life, life after death, arts and science which forms the level of intelligence. Every country has its own proverb that are used in their everyday life through speeches or conversations and that is a hallmark of their linguistic culture and can be acknowledged in their language naturally.

Bacon (2001) is of the view that proverbs are popular sayings which contain advice, generally accepted truth. Because most proverbs have their origins in oral tradition, they are generally worded for easy remembrance and they change slightly from one generation to other.

Lange (2006) describes proverb as not only a short statement that reflect the thought and insight of a people into the realities of life but also, a technique of oral expression. The writer further made mention of proverbs being tradition, customs,

heritage and also narrates the traditional background of the people as a seed nurtured and passed from generation to generation through ancestors.

The definitions given by the authors revealed that proverbs originated from stories about life lessons, nature, and social relations. When transcribed into symbolic forms, they communicate the identity of the people and their immediate environment. Proverbs define the wisdom of a group of people and these become their tenets in life.

2.3 History of Proverbs

Proverbs, together with fables, folktales, folksongs and riddles, are part of every spoken language. They have been handed down by word of mouth from generation to generation, until they were recorded and became folklore treasure for prosperity.

Bacon (2001) classified the collection of proverbs by tracing it as far back as ancient Egypt, about 2500B.C. The Old Testament of Christian Bible attributed some 900 proverbs to the King Solomon of Israel (10th century B.C) as suggested by Bacon. The Greek Philosopher Aristotle considers proverbs as being the survival of an older wisdom that have been systematically collected and classified. The Hellenistic period also saw proverbs being used by the rhetoricians for the adornment of speeches.

There are thousands, perhaps millions of African proverbs. New ones are still being composed and old ones are adapted or given new meanings to suit new situations. Anyone who is ingenious, that is, anyone who is creative, observant and has the ability to reflect and deduce a moral lesson from common happenings, can compose a proverb (Dzobo, 1975).

2.4 Authority and Purpose of Proverbs

In Africa, proverbs are not usually ascribed to any particular individual, but rather to the ancestors collectively, the wise men and women of old. In most cases, the composer of a particular proverb is not known. But whether or not the source is known, all proverbs are credited to the elders of old, even if a particular composer is still alive. In many African societies, when a proverb is cited, it is preceded with a statement like, "So said the elders..." Proverbs contain experience, wisdom and valid counsel that are acknowledged by all. Thus, the collective thought, beliefs and values of the African people can be discerned from their proverbs (Dzobo, 1975).

Dzobo further points out that an Akan proverb which states "God pounds fufu for the one-handed person" is a theological statement of the Akans perspective about God's provision, loving kindness and gracious dealings with humankind. Other proverbs reflect the social structure of traditional African societies, including elders, children and spouses, among others and there are some that indicate the position and role of various members of the society. The proverb: "When a woman rears a goat, it is a man who slaughters it," shows the position and role of the woman in our traditional society, as a nurturing subordinate but indispensable companion and partner of the man. Similarly, the proverb, "The stream-side drinking gourd does not make one die of thirst" (that is, it saves one from dying of thirst), shows the importance of women in the created order; for it means that a man who has a wife at home will not die of hunger.

A close look at African proverbial sayings shows clearly that the main concerns expressed in the proverbs relate to every aspect of human life. The ultimate purpose of the proverbs is to teach wisdom and moral lessons. Thus they are used to convey, moral lessons and advice on how to live a good and prosperous life. The

proverbs touch on all conditions of life: wealth and poverty, health and sickness, joy and sorrow; occupations that include farming, hunting, fishing, building, trading and other kinds of activity such as healing, cooking, walking, sleeping, marrying, childbearing, child-rearing. There are proverbs that concern all manner of people: kings and citizens, nobles and slaves, women and men, adults and children, apprentices and master craftsmen (Kudadjie, 1996).

Kudadjie further attests that African proverbs contain observations and good counsel against undesirable vices such as anger, backbiting, greed, ingratitude, laziness, lying, pride, procrastination, selfishness, stealing and so forth. Many other proverbs also praise and advise people to cultivate virtues that promote progress and ensure wellbeing: circumspection, co-operation, gratitude, humility, patience, perseverance, prudence, respect and unity. They contain the experiences and wisdom of the people of old. New proverbs are composed by those who are observant, experienced, thoughtful and creative.

The experiences and wise counsel contained in proverbs, according to Kudadjie, are derived from observations made about the nature and behaviour of human beings, animals, birds, plants, and other natural as well as supernatural objects and beings. Some of the proverbs state facts from the history, customs and practices of the people. In traditional African society, one can hardly hear anyone speak a few sentences without citing a proverb. For the initiated, the citing of proverbs comes naturally, without any conscious or special effort. Moreover, proverbs tend to be more purposely cited during serious or formal discourse such as during proceedings of the council of elders, a chief's court, arbitration and family meetings or exhortations on how to live a morally good life.

According to Ankra (1966), African proverbs can be used for several scholarly purposes. They can be used for the linguistic analysis of a particular language or dialect. Historical information as well as the thought, customs, beliefs and values of a society can be obtained through their proverbs. Besides, African proverbs are a literary device used to embellish speech. This is because many of the idioms of an African language are embedded in its proverbs. African proverbs are used as sweeteners to communicate effectively. The writer points out that speaking without citing proverbs is like eating soup that has no salt in it. Proverbs are cited to confirm, reinforce or modify a statement, to heighten and attract attention to a point or message or simply to summarize a speech. Sometimes, they are used to communicate a fact or opinion that might be impolite or even offensive to state in direct speech or in plain language. They are also used to make people appreciate speech or to facilitate understanding and to generate conviction. As one Yoruba observation has it that "A proverb is the horse which can carry one swiftly to the discovery of ideas." Although all these varied uses are significant, they are in fact, means to a common end.

For a successful living, the opening verses in the book of Proverbs (Proverbs 1:2-6 TEV Bible) states that, "Here are proverbs that will help you to recognize wisdom and good counsel, and understand sayings with deep meaning." Proverb teaches how to live intelligently and how to be honest, just and fair. They can make an inexperienced person clever and teach young men how to be resourceful.

These proverbs can even add to the knowledge of wise men and give guidance to the educated, so that they can understand the hidden meanings of proverbs and the problems that wise men raise. "The one who heeds the voice of wisdom as revealed in the proverbs, and avoids the temptations listed, is assured the rewards of long and pleasant life, wealth, honour and happiness" (Proverbs 3: 16-17).

Perhaps the most important difference between proverbs and other forms of speech is that every proverb contains some wisdom and good advice. Take for instance the proverb: "The one who is clothed in cotton wool does not hover over a flame." This has to do with temptation and discretion; it warns against foolishly exposing oneself to things that will ruin one's life. The many positive features of African proverbs make them most invaluable and unavoidable as instruments of teaching. At this point in Africa's history when there are cries everywhere for moral and social reform, the use of proverbs in moral education is urgent. Their use will help immensely to teach the truths of many biblical themes and stories, and to affect the moral, social and spiritual lives of the people for the better. When a proverb is used correctly, it speaks to the intellect, the soul and the heart.

2.5 Symbolism of Proverbs

Proverbs are very important among the Ewe people as well as the other tribes in Ghana. Visual and oral symbolisms have been used consciously and unconsciously for a considerable time as a form of communication as well as a store of knowledge. Visual images and objects are used symbolically to communicate knowledge, feeling and values among the traditional societies. A symbol is a sign which has further meaning. In other words, a symbol means more than it literally says (Dzobo, 1975). Symbols can have three kinds of association, these are:

Personal: We all have associations with things in our experience. One person may have strong affection for dogs while another person may fear them intensely.

Cultural: Different symbols may have quite different meanings in different cultures. A lion can represent Christ in Christian culture; in Sumerian culture, the sun represents the god Marduk. In Chinese culture, dogs represent devotion and faithfulness; in Islamic culture, they represent impurity.

Universal: Jungian psychology, along with other theories, argues that some symbols have universal meaning. Lions suggest deity in a variety of cultures, for instance. Trying to discern and express the universal meaning of a symbol is tricky (Dalfovo, 1996).

Agbo (2006) defines symbol as a mark, sign or object looked upon as representing something. It can also be said to be anything that serves as an outward sign of something spiritual or material. Example of the 'cross' was used to demonstrate a symbol for Christians to represent Christ's crucifixion; the 'circle', in medieval thought was a symbol of eternity because it has neither a beginning nor an end. Symbolism is the representation of ideas by the use of signs, literary and artistic invention to express ideas, emotions and abstractions in place of realism. From the above definition, it is clear that a symbol generally stands for something visible: an object, a mark, a sign or an abstract idea.

In reference, Agbo defined a symbol as a pictorial representation of some abstraction to which is appended a name or motto. Basically, symbols are used for identification. They are used for various entities and activities in life and are therefore synonymous with the things they represent. In religious spectrum, the use of symbols plays a role of identification. Examples are candles, the cross and incense. Also in corporate institutions and modern patriotism, the use of logos, flags and coat of arms serve as symbols.

Carr-Gomm (1995) also defines symbols as an object, living or material that represents a concept. Many objects, however, take on a symbolic meaning only within a certain context, the symbolic meaning is not always the same, moreover, it cannot be assumed that the object is always a symbol; it may be included for aesthetic or naturalistic reasons.

2.6 Symbolic uses of Proverbs

Fianko-Ntiamoah (1971) argues that symbols or symbolic articles are not made just for beauty of it. They have an important role to play in the community and serves as a unifying force of the people. The writer further explains that the power of symbols therefore is to evoke patterns of response and actions. The writer explains that the symbolic value of a technique or art is the traditional mark or character which the article is supposed to depict, taken as the conventional sign of some object, spirit, or idea. The art work may be a symbol designed purposely to express some ideas or to convey some messages usually in a proverbial way to the society. Many of such crafts are made to be used only during some specific state functions.

Indigenous Ghanaian art came about through thoughts and ideas that express and symbolize the values and beliefs of the people. Some of the symbols have definite explanation whereas others are a matter of opinion. Such symbols are represented among the traditional ethnic groups in Ghana and that includes textiles, pottery, stools, umbrella tops, spokesman staff, gold weights, jewellery, swords, architecture and many more. These date back to the prehistoric periods when men drew images on walls in caves for visual communication. In Ghana, the most prominent traditional symbols are the *adinkra* symbols. Apart from the *adinkra* symbols of the Asante which have been documented and used widely, there abound among other ethnic groups in Ghana, and have symbols of great significance. The Ewe, Ga and Fante along the coastal belt have a lot of symbols depicted in flags, printed or woven cloths and on their fishing boats or canoes. The ethnic groups in the Northern and Upper regions also have numerous and interesting symbols embroiled in their popular costumes (the smock or fuugu). They are also drawn on walls of their huts with

various pigments and dyes. Unfortunately, most of such symbols are not documented and promoted for the appreciation of other people (Agbo, 2006).

Ewusi (1971) points out that the symbols in the flag are proverbial and to understand them, one has to be conversant with historical traditions of the area. This implies that proverbs are generated according to environmental setting of an area, and that makes it easier for one living or knowing the historical background to interpret or give meaning.

According to Adu-Akwaboa (1992) mention is made of adinkra prints being produced locally by the indigenous printers with designed hand blocks. The design block depicts special symbols or motifs that have been derived from sayings and proverbial statements. The designs are printed on hand woven cotton fabric or dyed fabric.

Adinkra Symbols (2010) describes *adinkra* production as printing decorative motif in black by means of a stamp on the cloth of white or unbleached cotton. It explains the fact that *adinkra* symbols cover all aspects of man's life from history through psychology to philosophy, ranging from rites of passage, love, rivalry, marriage, bravery, backbiting, advice and consolation.

Wax prints and other cloth to a lesser degree have great communication value. They serve as a medium of expression on a variety of different levels that can be read by members of the community. It serves as a practice of an effective form of non-verbal communication (Braithwaite, 1971).

Yankah (1986) is of the view that the oral traditions of the Fante culture, feature "*asafo*" flags. These are distinguished and rendered with lively symbols derived from their local proverbs.

Upon reviewing the related literature on definitions and application of proverbs, it has come to light that proverbs have been used, in one way or the other, to serve utilitarian purposes from generation to generation. Symbols created from proverbs are limited in terms of the tribes and people of Ghana. The most depicted imageries are that of the *Akan* which have been used over a long period in woven cloth, prints cloth, dye cloth, appliquéd cloth or flags, linguistic staffs and others. The researcher acknowledges the fact that the use of motifs or symbolically generated motifs could be used by textile designers to explore different styles and techniques in textiles. The concept of creating motifs from proverbs of other tribes or languages in Ghana can foster a wide range of design products for the Ghanaian market and beyond.



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter explains and discusses the various procedures followed to collect the beneficial data for the study. The chapter entails the research design that is descriptive and experimental methods. It also involves library research where most secondary data for the study was gathered, and survey instruments and the population studied.

3.1 Research Design

A research may be classified as qualitative and quantitative in nature. According to Best (1981) qualitative research approach is usually based on quality rather than quantity as the case may be for quantitative research approach. Best opines that qualitative research study is the type in which the description of observation is not ordinarily expressed in quantitative terms. In other words, it does not imply that numerical measures are never used in qualitative research but it is not largely dependent on numbers. Qualitative research in relation to this study aims at describing, interpreting and manipulating some selected Ewe proverbs (variables) to textile designs. The research mainly used descriptive based research methods of qualitative research approach.

3.2 Descriptive Research Method

The Descriptive Survey method of research was used for the study. This method was used extensively to collect, collate and interpret data (Davis, 2007). It was also used to obtain information concerning the current status of the phenomena to describe “what exists” with respect to variables or conditions in a situation. But it can

only describe “who, what, when, where and how” of a situation, not what caused it. Descriptive survey method was employed to observe the use of symbols in designing at the Faculty of Art, KNUST. Moreover, it was also employed to solicit information to ascertain the significance and factors in the generation of symbols for designing. As a result, descriptive statistics were represented in tables, analysed and recommendations made.

3.3 Library Research

Both the empirical and the theoretical reviews of literature were obtained from the following libraries aside information gathered from the internet and software databases:

1. KNUST Main and Associate Libraries
2. British Council Library (Kumasi Library)
3. Balme Library, University of Ghana, Legon

3.4 Population for the Study

Sidhu (1984) defines population as the complete set of individuals, objects or events having common observable characteristics in which the researcher is interested. The target population studied includes students from the Faculty of Art - Textiles, Metal Products Design, Ceramics, Sculpture and Painting in KNUST. Moreover, opinion leaders such as Professional Craftsmen, Lecturers and Spokesmen for traditional rulers were also canvassed for information. The accessible population sampled for the study is evident in Table 3.1.

3.5 Sampling

According to Quartey and Awonyo (2002), sampling is a subset of the population and consists of individuals, objects or events that form the population. The sample selected is fair and adequate and represents the entire population of interest. In this research, the accessible population for the study is heterogeneous in nature. The heterogeneity of accessible population was treated under proportional stratified sampling using stratum to identify each of the strata which come in different representations. Consequently, each category in the population was treated as a stratum. Leedy (2005) asserts that for quality research, at least 30% of the accessible population is a fair representation for acceptable results.

Table 3.1: Accessible Population

Population for the study	Accessible Population
Faculty of Art (Students)	
Textiles	20
Ceramics	10
Metals	10
Sculpture	10
Painting	10
Opinion Leaders	
Spokesmen	4
Professional craftsmen	4
Lecturers	4
Total Population	72

Table 3.1 shows the schematic diagram of the stratification of the accessible population into 8 strata. Out of the 72, 36 were randomly sampled for the study. The following (Table 3.3) diagram illustrates a schematic overview of the proportional

stratified and sampling procedure used to randomly select a sample of 36 respondents for the study.

Table 3.2: Stratification of Accessible Population

Strata	Population for the Study	Accessible Population
Faculty of Art (Students)		
ST - 1	Textiles	20
ST - 2	Ceramics	10
ST - 3	Metal	10
ST - 4	Sculpture	10
ST - 5	Painting	10
Opinion Leaders		
ST - 6	Spokesmen	4
ST - 7	Professional craftsmen	4
ST - 8	Lecturers	4
Total Population		72

Table 3.3: Schematic Diagram of the Proportional Stratified Sampling Design

Population level	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>Total Population</u> 72 </div>							
Proportional Stratification level	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>ST1</u> 20 </div>	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>ST2</u> 10 </div>	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>ST3</u> 10 </div>	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>ST4</u> 10 </div>	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>ST5</u> 10 </div>	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>ST6</u> 4 </div>	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>ST7</u> 4 </div>	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <u>ST8</u> 4 </div>
Randomisation Level (Sampling) 50%	<div style="border: 1px solid black; padding: 5px; text-align: center;">10</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">5</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">5</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">5</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">5</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">2</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">2</div>	<div style="border: 1px solid black; padding: 5px; text-align: center;">2</div>
Total Randomised Stratified Sample (Data Level)	<div style="border: 1px solid black; padding: 5px; text-align: center;"> 36 </div>							

* ST – Stratum (Leedy & Ormrod, 2005)

3.6 Data Collection Instruments

The primary data collections were carried out in two phases. Phase one involves the use of observation and that of two, interview.

3.6.1 Observation

The natural way of gathering information is by observation and it is most direct in terms of studying people when one is interested in the explicit behaviour, and the result achieved or obtained is real and precise through mechanical and electronic means (Sidhu, 1984).

Participant and non-participant observation are the two main forms of observation. The former deal with the behaviour of a person or a group of persons and the researcher plays an active role in the said situation and records the action or procedure of work. The researcher on the other hand can be an observer and not part of the group performing the action. The researcher was part of the processing action and also partly as an observer during the dyeing and printing processes.

However, non-participant is the type of observation in which the investigator or researcher is not directly concerned in the activities or situation being observed. This approach was employed to observe textile design prints from the market and symbolic motifs used for decorating walls, badges for schools and other institutions in the Kumasi Metropolis. The approach helped in generating motifs to execute and accomplish the project. Professional craftsmen were again observed in their duty of work, to gather skills and techniques to execute the work.

3.6.2 Interview

The second phase of the primary data collection consists of interviews. Adgedu, *et al.* (1999) explained that interview is a face to face meeting between a

questioner and a respondent. It is an oral questionnaire which is often used in collecting data for descriptive studies and action research. Interview, according to this source is superior to other data collection devices in the sense that response rate is high and issues can be clarified. This research tool was to gather data from students, lecturers, spokesmen and craftsmen, to establish the fact whether proverbs can be transcribed into symbols. This tool also helped clarify ambiguous answers and where appropriate, follow-up questions were asked.

Interview guide was designed in this regard (see Appendix A & B). Leedy and Ormrod (2005) explained that in a semi-structured interview, the researcher may follow the standard questions (interview guide) with one or more individual tailored questions to get clarification or probe a person's reasoning.

3.7 Validation of Instruments

The interview guide was structured and administered to elicit data for this study. The interview guide targeted the following prospective respondents such as students from Faculty of Art, lecturers, opinion leaders and professional craftsmen. In effect, the interview guide was vetted by scrutiny, criticism and suggestions to avert ambiguity of words and syntax. Subsequently, the final interview guide was validated by the researcher's supervisor in agreement with the researcher.

3.8 Administration of Instruments

Interview was conducted to elicit information from students and opinion leaders. This was attained with a structured interview guide (see Appendix A & B).

3.9 Data Collection Procedures

With the interview, respondents especially the opinion leaders were first informed through telephone conversation and subsequently served with the structured

interview guide prior to the time of the interview. Respective interview time was scheduled with each one of them. Recording of the meeting times with the respondents was done via a mobile phone with a recording facility.

Table 3.4: Administered interviewees' response

No. of Administered Interview	No. of Respondents	Percentage
36	36	100%

3.10 Data Analysis Plan

The analysis of data collected from the interview is in facets. Basically, the technique of presentation of findings adopted was descriptive statistics in which the findings were presented in tables. The interview with students and opinion leaders examined the significance and factors to ascertain the use of symbols for design work.

In the first part, copies of answered interview were coded as variables and cases, and then analysed using the Statistical Package for Social Scientist software (SPSS 15.0 Version). The analysis of findings was presented in three sections: demographic information of respondents; secondly, concepts on Proverbs; and lastly, information on textile design - batik and textile designing. This survey was done to solicit information to ascertain the use of Ewe proverbs to create symbols or imagery in the production of batik and textile design. The next section, discusses the findings from data collected through interviews conducted, and was looked at extensively and summary of main findings made.

3.11 Discussion of Findings

In total, there were 36 respondents in the surveys conducted. These surveys were open to students, professional craftsmen, spokesmen and lecturers. Further, out of the 36 respondents, 30 respondents were students and 6 were the professional

craftsmen, spokesmen and lecturers. In the tables, discussions were based only on the values in the percent columns.

3.11.1 Data collected from Students

Lewis (2007) defined demographic as a statistic characterizing human populations or segments of human populations broken down by age or sex or income, among others. This Section discussed issues of gender class in Table 3.5. Looking at the distribution in Table 3.5 between male 56.7% and female 43.3%, it indicated no bias in the administered interview but only reflected male/female ratio in school enrolment. This marginal difference however, shows gender equity in this study.

Table 3.5: Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	17	56.7	56.7	56.7
	Female	13	43.3	43.3	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2009

Subsequently, detailed description of the students' representations according to their subject areas is shown in Table 3.6. Respondents were selected from the Textiles, Metals, Ceramics, Sculpture and Painting Departments of the Faculty of Art, KNUST.

Table 3.6: Programme of Study and Faculty

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Textiles	10	33.3	33.3	33.3
	Metals	5	16.7	16.7	50.0
	Ceramics	7	23.3	23.3	73.3
	Sculpture	3	10.0	10.0	83.3
	Painting	5	16.7	16.7	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2009

In Table 3.7, the third and fourth year students represents 50% respectively, declares the result not to be bias. There was a fair representation of the students.

Table 3.7: Year groups for Students' Respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Year 3	15	50.0	50.0	50.0
	Year 4	15	50.0	50.0	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2009

Section B: Concepts on Proverbs

To ascertain respondents' knowledge level of the subject matter, whether they have any knowledge of the word proverb and what proverb is? Table 3.8 reported 100% for respondents' affirmative answer to the topic. This means that respondents sampled are not naive about the subject matter and thus helped to obtain credible information.

Table 3.8: Respondents' understanding of Proverb

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2009

From Table 3.9 when asked what proverb is? The respondents had a fair knowledge of the definition of a proverb and were able to give brief answers which are all valid based on known concepts about proverbs. From the answers given, the onus is on the researcher to collect and collate concise proverbs for the study.

Table 3.9: Respondents' definition on Proverb

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Is a brief saying	5	16.7	16.7	16.7
	Is a wise saying	12	40.0	40.0	56.7
	Is a statement made out of experience	8	26.6	26.6	83.3
	A short quote made to give an advice	5	16.7	16.7	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2009

In Table 3.10, to determine whether respondents know about the use of proverbs in designing, the answers given meant that they had a fair idea of its usage which included art and craft forming 56.7% and 43.3% indicated decoration. This shows that the idea of using proverbs to design symbols is not new but there is the need to generate more for other demands.

Table 3.10: Respondents' view for proverbs in designing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	For art and craft work	17	56.7	56.7	56.7
	For decorations	13	43.3	43.3	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2009

For Table 3.11, the answers to whether respondents are aware of the products design (Textiles, Leather, Wood and Sculpture) made from proverbs, there was 100%, indicating that the respondents were all aware of proverbs in products design. It means that respondents were familiar with some common proverbs in this regard and there would be the need to expand this scope to attract a wide variety of proverb-generated symbols for designers and craftsmen.

Table 3.11: Reponses from product designs of Proverbs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2009

Subsequently, the respondents were asked if they have used any proverbial symbol to produce any artwork. From the results, the Yes had 80% and the No 20% as indicated in Table 3.12. This indicates the high patronage of the proverbial symbols in various art and craftworks.

Table 3.12: Respondents' use of Proverbs to produce work

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	24	80.0	80.0	80.0
	No	6	20.0	20.0	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2009

Table 3.13 shows the high patronage in proverbs which serves as a suitable source of inspiration for the creation of artistic products, and response was 100%.

Table 3.13: Respondents' view of artistic products on Proverbs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2009

In Table 3.14, the respondents were asked their views on the purpose of proverbs in the creation of artistic products, 43.3% noted that it will enrich Ghanaian culture, 26.7% it will serve as an educative material, and lastly, 30% for the creation of art designs. From the aforementioned responses, it is imperative to promote the use of proverbs especially in the area of design, because it provides immediacy to the use and education of proverbs.

In the subsequent Table 3.15, there was 100% response for recommendation and the use of proverbs in the generation of design. This is indicative of the fact that the respondents want see novelty in symbols and design, using proverbs as a source.

Table 3.14: Respondents' suggestions on purpose proverbs will serve

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It will enrich Ghanaian culture	13	43.3	43.3	43.3
	It will serve as an educative material	8	26.7	26.7	70.0
	Could be used for the creation of art designs/forms	9	30.0	30.0	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2009

Table 3.15: Response to recommend the use of proverbs for design work

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2009

In Table 3.16, 60% stated that it will be used as an advertising material, 40% were of the opinion that it will enhance traditional and custom made images. These explained the tremendous benefits that will be derived from transcribing Ewe proverbs into symbols or imagery.

Table 3.16: Respondents' view on proverbial symbols in the field of study

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	As an advertising tool	18	60.0	60.0	60.0
	As a traditional or custom made image	12	40.0	40.0	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2009

When respondents were asked whether they would patronize proverbial symbols for art and craftworks, they all indicated Yes, forming a 100% result in table

3.17. This means that respondents are looking for newer symbols which are well documented and derived from concepts such as proverbs.

Table 3.17: Respondents' opinion on proverbial symbol patronage

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2009

3.11.2 Data collected from Opinion leaders/ Professionals

The section looks at professionals, lecturers and craftsmen and the knowledge they have in conjunction with the topic for discussion. Looking at the distribution in Table 3.18 between male 83.3% and female 16.7%, it indicates no bias in the administered interview but only reflects male and female ratio in the field of specialization. This marginal difference however, shows gender equity in this study.

Table 3.18: Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	5	83.3	83.3	83.3
	Female	1	16.7	16.7	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2009

In terms of specialization, interview was granted equally to the groups involved and the response was 33.3% as indicated in Table 3.19 representing a fair playing field for the project.

Table 3.19: Field of Specialization

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Art Lecturers	2	33.3	33.3	33.3
	Chief's Spokesman	2	33.4	33.4	66.7
	Professional Craftsmen	2	33.3	33.3	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2009

To ascertain respondents' knowledge level of the subject matter, whether they had any knowledge of the word proverb and what it entails, respondents answer for Table 3.20 reported 100% in affirmative.

Table 3.20: Respondents' view on Ewe Proverb

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	100.0	100.0	100.0

Source: Fieldwork, August-October 2009

On the matter of documentation in Table 3.21, 33.3%, noted "Partially," 16.7% "Not all but few" and 50% also stated "not really sure." From the answers given, the researcher had every reason to explore this subject matter.

Table 3.21: Respondents' knowledge on Proverb documentation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Partial documentation	2	33.3	33.3	33.3
	Not all but few	1	16.7	16.7	50.0
	Not really sure	3	50.0	50.0	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2009

To determine whether respondents had an idea about the usage of proverb in the Ewe society, the answers given meant that they had a fair idea of its usages which included art and craft forming 50.0% and to advise forming 33.3% and finally, on admonishing 16.7% as given in Table 3.22. This shows that existing symbols have been exhausted and there is the need for newer ones.

Table 3.22: Respondents' view on the use of Ewe Proverbs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	To advise	2	33.3	33.3	33.3
	For admonishing	1	16.7	16.7	50.0
	For art and craft	3	50.0	50.0	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2009

In Table 3.23, respondents were asked whether proverbs are used to produce products design in areas such as textiles, leather, wood and sculpture. There was 100% response indicating that the professionals were aware of proverbs and its usage. Thus, more symbols should be generated from proverbs to augment and bring about a wide variety of designs.

Table 3.23: Respondents' view on product design application

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	100.0	100.0	100.0

Source: Fieldwork, August-October 2009

In addressing the usage of proverbial symbols and the significance it serves, the response derived indicates that it will enrich Ghanaian culture, serve as an educative material for documentation and finally for communication. The score in percentages were 50.0%, 16.7 and 33.3% respectively as shown in Table 3.24. These symbols when generated will go a long way to portray the essence of the proverbs.

Table 3.24: Respondents' views on proverbial symbols in textile design

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Portray one's culture	3	50.0	50.0	50.0
	For documentation	1	16.7	16.7	66.7
	For communication	2	33.3	33.3	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2009

For recommendation and the use of Ewe proverbs in design generation was 100% as indicated in Table 3.25. This shows that more proverbial symbols will be appreciated for the development and enhancement of the textile industries.

Table 3.25: Respondents' recommendation and use of Ewe proverbs for textile design

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	6	100.0	100.0	100.0

Source: Fieldwork, August-October 2009

In Table 3.26, 50% responded that the generation of the symbols should be based upon the environmental settings and everyday life of the people. 33% went for the knowledge and ability of the designer and 16.7% suggested the use of associated designs that people are familiar with. The researcher upon the response and suggestions gathered, acted assiduously to come out with meaningful imagery.

Table 3.26: Respondents' opinion on symbol generating

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Environmental settings and everyday life	3	50.0	50.0	50.0
	General Knowledge and ability of the designer	2	33.3	33.3	83.3
	Symbols associated with people	1	16.7	16.7	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2009

Table 3.27 gives the benefits the proverbial symbols will serve and that comprises the store of knowledge, as an advertising tool and finally as a heritage to the country and society with 16.7%, 50% and 33.3% respectively. These explain the tremendous benefits that will be derived from generating Ewe proverbs into symbols or imagery for purposes of designing.

Table 3.27: Respondents' suggestions of Ewe Proverbial symbols

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Will serve as a store of knowledge	1	16.7	16.7	16.7
	As an advertising tool	3	50.0	50.0	66.7
	As a heritage	2	33.3	33.3	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2009

3.11.3 Main Findings

This survey was designed to solicit information to ascertain the use of Ewe proverbs as a means of generating symbols or imagery for textile designs.

The following are some main observations made:

1. Apparently, close to 95% of respondents were aware of proverbs and have used it as a spoken word but its usage in the work of art and craft was made up of less than 50%
2. Response on the issue of documentation of the Ewe proverbs were below 50% because they used words like “partial”, “not sure” and “just a few”.
3. Close to 96% of the respondents defined proverb which was quite impressive.
4. Respondents' suggestions on the use of Ewe proverbs as imagery for textile design and other art and craftworks registered about 90% which was encouraging.
5. Respondents properly enumerated some advantages to which the use of proverbs will benefit the nation and society.

The extensive responses from the survey were sorted in many different ways, dissected and analyzed to an exhaustive or conclusive dimension which offered a broader view of trends and pattern that border on Proverb awareness and uses.

However, students close to 83% forming a preponderance of respondents' population exhibited some knowledge and skills of enormous benefits Proverbs have to offer. In view of the findings, it can be acknowledged that there is the need to generate more symbols that can be used in the field of designing. This project seeks to generate motifs for designing in textiles and other field of designing. This research seeks to produce symbols and imagery to augment the "*adinkra*" symbols and other generated motifs in use.



CHAPTER FOUR

GENERATION OF IMAGES FROM EWE PROVERBS

4.0 Overview

Proverbs are the wisdom of a people. It is wisdom which has been distilled from experiences made over the years, which, when taken seriously, can equip people to live wisely and well.

The researcher gathered symbols from the following:

1. The environment and societal setting.
2. Spoken word through communication.
3. Experience and creativity.
4. Abstract and semi-abstract forms.

The researcher applied all the inference made from the study to generate the symbols or imagery for the project. The motifs or symbols generated were in abstract and semi-abstract forms which are easier to apply in design works such as textile, ceramic, wood, metal and sculpture works.

Below are some selected Ewe proverbs which have been literally translated into English and followed with an explanation. Meaning and moral values with their corresponding symbols or imagery have also been included.

4.1 Proverbs, Literal Translation, Meaning and Symbols

1. **Ati dɛka me wɔ na ave o.** (A single tree cannot make a forest).

A single tree in the proverb refers to an influential, prominent elderly or rich person in society e.g., a King, President or Chief. The forest also refers to an institution, family or community. The proverb therefore depicts that a rich or prominent person alone cannot constitute a family, region, state or nation. There are forest areas in the Ewe land, and during the farming season it calls for communal spirit and team work. The symbol depicts a big tree surrounded by four small ones on its sides.



Fig.4.1: Ati dɛka (One tree)

Moral value: The proverb teaches against over-reliance on individual efforts but advocates cooperation and unity among the people to achieve set goals. It inculcates teamwork and communal spirit among the people.

2. **Ne ati aɖe le nya dim YesiaYi le fɛ́a wo ɲuti la, mumu ye le dzrom.** (A tree which provokes axes wishes to be cut down).

The tree is used here to depict humankind whereas the axe is also used here as a corrective tool. Therefore if a person does things wrongly the tool is used as a standard for correction. The axe is used to cut or prune down trees that go beyond bounds and that which cannot bear fruits. The symbol depicts a partly chopped tree branch with an axe.



Fig.4.2: Mumu dzrom (Destroyer)

Moral value: The proverb teaches about wrong doing and the aftermath being punishment and chastisement. It encourages mankind to see challenges as part of the pruning process in life but not as a punishment.

3. **Ge me tu na xo na aḍaba o.** (The beard cannot tell much to the eyebrow about the past).

The beard and the eyelash form part of the facial beauty of humankind, but the latter is visible during childbirth whereas the former develops later. Therefore, the eyelash is said to be older, knowledgeable and experienced than the beard as expressed in the proverb. The symbol depicts an eyelash and a beard.



Fig.4.3: **Aḍaba** (Eyelash)

Moral value: The proverb teaches about humility and respect. The youth are to obey their elders and parents, whereas apprentices should humble themselves to their masters. Subordinates and students should take instructions from their bosses and instructors respectively.

4. **Aḥ me yi na nugbe eye agogo tsi na afe o.** (The foot does not go on a mission and leaves the thigh at home). The symbol depicts an abstract figure of the feet and thigh.



Fig.4.4: **Aḥ yi nugbe** (The foot on a mission)

Considering the leg in totality, it is made of the thigh, knee, calf and the foot and all these joined to the hip bone, and therefore the foot and the thigh cannot be separated. As the leg moves all other parts are put to action or motion.

Moral value: It teaches about teamwork and reciprocity. Upon that set goals are achieved through co-operate effort.

5. **Zego yibo me ye akatsa Yi la do go tso.** (The white porridge comes out of the black pot). The Symbol depicts a cooking pot on a tripod.

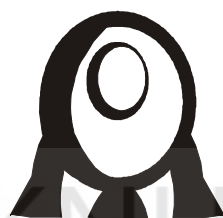


Fig.4.5: Zego yibo (The black pot)

White signifies pure whereas black is evil or impure as a character trait. The black pot is a container in which the white porridge is prepared; therefore white and black when used produce credible results.

Moral value: The proverb signifies the inner and outward character of humanity. It cautions people to rather look for the inner rather than the out-ward character since the outward can be very deceptive. It is an advice for humility and patience to judge.

6. **Ne nkugbagbato afe be ye le ekpe da ge la, efe afo le ekpe la dzi xoxo.** (When a blind person says that he will throw a stone, he has surely a foot on a stone already). The symbol depicts a blind person with the foot on a stone.



Fig.4.6: Nkugbagbato (The blind person)

The blind person is one who has lost the sight, but the other senses are well developed to hear, taste and touch. The foot on a stone refers to the strength, practice

and experience the person had undergone in life and upon it that performance can be achieved. Therefore a solid foundation brings out results in one's life.

Moral value: It teaches about hard work, determination and self motivation. Humankind should practice whatever they find doing, doing well and by cautious effort will yield good results.

7. **Agaga lolo me fle na agaga eve fe nu o.** (One big cowry cannot be used to pay for two cowries). The symbol depicts one big cowry.



Fig.4.7: Agaga lolo (The big cowry)

Cowry signifies money. Every cowry has special features and that determines the value of it, therefore one big one cannot be valued for the price of two cowries. The physical strength of a person cannot be the basis of his or her wealth but the person must be looked at in totality.

Moral value: The proverb teaches about accommodating one another since everyone has a price tag on him or her. It counsels people to have respect for each other to make the world a better place to live.

8. **Du aḁe woḁe gbagba ye nye du aḁe woḁe tutu.** (The downfall of some nations enables the raise of other nations). The symbol depicts falling and upright building.



Fig.4.8: Du gbagba fe tutu (Destroying and rebuilding of town)

The downfall of a nation refers to the collapse, ruin, or breakdown of a policy, constitution or rule. Therefore upon such collapse, others learn of their mistakes, tragedy or calamity to amend their ways.

Moral value: The proverb admonishes individuals, communities and nations to be aware of other people's misfortunes and learn from them. It also encourages people to be steadfast and careful in decision making.

9. **Adeditsa kple lãditsa ye do na go.** (A very experienced hunter will surely meet an experienced wild animal). The symbol depicts an animal claws pierced with a spear.



Fig.4.9: Adeditsa (Experienced hunter)

An experienced hunter is one with much skill and knowledge in hunting whereas the wild animal also knows its terrain and route to escape. Therefore it takes much more skill on one part to outwit the other.

Moral value: It teaches people not to boast of their achievements in life, but rather learn more from others since in life everyone has gone through life with various degrees of experiences.

10. **Tɔmedela ye gba na ze.** (Only the one who kindly accepts to fetch water may accidentally break the pot). The symbol depicts water fetchers with broken pot.



Fig.4.10: Tɔmedela (Water drawer)

Water drawer refers to professionals of various skills and their ability in the jobs they offer to the public or individuals. The pot is the container used for drawing the water and as such, is indicative of tools used by the carpenter, mason, mechanic and printer for the execution of their jobs.

Moral value: The proverb brings to light the mistakes done consciously or unconsciously by the handlers of the job, and such people should not be unfairly

blamed for their mistakes. It also teaches people to tolerate accidental situations and encourage the culprits.

11. **NuYeduto me nyana be doto o.** (The food-beggar knows not of famine).

The food beggar refers to people who are always at the receiving end. They collect a lot after going about begging and have enough than individuals they collected from and will never know if there is famine or starvation. The symbol depicts a person amassing wealth.



Fig.4.11: NuYeduto (The beggar)

Moral value: It teaches about hard work rather than depending on others. It encourages humankind to be proactive in life and stop loitering about pleading.

12. **Afia de kpokpo nyo wu ya me kpokpo.** (Starring at any less important place is better than starring in the air or into space). The symbol portrays three eyes, looking in different directions.



Fig.4.12: Afia de kpokpo (Starring somewhere)

Starring at less important places refers to people engaged in one form of work or another, whereas looking in the air refers to people idling. Therefore hard working people always have less to gossip about as compared to the idle hand.

Moral value: The proverb encourages people to engage themselves in work, however menial, demeaning or unskilled the job might be. It promotes hard work and discourages laziness or lackadaisical attitude.

13. **Dɔbu me ɖu na nu eye dɔbu de na asi o.** (An empty stomach cannot be constipated in place of the one who has received food). The symbol depicts two abstract figures one with stomach filled and the other empty.



Fig.4.13: Dɔbu (Empty stomach)

An empty stomach refers to someone without anything to boast of and such an individual has nothing to offer to the public, society, constituent, or nation as a whole in terms of skills or professional assistance. Whereas the filled stomach is someone with achievable life to share, partake and participates in all sort of deliberation or pursuit.

Moral value: It cautions people to be aware of people who speak big words and can do little. And also teaches people to be mindful of the utterances they make in life.

14. **Anyigba sese gake agama ɖo na afɔ anyi blewuu.** (Though the earth is solid, the chameleon makes cautious steps on it). The symbol depicts the chameleon around the surface of the earth.



Fig.4.14: Anyigba sese (Solid earth)

The earth being solid indicates that life is complicated and full of challenges, and the chameleon refers to the people on the earth and is for them to move according to the earth formation or life's situation.

Moral value: The proverb talks or teaches about circumspection, since the fortune of one's life can change in the space of time; seconds, minutes, hours, days, months or year. It also admonishes people not to be over-confident of their present affluence, prosperity or wealth.

15. **Klugā me nye vigā o.** (The loved servant of someone does not replace his loved son). The symbol depicts two persons embracing each other.

There is a saying that blood is thicker than water and that is the reason a servant remains a servant and could not replace a loved son. Servant to master relationship is built upon trust whereas that of the son on love, so for the servant to win the love of the master is beyond the ordinary.



Fig.4.15: Klugā (Servant)

Moral value: Servants, slaves or helpers assist the master in so many ways in the course of their duty. The proverb urges people in this situation to win the trust of their masters. The masters also reciprocate also their love towards them but not to be replaced as a son. It also teaches people to acknowledge their positions in life and gain knowledge to secure their future.

16. **Hadzimatso la, akaye wo gba na.** (Making music without pause damages the instruments). The symbol depicts a drum with broken surface leather.



Fig.4.16: Hadzimatso la (Music without pause)

The act of making music refers to people devoting all of their time studying on a particular thing, being dancing, reading, and cooking, painting or doing one particular job without ceasing. All work and no play make jack a dull or lazy boy. The body or instrument is subjected to hardship and fatigue thereby leading to deterioration or collapse of the instrument or body.

Moral value: The proverb cautions people to take time off their tight work schedule for other lesser job or activity to refresh the mind, soul and body to live a longer life.

17. **Zigā me nye fia o.** (The possessor of a big stool is not necessarily a king).

A big stool can be possessed but being en-throne is the decision of the people to be ruled. A king is given the mandate by the elders and therefore the possessor should be from a royal household. The symbol depicts a stool.



Fig.4.17: Zigā (Big stool)

Moral value: It teaches about contentment, the ability to know your status in life and contribute to the society. It also cautions people to acknowledge their gifts and the role to play in the community.

18. **Ame ɲutɔ fe golomehe ye si na ame.** (A hurt comes usually from one's own knife). The image denotes a hand palm cut with a knife.



Fig.4.18: Golomehe (Hidden knife)

Hurt in the proverb refers to the pains, challenges, trouble and torment. Knife on the other hand is a device, gadget, instrument that gives the hurt. Therefore if one does the wrong things in life those are the gadgets that produce the hurt.

Moral value: The proverb teaches about alertness. It cautions humankind to be aware of things around them that could generate trouble and avoid them.

19. **Ne lo lolo vuu hã la, azimevi ko wonye.** (No matter how fat a crocodile is, it is still hatched from an egg). The imagery depicts a hatched crocodile from a broken egg.

The egg represents a delicate substance which needs care to go through the incubation period. The incubated crocodile egg is a tiny creature which develops into a gigantic creature. Therefore one's greatness starts from a small beginning.



Fig.4.19: Lo lolo (Fat crocodile)

Moral value: It teaches about gratitude and respectful to parents and elderly in society. It cautions people not to look at their stature to bully others but be humble and help others.

20. **Avu duna avuto.** (A dog can bite its master). The imagery depicts an opened month with teeth gripped onto meat.



Fig.4.20: Avuto (The dog owner)

A dog in the proverb signifies a servant. Servants do also cause some trouble thereby bringing mishap and adversity onto their master. Dogs are good servants and sometimes bad servants, therefore the master should always be conscious of not provoking it.

More value: The proverb teaches about tolerance and respect of each other's view. Therefore, where there is peace there is progress of work and life. It cautions people to be mindful not to step on each other's toes.

21. **Ame ye nɔ na ame ɲuti hafi wo nye na zami.** (One needs help if he/she goes to the latrine by night).

The latrine or the place of convenience is situated in rural areas at the outskirts of the village or town, and by so doing if one wants to visit it by night one needs to be accompanied by someone. The symbol depicts a person holding onto a support or rod.



Fig.4.21: Ame ɲuti (Staying by one's side)

Moral value: The proverb teaches people to be each other's keeper in life and also cautions people to be mindful of their duty to their neighbours by giving them a supportive hand when the need arises.

22. **Ne abɔbɔ yi nu gbe la, klo gbɔ wo dze na.** (When the snail travels abroad, it finds shelter with the tortoise).

The snail and the tortoise are two creatures which move slowly. Shelter refers to a place of abode, therefore when the snail lodges with the tortoise, it means there is a cordial relationship for their co-existence. The imagery depicts shell and eyes of a snail.



Fig.4.22: Abɔbɔ dze na (The snail lodge)

Moral value: It teaches about living in harmony. It also encourages people to search diligently for their rightful partners in time of relationship building.

23. **Mɔse fe ye nye xɔme.** (The end of a road is inside a room). The symbol depicts a path leading to a room or hut.

The “Road” and “room” refers to life and grave respectively. Therefore the proverb signifies that the end of one’s life is death.



Fig.4.23: Mose fe (End of the road)

Moral value: The proverb teaches about mortality of humankind in this life. In other words, death is no respecter of persons. It cautions people to be humble and modest in all aspects of life and that no condition is permanent.

24. **Koklotsu eve wo le adzre wɔm, gake wo le wo nɔɛwofe ɲkukpɔm.** (When two cocks are fighting, they are careful of each other’s eye). The symbol depicts two fowls fighting.

The fowl is referred to here as a member of the family, a friend or a citizen of a community or society. The eye is a delicate part of the body which needs the maximum protection. The eye serves as a cordial bond and common interest shared by people. Though members of the family, friends and loved ones might disagree on certain issues about life but they are careful not to mar their relationship and common interest.



Fig.4.24: Koklotsu (Male fowl)

Moral value: The proverb advises people to manage misunderstandings with tactfulness. It also encourages people to see life to be full of challenges and cautions family and friends to live in peace and harmony.

25. **Tre eve nɔtɔŋgɔ me gbe na gododo o.** (Two calabashes floating on the water usually touch each other). The symbol depicts two calabashes clashing.

The calabash means friendship and family set-up in society or community, whereas water refers to the cordial relationship between family and friends. Therefore the inter-relationship that binds the parties together should solve or address all friction between them with tactfulness.



Fig.4.25: Go dodo (Meeting each other)

Moral value: The proverb signifies peace and harmony between friends, family and loved ones in the society. It cautions the people involved to handle disagreement with love and not mar their relationship.

26. **Ame ade me de na deku eve alome eye lo na kui o.** (No one can whistle successfully while having two palm nuts in the mouth).

The nuts refer to life's challenges whereas the mouth refers to life's arena or playing field that has to be exploited and be surmounted. The symbol depicts two nuts in the mouth.



Fig.4.26: Deku eve (Two nuts)

Moral value: The proverb teaches about circumspection. It encourages mankind to take a step at a time and to finish or complete one job before embarking on another.

27. **Ame ɲto fe aba vuvu me di na nya na ame o.** (No one can be in trouble on his own worn-out bed).

The bed depicts the solace or comfort one gets lying down after a hard day's work. No matter bad or worn-out the bed is, it is manageable to the owner since the

person knows how best to utilise it when sleeping. The symbol depicts a person relaxing in bed.



Fig.4.27: Aba vuvu (Worn-out bed)

Moral value: The proverb teaches people to be content with what they have at hand rather than looking for things not belonging to them. It also preaches modesty which people have to adopt in life.

28. **Vivɛ me nye na mi le ata dzi eye wo tso na hɛ kpanɛ o.** (A thigh smeared with a child's faeces cannot be wiped by cutting off the thigh with a knife).

The child refers to a loved or cherished person whereas the faeces refer to life's challenges that should be surmounted or overcome. The symbol depicts an eye gazing onto a cut thigh.



Fig.4.28: Vivɛ (Bad child)

Moral value: The proverb teaches people to appreciate the good and bad things in life and work toward it assiduously. It encourages people not to look down on simple things in life but work toward it guardedly.

29. **Ati goglo dzi wonɔ na hafi tso dzɔdzɔ ɛtɔ.** (One should stand on the crooked branch in order to be able cut the upright one). The symbol depicts a tree with a twisted branch.

The tree is referred to here as life and the crooked and upright branches portray life challenges. Challenges will come but the solution depends upon each and everyone within the society or community.



Fig.4.29: Ati goglo (Twisted tree)

Moral value: The proverb teaches about collaboration. There is strength in unity. It cautions people not to rely on their strength alone but to seek for assistance where necessary, because wisdom is not in one man's head.

30. **Lagla xoxo me fo na detsi o.** (Old bones from former hunting cannot be used to prepare a sauce in the present).

Old bones refer to out-of-date things which are not applicable in today's situation. There are certain things that have been used in the past but research has revealed that they are harmful to the surroundings; therefore their usage cannot be applicable in the present time. The symbol depicts an arrow piercing through a bone.



Fig.4.30: Lagla xoxo (Old bones)

Moral value: The proverb teaches about knowledge acquisition. People should be abreast with time and not be old-fashioned. It encourages people to explore and be adventurous in life.

31. **De wo ta na hafi zo na.** (One crawls before walking).

Crawling and walking are part of humankind life's development. A baby will have to pass through the stages of crawling before walking.

The stages of life will bring to pass series of challenges, to equip mankind to withstand the dangers of life. The imagery depicts a crawling and standing figures in abstract form.



Fig.4.31: Wo ta na (One crawls)

Moral value: The proverb teaches about steadfastness. It also encourages people to see life challenges as a means of growing and therefore stay focused in life.

32. **Safui sese ye vu na gawo.** (It is a strong key which opens the door to riches).

A strong key refers to wisdom, knowledge and understanding which is acquired from above, whereas the doors of riches are treasures bestowed upon the earth. Therefore without the key one cannot open the treasures of this earth. The symbol depicts a key in a door lock.



Fig.4.32: Safui sese (Strong key)

Moral value: The proverb teaches about gratitude. It admonishes people to acknowledge the creator and seek for wisdom to unlock the treasures of the earth.

33. **Ne ame ade le vu tome fom la, egbo na vu la nuto foge.** (If someone starts beating the edge of a drum, he/she will play it sooner).



Fig.4.33: Vu fo la (drummer)

The edge of the drum refers to the beginning of life. That is, one has to start at a point and move gradually or upgrade in life. So it can be referred to the progress of a pupil who graduates from one class to the other after passing through all examinations before reaching the highest level of the academic ladder. In life a thousand miles begins with a step. The symbol depicts someone playing a drum.

Moral value: The proverb encourages people to be determined and zealous in every aspect of life's situation. It also cautions people to see life as a challenge and not a punishment

34. **Devi gba abobogo megba na klogo o.** (The child breaks a snail's shell but not of a tortoise). The symbol depicts the tortoise and the snail shell.

The snail and the tortoise shell refer to challenges and troubles that confront people in life. The snail shell is soft and delicate and can be broken easily by a child but that of the tortoise is hard and not easily broken. Therefore not all matters are for a child to solve but others need the help of the elders with much experience in life.



Fig.4.34: Abobogo (Snail shell)

Moral value: The proverb teaches about acumen. It cautions people about challenges of life that requires admonishing from the elderly and the more experienced.

35. **Devi ka akple gā me ka anya gā o.** (A child can swallow a big morsel of *akple* but cannot swallow big matters).



Fig.4.35: Devi ka “*akple*” (A child eats *akple*)

“*Akple*” is one of the foods cherished by the Ewes and is easy to cook or prepare. A child can handle easy matters but cannot handle severe ones because his

experience is limited; therefore he/she should limit himself/herself to easier matters and should not presume that he/she can handle serious ones. The symbol depicts an enlarged mouth receiving a morsel.

Moral value: It admonishes about being prudent in decision making. There are life's situations that the child needs the assistance of the elderly for advice and this goes for the youth.

36. **Devi dɔ ametsitsi kuku; efe ta ɖe wòbuna ɖe eme.** (A child who wears an elderly hat has the face covered).



Fig.4.36: Ame tsitsi kuku (The elderly hat)

The child's head is said to contain fewer knowledge and experience about life, whereas that of the adult contains more as compared to the child in terms of knowledge, wisdom and understanding. Therefore the child needs to humble and learn more from the adults, masters and teachers. The symbol depicts a small head carrying a big hat.

Moral value: The proverb teaches about dependence. The youth need to be humble and be taught the rudiments of life which the elders have acquired through past experience.

37. **Fu kple dzidzɔ la nɔviwo wonye.** (Suffering and happiness are entwined).



Fig.4.37: Fu kple dzidzɔ (Suffering and happiness)

“Fu” means suffering, affliction, torture or pain whereas “dzidzɔ” means cheerfulness, exuberance or pleasure. Therefore in life there are ups and downs which people must be cautious about. The symbol depicts an eye lash and a falling tear.

Moral value: The proverb teaches about harmony. Life is a mixture of joy and suffering, therefore in every situation people must learn to accept both.

38. **Du sia du kple efe koklokoko.** (Every town/country has its own way of dressing a chicken).

Chicken dressing refers to the behavioural differences that exist in this world derived from various homes and institutions. Therefore, people behave differently in all manners of situation. The symbol depicts feathers brought together to form a hat.



Fig.4.38: Koklokoko (Dressed chicken)

Moral value: The proverb teaches about patience and tolerance. For this reason, people should take time to learn the ways and behaviour of the community and adjust accordingly.

39. **Dua de me gbede vuyavi wòzuna le du bubu me.** (The blacksmith in one village becomes a blacksmith's apprentice in another).

Blacksmith is a skilled work learnt at different levels from masters of different calibre during apprenticeship. Therefore, an apprentice needs to train from the new environ to acquire the skill for his work to be appreciated. The symbol depicts a blacksmiths anvil and hammer.



Fig.4.39: Gbede vuyavi (The blacksmith's apprentice)

Moral value: The proverb teaches about progression through humility. Knowledge is dynamic and needs to be renewed and evaluated to attain the requisite understanding to solve challenges.

40. **Ne lɔlsakɔ la menya tuna o.** (When love knots it is difficult to unfasten).

Love is a bond between two people which is difficult for someone to put asunder. Considering a fibre spun into a yarn, cord or a twine, it becomes difficult to untie. The symbol depicts two abstract figured persons intertwined.



Fig.4.40: Lɔlɔ sakɔ (Love knot)

Moral value: The proverb admonishes people about commitment. Marriage brings together couples who will trust and be faithful to each other for growth and development.

41. **Ne ame aɖe fe gbe vivi la, ha woatsɔe adzi.** (If someone has a sweet voice, he should rather use it to sing). The symbol depicts an abstract figure producing a musical sound.

The sweet voice is used here to represent good deeds, behaviour, performance or demeanour whereas using it to sing indicates the attraction, change and transformation it would give to those listening to it.



Fig.4.41: Gbe vivi (Sweet voice)

Moral value: It teaches about prudence and advises people to behave well in the community to which they belong, and demonstrates good character to transform others.

42. **Mototi me gbena abi xɔxcɔ o.** (A tree by the road side cannot refuse to be hurt). The symbol depicts a tree planted along a pathway with a branch cut.

A tree in the proverb means life and the road means earth which contains numerous challenges. Therefore mankind should accept life challenges that need strong will to confront it for survival.



Fig.4.42: Mototi (A tree by a road path)

Moral value: It portrays steadfastness and perseverance to resolve the challenges of life's uncertainties. It also admonishes people to be independent and resourceful.

43. **Da ku ɖe dzi, me tsia dzi o.** (A snake that dies up never remains up).

“Dzi” means up and refers to height and “Da” means snake a very intelligent animal. The snake seeks for food or shelter from tops of buildings, roofs and trees. People who use dubious means in acquiring wealth or commits offences against humanity will unquestionably face the law thereby getting punished. Wrong doers without doubt will never be free or go unpunished no matter how long it takes. The symbol depicts two snakes with heads touching downwards.



Fig.4.43: Da kuɖedzi(Snake dies upward)

Moral value: The proverb teaches about ramification. It also admonishes all evil doers to desist from their wicked ways for they will have the repercussion of their actions.

44. **Dɔmenyo tae ta mele agalasi o.** (Due to generosity the crab has no head).

Generosity is matters of the heart, emotional desire for giving, sharing and caring. Head refers to the mental faculty. One's emotional desire to help others

sometimes supersedes rational reasoning, that is, when the heart overrides the head. The symbol depicts a crab with claws with a hidden head.



Fig.4.44: Dōmenyo tae (Generosity)

Moral value: It teaches the virtue of generosity but advises people to be prudent in every situation and make good decision.

45. **koklo si kea adukpo dzi la nɔafefu nu wokena do.** (The fowl that scratches the dunghill unearths its mother's bones).

“Koklo” means fowl and “adukpodzi” also means dunghill, whereas “nɔafefu” is the mother's bone. The leg of the fowl is a strong tool which it uses to dig, scold, and reprimand its young ones. If used to dig the ground in search of food it is likely to unearth its mother's bones. Therefore, it portrays that people going beyond their limits are likely to have themselves to blame. The symbol depicts the claws of a fowl.



Fig.4.45: nɔafefu (The mother's bones)

Moral value: The proverb teaches people to be vigilant about activities in life, and therefore warns against inquisitiveness and curiosity. It also advises people to be mindful with little things in life.

46. **Detsi vivi ye hea zikpui.** (Tasty soup (meal) draws seats (people) to itself).

Tasty soup or meal means good character, peace and harmony. Therefore, there will be development and progress within a community. The imagery depicts two persons seated facing each other enjoying a meal.

Moral value: The proverb teaches about harmony and willingness to help. Good behaviour needs not be advertised, since it speaks for itself.



Fig.4.46: Detsi vivi (tasty soup)

47. **Ve nɔnɔ nyo.** (It is good to walk in pairs).

“*Ve*” means pair or two people. The proverb illustrates togetherness as a means to building a community or nation. It speaks of brethren communing and sharing ideas together rather than living a secluded or isolated life. The symbol depicts two abstract figures holding hands.



Fig.4.47: Venɔnɔ (Moving in pairs)

Moral value: It teaches the importance of companionship and mutual help. It also admonishes people to have sense of collaboration and co-operation.

48. **Mawu medzia via wunɛ o.** (God does not kill his own child).



Fig.4.48: Mawu via (God’s child)

“*Mawu*” refers to God; “*Via*” means child. In the Ewe land there is a belief that all things are created by the creator God and societies are just servants or stewards. Since God is compassionate, He admonishes his children to do likewise.

The symbol depicts three big circles representing the Godhead and six smaller circles on the side, his creatures.

Moral value: The proverb teaches about compassion. Therefore people need to emulate and have a forgiving spirit for their fellow men.

49. **Ame eve metsia bome o.** (Two people cannot be fools).

Fools in the proverb refer to persons without much sense or whose conducts are silly or unwise. Where there is infighting between factions their differences must be solved through mutual understanding and compromise. The symbol depicts four abstract figures or heads reasoning together.



Fig.4.49: Eve metsia bome (Two cannot be fools)

Moral value: It advises people to endeavour to accept defeat in the mist of misunderstanding to bring about peace and harmony in society. It also cautions people to come together to share ideas in problem solving.

50. **Vigbedō megbe na avlime dō o.** (A child can never refuse to go on death's errand). The imagery depicts a person on an errand.

“Vigbedō” refers to a child who refuses to go on duty and “avlimedō” is death errands. However stubborn someone is to the elderly in society or community, when death calls there is no escape.



Fig.4.50: Vigbedō (Child refuses duty)

Moral value: It advises the youth to be humble and give respect to their elders in society. The scriptures say, children obey your parents that your days on earth be long. It also admonishes that obedience is better than sacrifice.

The Ewe proverbs, just like any others, is to give people a sense of what is right and wrong and teach them how to behave in a society. All of them share common ground because they are here to teach us the same values and to help us have judgment. Proverbs have many uses in Ewe societies.

- i. They usually express an eternal truth.
- ii. They are a warning against foolish acts or a guide to a person's good conduct.
- iii. Proverbs have much to teach about finding favour with kings and those in the government.
- iv. Proverbs are a deterrent to crime, and teach that pain is deserved and dare not seek to reduce it. They also bring special meaning to certain situations and even solve particular problems as captured in the moral values.

Ewe proverbs were used to portray the philosophy of life to people by building on the wisdom and experience of the past. Proverbs teach moral values, modes of conduct, religious, political and social beliefs, respect for elders, and also serve as means of communication.

These generated selected imagery or symbols derived from the Ewe proverbs were used for the execution of the main project in Chapter Five. Selected motifs were used in producing batik works and the designing of textile prints.

CHAPTER FIVE

PRODUCTION AND EVALUATION OF BATIK AND TEXTILE PRINT DESIGNS

5.0 Overview

Batik is a way of colouring fabric with successive dye baths, producing a design by using wax to resist dyes on cloth. The researcher selected a few motifs generated from the Ewe proverbs and with careful selection of tool and materials for the production of batik.

5.1 Designing of Batik

In this project, the researcher has coined designs from selected Ewe proverbs in an attempt to broaden the sources of generating designs for textiles. In the execution, certain factors were considered. These are outlined and explained as follows:

- The design concept for the batik production was based on the elements and principles of design applicable to batik works of high aesthetic value. There was interplay of lines, dots, shapes, texture, and colour in conformity with design principles such as rhythm, balance, unity, contrast, harmony, repetition, dominance, proportion and variety where necessary to obtain results.
- For the batik project, the motifs derived from the Ewe proverbs were selected based on abstract and semi abstract forms to accomplish such works.
- The design concept was in compliance with the batik to be produced with suitable matching symbols selected for specific works. However, depending on the philosophical meaning of a particular work, the researcher chose abstract and geometrical forms of designs.

- Different tools and techniques were employed by the researcher for the designing and execution of the project.

5.2 Production of Batik Works

The creation of the different samples of batik works were based on sketches and drawings made from selected Ewe proverbs. The motifs were based on abstract and semi-abstract concepts which were cut out from plywood and latex foam in relief to produce wooden and wax printing foam stamps. In this section the researcher describes the systematic procedure followed in creating each project work.

5.2.1 Materials and Tools

The researcher used the following tools and materials to execute the work;

- Paraffin wax: a white waxy solid mixture of hydrocarbons used in textiles to resist dye penetration at localized areas of the fabric.
- Wooden and foam stamps, sketch instruments and a waxing table.
- Cotton fabric (mercerized fabric)
- Vat dyes: a water insoluble dye that can be chemically reduced and fixed by oxidation after being taken up by fibres.

5.2.2 General Procedure

The procedure followed in executing the batik works for the project were; design concept, preparation of wooden and latex foam of both engraved and relief stamps, transferring the design onto fabric, application of molten wax, preparation of vat dye, dyeing of fabric and finally, dewaxing, washing and ironing.

Step 1: Design Concept

The design concepts for the batik project were developed from the motifs generated from Ewe proverbs. These were based upon the meaning and the moral values derived from the proverbs, and that served as the basis for project designs.

Step 2: Preparation of wooden stamps

Items used for the construction of the wooden stamps include:

- Adhesive (PVA)
- Plywood ($\frac{1}{8}$ and $\frac{1}{2}$ inch)
- Jigsaw(Manual and electric)
- Nails(1 and 2 inches)
- Pencil (2B)

The following steps describe how the wooden stamps construction evolved:

- The symbols derived from the proverbs were sketched on $\frac{1}{8}$ inch plywood of 5x3 or 4x4 inch squares depending on the makeup of the symbol in question or the motif size to be achieved.
- After sketching and defining the outline of the motif, a hole was created in the plywood with a punch. The designs were carefully cut out from the plywood into templates. The cut out templates form the positive or relief motif whereas the hollowed portion forms the negative or engraved motif.
- The cut out design were lightly applied with PVA on one side using a piece of wood which was allowed to dry for some few minutes. The cut- out design was pasted onto the $\frac{1}{2}$ inch base plywood. A wooden board and a concrete block were placed on the design for 45minutesto ensure effective fixing. The glued designs were removed and further secured with one inch nails at the

corners of the stamp with regards to the engraved types, whereas the delicate areas of the relief stamps were reinforced with the nails.

- After the designs have been firmly fixed, wooden handles were fixed at the back of the stamps and secured with glue and two (2) inch nails.

Step 3: Transferring the design onto the fabric

The motifs or symbols were transferred onto the fabric with the aid of a 2B pencil. This required sketching the designs to serve as a guide for the application of molten paraffin wax. The sketch was done following a predetermined repeat pattern for proper organization of motifs.

Step 4: Application of molten wax onto the fabric

- A slab of paraffin wax was chopped into small pieces and heated in a metallic bowl to melt. The molten wax was then applied onto the plain fabric with a piece of latex foam to resist dye penetration during dyeing.
- The wooden stamps were used in applying molten wax in selected areas of the fabric. The application of the wax with stamps was repeated to cover predefined areas in the fabric in conformity with the entire design.
- After the wax application, the fabric was dyed, oxidized and dried. The dried fabric was re-waxed to resist and to retain some portions of the first dyed colour and leaving other portions to take-up the second dye. The waxing and dyeing processes carried out were to help achieve all the colours in the designs.

Step 5: Preparation of Vat Dye

A vat dye solution was prepared by dissolving each dyestuff in a small plastic container with warm water and stirred thoroughly to dissolve the dye. Sodium

hydroxide was added gradually while stirring continued. Sodium hydrosulphite was finally added and stirred. The quantities of the sodium hydroxide, sodium hydrosulphite and the dyestuff were in the ratio 2:2:4. That is, two (2) table spoons of dye, two (2) table spoons of sodium hydroxide and four (4) table spoons of sodium hydrosulphite in dyeing a two (2) yards of fabric. For a three yard fabric, the dye to chemical ratio used was 3:3:6.

Step 6: Fabric dyeing

The following steps show the sequence for the dyeing of the fabrics:

- The already prepared dye solution was poured into a dye bath containing four litres of water and the solution stirred thoroughly.
- The fabric was immersed in cold water to wet it. Excess water was squeezed out and then immersed in the dyeing liquor for 15 to 30 minutes.
- Depending on the shade required, the fabric was removed and spread out in an open shaded area away from direct sunlight for oxidation to take place for the true colour of the dye to develop.
- The dyeing process was repeated each time the fabric was waxed. Lighter shades were dyed first followed by the darker shades.

Step 7: Dewaxing and Ironing

After dyeing the final colour, the next stage was dewaxing. The fabric was immersed in hot boiling water to remove the wax. This was done with the help of two sticks used in lifting and tossing the fabric in the hot water to melt and remove the wax out from the fabric. The fabric was then removed and washed in warm soapy water, rinsed in cold water, dried and ironed.

5.3.1 Project One

The design concept was derived from the proverb “*Ame ɲto fe aba vuvu me di na nya na ame o*” meaning, no one can be in trouble on his own worn-out bed (fig.4.27). The motifs consist of both engraved and a relief wooden stamped design as seen in Plate 5.1. The vat dyes used in the execution of the project were light green and brown colours. Textures in the fabric were achieved with two wooden stamps; a toothed gear design in semi-circle and a straight thin plywood with nodes placed at equal interval. The constructed wooden blocks or stamps were executed as indicated in the general procedure.



Plate 5.1: “*Aba vuvu*” [Worn-out bed]

The fabric (two yards) was laid on the waxing table. A straight wooden edge was placed diagonally on the fabric and the relief type of the wooden stamp immersed in the molten wax, shaken and printed along the straight edge leaving a stamp size space between the motifs. The straight edge was moved and rolled along the fabric four (4) times and stamping continued to cover the whole fabric.

After waxing, the fabric was dyed in light green vat liquor prepared as discussed in the general procedure. The dyed fabric after oxidation and drying was

waxed again with the engraved stamp. The fabric was textured with semi-gear motif alongside serrated stamps within the main motif.

The waxed fabric was again dyed in brown vat solution for 15 minutes. The fabric was removed, oxidised and rinsed in cold water followed by dewaxing. The fabric was finally dried and ironed.

Evaluation: “Aba vuvu” [worn-out bed]

The batik fabric in Plate 5.1 is derived from the Ewe proverb “*Ame ɲto fe aba vuvu me di na nya na ame o*” meaning, no one can be in trouble on his own worn-out bed (Fig.4.27). It is titled “*Aba vuvu*” meaning worn-out bed. The batik was produced on two (2) yards cotton fabric. The motifs were arranged diagonally in the fabric and textured with stamp blocks of semi-circle serrated gear patterns. The design depicts an abstract person in a relaxed manner forming part of the main motifs.

The design is composed of elements such as lines, shapes, dots and colour arranged artistically to achieve rhythm, balance, unity, movement, variety, repetition and dominance. Geometric patterns including circles, triangles, rectangles, and squares create movements, unity and repetition in the design. Circles of different sizes have been arranged in successive order from smaller to larger sizes to create movement, rhythm and depth in the design. The arrangement and flow of lines in the entire fabric also create movement and depth. Diamond shapes were achieved due to the motif arrangement in the design. Colour harmony is achieved through the use of matching colours such as light green coupled with dark brown on a white background.

The proverb teaches people to be content with what they have at hand rather than looking for things not belonging to them. It also signifies modesty which people have to adopt in life. The textured motifs portray gears which symbolize movement together with the undulated lines signify the reality of ups and downs in life. The

dominant green colour shades in the work signifies productivity, whereas the brown colour represents soil which portray agricultural identity of the Ewe people.

The batik fabric is suitable for casual and occasional wear. It can also be adopted for institutional, club or societal outing wear or uniforms.

5.3.2 Project Two

The project made use of three motifs derived from selected Ewe proverbs. The main motif was ideated from the proverb, “*Ne lɔlɔsakɔ la menya tuna o*” which literally means, when love knots up, it is difficult to unfasten (fig.4.40). The other two motifs were derived from “*Fu kpledzidzɔ la nɔviwowonye*” meaning, suffering and happiness are entwined (fig.4.37), and “*Agaga lolo me fle na agaga eve fe nu o*” meaning, one big cowry cannot be used to pay for two cowries (fig.4.7).



Plate 5.2: “*Lɔlɔsakɔ*” [Love knot]

The main motif was constructed in relief but the others were drawn directly on the fabric with the help of improvised shaped foam. Two yards of plain cotton fabric was used in executing this design. Circular sketches were made at the neckline and the “*love knot*” symbol sketched at both sides of the folded three yard cloth with a

pencil. The pencil marks were resisted with molten wax using latex foam. The selvages of the fabric were resisted with the cowry motif stamp. After the wax work was completed, the fabric was dyed in yellowish brown vat dye liquor in the proportion of 1½ tablespoons of yellow dye and ½ tablespoon brown dye. Selected portions in the fabric were waxed again after oxidation and drying. The fabric was then dyed in reddish violet vat dye for 15 minutes, removed for oxidation, rinsed, dewaxed, washed, dried and finally ironed. The result is shown in as in Plate 5.2.

Evaluation: “Lɔɔsako” (Love knot)

Design in Plate 5.2 is titled “*lɔɔsako*” meaning “love knot”. It depicts two abstract figures locked up in love. The project was done on a two yard plain cotton fabric. The “*Ne lɔɔsako la menya tuna o*” (fig.4.40) and “*Fu kple dzidzo la nɔvi wowonye*” (fig.4.37) symbols were used in this particular project to re-emphases on harmony through companionship.

The brush effects on the background of the fabric portray straight horizontal lines, with a circular neckline around the cowry motif. The love knot symbol was sketched on both sides of the fabric. Along the selvedge depicts a linear arrangement of the suffering and happiness motif, creating a vertical line illusion. The fabric displays interplay of light brown and violet colours on a white background creating harmony. Curved and straight lines have been used to achieve femininity and masculinity of forms in the design. There is equal distribution of colours, lines and shapes creating symmetric balance in the design.

Holistically, the associated design “*Fu kple dzidzo la nɔvi wowonye*” was conceptualized to bring about issues concerning love. The cowry in the fabric design portrays wealth that couples need in their daily life situation such as food, shelter and clothing as the three basic necessity of life. The other motif “suffering and happiness

are intertwined” thereby acknowledging the fact that, life encompasses both seasons of happiness and sadness.

The dominant light brown colour in the design signifies the vast lands (earth) the Ewes used for their farming activities. The second dominant colour is violet signifies the wealth, beauty, intelligence and rank among the Ewe people.

The work was designed in “*boubou*” mostly used by females and can be worn during social functions especially for church, funeral and parties.

5.3.3 Project Three

This project made use of the motif in (fig.4.11) “*NuYequto me nyana be do to o*” meaning the beggar does not know whether famine breaks out or not, as the main motif whereas the star motif was used in texturing the fabric. The main motif was arranged horizontally and intermittently at every other stamp size repeat of 4½ x 3½ inches across the width of the fabric. This was repeated to cover the fabric of two (2) yards with an interval of six (6) inches apart.



Plate 5.3: “*NuYequto*” [The beggar]

The pattern arrangement was based on counter change utilization of both negative and positive areas. The fabric, after waxing, was dyed in blue vat solution. After dyeing, the fabric was removed from the dye for oxidation and dried. Portions of the dried fabric were waxed again using the engraved wooden stamp to fill in-between the relief stamps. The spaces in-between the horizontally motifs was resisted with stamps made of engraved and relief motifs. Finally the fabric was dyed again in a brownish violet vat dye. The dye was mixed in the proportion of one (1) tablespoon of red and one (1) tablespoon of brown with the corresponding chemicals. After the second dyeing, the fabric was dewaxed, washed thoroughly in soapy water and rinsed. This was followed by drying and ironing to obtain the result shown in Plate5.3.

Evaluation: “NuYequtɔ” (The beggar)

The design is titled “*NuYequtɔ*” which means “the beggar”. The motif was constructed in both relief and engraved form for this project. The motif is made up of a semi-abstracted figure in half silhouette. The motif depicts a figure carrying food stuffs on the arms.

The arrangements of lines and shapes as well as different shades of colours provide rhythm, variety, movement and dominance in the design. The background colour of the design is white on which reddish brown and blue colours have been applied to achieve solidity of forms. The figures and shapes in the work have been projected by the use of reddish brown colour. Harmony in colour has been created in the design by the use of blue that matches with the reddish brown and white background. The fabric is produced in the batik technique. The blue colour signifies harmony, righteousness, responsibility and spiritual sanctity. The beggar was coined out of the proverb “*NuYequtɔ me nyana be dɔ to o*” (fig.4.11), meaning the beggar

never knows whether there is famine or not. It acknowledges hard work and eschews laziness.

The batik design can be worn by all people for various occasions, be it religious or traditional. It can also be adopted by clubs or societies as their dress code. It can be used for table covers and curtains.

5.3.4 Project Four

In this project, “the “stare” was used as the main motif. The researcher made use of pointed latex foam and wooden stamp prepared in relief from the proverb “Afiade kpɔkpɔ nyo wu ya me kpɔkpɔ” meaning “it is better to stare at less important things than starrng in the open sky” (fig.4. 12) as shown in Plate 5.4.



Plate 5.4: “Afi ade kpɔkpɔ” [Starring somewhere]

The project was done on a three yard fabric. The symbol was sketched measuring 20 x 12 inches onto the cotton fabric, circles were then drawn at the middle of the folded fabric. The wooden stamp of “the stare” was also stamped along both selvedges. The pointed latex foam was used with molten wax to resist the sketched pencil marks. After the first waxing, the fabric was dyed in an orange vat dye.

The dyed fabric was oxidised, rinsed and dried. Then after that, the fabric was waxed again using the five inch bristle brush to generate brush strokes along the sketched design at the middle and wooden stamped design along the selvedge of the fabric. The pointed foam was also used to resist some few areas along the sketch. The fabric was dyed in a green vat dye solution for 15 minutes, after which it was oxidised, rinsed, dewaxed, washed thoroughly, dried and ironed.

Evaluation: “Afi aḍe kpɔkpɔ” [To stare]

The design depicts three abstracted eyes in a gazing mood, which informed the title “*Afi aḍe kpɔkpɔ*” meaning “starring somewhere”. The project was executed on a two yard plain cotton fabric. The wooden motif was applied along the selvedge of the fabric. The arrangement of the stamped motif along the selvages of the fabric creates an illusion of lines. Shapes and textures were achieved in the design using wooden stamp and brush.

Colour harmony has been achieved in the design by the use of orange and dark green on spotted white motif stamped work. Curved and straight lines have been used to achieve femininity and masculinity of forms in the design. There is equal distribution of colours, lines and shapes creating balance in the design.

The design made use of the Ewe proverb “*Afi aḍe kpɔkpɔ nyo wu ya me kpɔkpɔ*” which suggests, starring somewhere is better than looking into space. The proverb encourages people to engage them in work; however menial, demeaning or unskilled the job might be. It discourages laziness or lackadaisical attitude towards work. The design brings into totality issues of hard work. The second dominant colour is green which also signifies the rich vegetation, abundant health, fertility and prosperity.

The work is designed in “*boubou*” style and can be used by women for social functions especially to church, funeral and recreational activities.

5.3.5 Project Five

The concept of Project five was derived from the proverb “*Devi dona ame tsitsi kuku efe ta de wòbuna de eme*” meaning, “a child who wears an elderly hat gets his head buried in it” (fig.4.36). The motif derived from this proverb was used to execute a “*boubou*” design on a three yard plain cotton fabric as in Plate 5.5.



Plate 5.5: “*Ame tsitsi kuku*” [An elderly hat]

The fabric was laid on the wax table and measurements and sketch marks of the motifs made on the fabric. With pointed foam as a tool, molten wax was applied to resist the pencil marked areas for dyeing. After waxing, the fabric was dyed in yellowish brown dye solution prepared with two (2) table spoons of yellow dye and one (1) tablespoon of brown dye.

Wax application with the wooden stamp was done in the opposite direction alongside with the first block to resist the first dye colour. Brush effect was made around the sketched motifs to create textures in the background of the fabric.

The fabric was then dyed in bluish-purple vat dye prepared in the proportion of 1½ tablespoons of violet and 1½ tablespoons of blue-black vat dye. The chemical component of 3:6 of sodium hydroxide and sodium hydrosulphite was used respectively. The fabric after dyeing was oxidised, dewaxed, washed thoroughly in soapy water, dried and ironed.

Evaluation: “Ame tsitsi kuku” [An elderly hat]

The design shows an abstract figure with a small head wearing big hat. The project was executed on a three yard plain cotton fabric. A smaller version of the same motif in relief was used along the ends of the fabric while making brush effects as textures at the background of the design. The design was also harmonised by the use of light green and violet colours. The title “*Ametsitsi kuku*” meaning “an elderly hat”, was derived from the Ewe proverb “*Devi dɔ ame tsitsi kuku; efe ta ɔ wòbuna ɔ eme*” meaning, “a child who wears an elderly hat gets his head buried in it” (fig.4.36). Circular, vertical and horizontal lines were achieved in the design by the use of brush strokes and linear motif arrangement providing a sense of movement and rhythm. The white background coupled with the yellowish green and violet vat dye harmonised well on the fabric.

The Ewe proverb “*Devi dɔ ame tsitsi kuku; efe ta ɔ wòbuna ɔ eme*” admonishes the youth about decision making, and to seek help from the elders or their superiors. The yellowish green colour portrays wealth, youthfulness, royalty, fertility and sanctity and the violet signifies intelligence, beauty, inspiration and cordial relationships among of the Ewe people.

The batik is in “*boubou*” style and the concept is suitable for women that can be worn to social functions especially to church, festival and for funeral.

5.3.6 Project Six

This project comprises two proverbs; “*Tɔmedela ye gba eze*” meaning, “the person who draws water breaks the pot” (fig.4.10) and “*Dɔbu me ɔu na nu eye dɔbu de na atsi o*” which literally means, “the filled stomach cannot constipate for the empty stomach” (fig.4.13). The final design is shown in Plate 5. 6.



Plate 5.6: “*Tɔmedela*” [Water drawer]

Wooden stamps carved out from the proverb gave a unique feature to the fabric produced. The stamp was arranged horizontally across the width of the fabric. This was repeated to cover the whole fabric length of two (2) yards with an interval of six (6) inches apart. The fabric, after waxing was dyed in orange vat solution in the ratio of 2:2:4 as described in general the procedure. After dyeing the cloth was removed, oxidised, rinsed and dried. The fabric, after drying was waxed again with the engraved wooden stamps horizontally.

A five inch brush was used to apply applied with the wax across the first resisted stamped motifs work in a vertical arrangement to create texturing effect.

Finally the fabric was dyed for 15minutes in green vat liquor. The fabric was removed for oxidation, rinsed, dewaxed, washed thoroughly in soapy water, dried and ironed.

Evaluation: “Tɔmedela” [Water drawer]

The design is titled “*Tɔmedela*” [water drawer] derived from the proverb *Tɔmedela ye gba eze* meaning “the person who fetches water breaks the pot” (fig.4.10) and “*Dɔbu me ɔu na nu eye dɔbu de na atsi o*” which implies the filled stomach cannot constipate for the empty stomach (fig.4.13).

The arrangement of the motifs portrays lines and shapes just as the different shades of colours provide rhythm, variety, movement and dominance in the design. The background colour of the design is white on which orange and green colours have been applied to achieve solidity of forms. The figures and shapes in the work were projected by the use of orange which signifies confidence, excitement, and creativity. Colour harmony was created in the design by the use of orange and green on white background. The green also signifies growth, fertility, prosperity and health, whereas the white denotes fairness, emptiness or virginity.

The batik can be worn by all for any function. It can be adopted by clubs and other societal groups as their outing dress. It may also be suitable for table covers.

5.3.7 Project Seven

The design for this project was derived from the proverbs; “*Vivɛ me nyena mi le ata dzi eye wotsɔ nahe kpanaɛ o*” which means, “no one cut off the flesh of his/her thigh of the faeces of his child” (fig.4.28), and “*Ame ye nɔ na ame ηuti haɸi wonye na zami*” which translates as, “one needs a support when going to the latrine by night” (fig.4.21) as shown in Plate 5.7.

Symbols were constructed in engraved stamps for the former proverb whereas the latter was executed in the relief. The pointed foam tool was used with the molten wax to resist the outlined pencil marks in the fabric. The wooden stamp block of “*Vivɔɛ*” (fig.4.28) was used to resist the top and bottom parts of the sketched design. The wooden stamp of “*Ame nɔ ame ɲuti*” (fig.4.21) was used to stamp the fabric in a diagonal arrangement leaving a stamp-size space between the motifs. A five inch brush was used to create brush effects around the sketched design.



Plate 5.7: “*Vivɔɛ*” [Bad child]

After waxing, the fabric was dyed in golden yellow vat solution. The dyed fabric was removed for oxidation, rinsing and drying. The fabric was waxed again using the brush strokes along the first resisted areas and stamped with molten wax to resist the open spaces left in-between the first diagonal stamped patterns. The fabric was finally dyed in green vat solution after which it was oxidised, rinsed, dewaxed, washed thoroughly, dried and ironed.

Evaluation: “Vivɔɛ” (Bad child)

This project was derived from the proverbs; “*Vivɔɛ me nyena mi le ata dzi eye wotsɔ nahe kpanaɛ o*” meaning, “no one cut off the flesh of his/her thigh of the faeces of his/her child” (fig.4.28), and “*Ame ye nɔna ame ηuti hafi wo nyena zami*” thus, “one needs a support if he must go to the latrine by night” (fig.4.21).

The arrangements of the motifs as well as different shades of colours provide rhythm, variety, movements and dominance in the design. The background colour of the design is white on which golden yellow and green colours have been applied to achieve solidity of forms. The figures and shapes in the work have been projected by the use of golden yellow colour. Colour harmony is created in the design by the use of golden yellow alongside green in the design. The motifs were in semi-abstract forms with exaggerated features. The green and yellow colours signify wealth, royalty, growth, fertility and prosperity.

The design illustrates the ability to appreciate the good and bad things in life and work towards it diligently. It encourages people not to look down on simple things in life but work towards it guardedly. It also depicts how people are to become each other’s keeper and be supportive in times of crises.

The batik is designed to be used for shirt and blouse for all occasions. It can be adopted by clubs or societies as their dress code. It can also be used for table cloth because of the motif arrangement.

5.4 Textile Print Designs

Some selected symbols or motifs were used to create textile print design by the use of the Adobe Photoshop software. Symbols of related Ewe Proverbs used include “*koklokoko*”, “*Adeqitsa*”, “*Avuto*”, “*ηkukpɔ la*”, “*golomehe*”, “*Vivɔɛ*”, “*vu fo la*” and “*Tɔmedela*” were used for the print designs.

Adobe Photoshop is a type of CAD (Computer-Aided Design) application software. It is a graphic editing tool and can be used to edit textile designs by utilizing the colour models RGB, CMYK, binary and bitmap. Adobe Photoshop has the ability to read and write raster image format such as GIF, JPEG and firework (Principles of Art, 2009).

The Adobe Photoshop CS3 application was used to copy, edit, create and manipulate the various motifs to arrive at the designs produced for the textile print designs. The Photoshop environment is suitable for manipulating symbols, pictures creating and modifying images to come up with diverse effects. It is easy to apply and change colour, size and scale of graphics among other things to generate new designs. The workspace includes menus, a variety of tools/palettes for viewing, editing and adding relevant elements to images.

Procedure followed to execute project eight to fourteen.

1. Launch Adobe Photoshop CS3 (Creating Suite 3).
2. Cropping of the symbol or image. - Cropping to select and cutting an interesting part of the symbol to work upon.
3. Changing the mode of the symbol. - The images scanned were always in the RGB colour mode and not suitable for textile designing, thus, the need to change the mode for easy operation).
4. Sketching the motif - This gives the image a sketchy appearance. These outline effects generally captures the broad mood of the scene and this helped in working out ideas for the finished composition. It is useful for creating a fine art or hand drawn look.
5. Checking a repeat out of the image. - Repeat of a design is always checked in textiles when one end of the image is joined to the other end. This is done to

make sure that during printing the design pattern would be reproduced uniformly across the surface with no overlapping effect which distorts the design.

6. Getting the repeats out of the selection – This repeats the pattern selected over any given workspace.
7. Deriving textures from the image - Texture is used to create surface appearance and relates to the physical make-up of a given form. This texture gives the background of most designs an African effect.
8. Colour application - The use of channels gives the designer different colour ways in designing. The number of channels used could determine the number of colours that would be used for any design. After getting the design pattern, colour is the next important effect to apply.

The general procedure outline above helped in the execution of the print designs using the Adobe Photoshop software.

5.4.1 Project Eight

Evaluation: “koklokoko” (Dressing of chicken)

Plate 5.8 had its source from the proverb “*Du sia du kple efe koklokoko*” which means, “every town or country has its own way of killing a fowl” (fig.4.38). The design is titled “*koklokoko*” that is, the dressing of chickens.

The motif of five units was arranged to give a V-shape and then flipped over to create a diamond base pattern of which ten units form a unit pattern. The unit pattern was placed side by side with the ends touching each other. Four of the unit patterns coming together form a diamond shape. It makes use of blue and light-brown as backing and also for outline colours.

The background exhibits bubble effects, with diagonal and horizontal lines as well as varied dots used as textures. The dark-brown, blue and orange colours depict harmony to balance the motif arrangements; which show the recurring effect of the motifs. The brown colour signifies nature, earth and the solid land on which the people live. The orange denotes confidence, creativity and excitement among the Ewe people. The blue also signifies responsibility, morality and spiritual sanctity demonstrated by the people.



Plate 5.8: “koklokoko” [Dressing of chicken]

The symbol was derived from the Ewe proverb “*Du sia du kple efe koklokoko*” (fig.4.38). It portrays the behavioural nature of mankind which is seen from different perspectives. This brings to mind the level of appreciation and humility. The design can be used as a casual or Friday wear and worn by all for various occasions. It can also be used for church services, social gathering and on festive occasions.

5.4.2 Project Nine

Evaluation: “Adeḡitsa” (Experience hunter)

Plate 5.9 is titled “*ḡitsa*” which means, “experience”. It was derived from the proverb “*Adeḡitsa kple lāḡitsa ye do na go*” which translates as “an experienced hunter will surely meet a very experienced wild animal” (fig.4.9). The motif was arranged in a diagonal pattern formation. The background comprises diagonal and horizontal lines and dots used as textures. The dark-brown and light violet depicts harmony to balance the motif arrangements; which show the recurring effect of the motifs.



Plate 5.9: “Adeḡitsa” [Experience hunter]

The work shows several repeats of a semi-abstract motifs arranged in a diagonal pattern. The motifs are in dark violet, but the background consists of light violet textured effects of a single claw reduced in size and repeated at the entire background of the design. The motifs and the textures are harmonised with the colours. The proverb teaches people not to boast of their achievements in life, but rather learn more from others since everyone has gone through life with various degrees of experiences.

This also brings about the idea of sharing knowledge or experience with one another for the progress of the community. This concept emphasises the importance of sharing one's experiences with people we come in contact with. This design can be used during festivals, social gathering and as casual and Friday wear. It can also be used for curtains and table covers.

5.4.3 Project Ten

Evaluation: “Avutɔ” (Dog owner)

Plate 5.10 titled “*Avutɔ*” means, “the dog owner”, consists of a semi-abstract image of a dog head gabbing onto a fleshy tissue. Design is harmonised with shades of blue, wine and orange colours. The motifs are arranged in full drop in vertical and horizontal order.



Plate 5.10: “*Avutɔ*” [Dog owner]

The motif is enclosed in a circle which is surrounded by a bubble wavy effect as textures. The overall texture is made of dots and circles in wine colour, creating undulating horizontal lines with diamond shapes. Around the main motifs is formed a light blue ring of shadow creating a sense of colour harmony. The motif was derived

from the proverb “*Avu dɔ na avutɔ*” that is, “a dog can bite its master or owner” (fig.4.20). A dog is a humble and obedient creature but reacts unexpectedly when provoked.

The orange colour used for the design signifies confidence and creativity which is surrounded with a blue colour signifying responsibility, morality, coolness and spiritual sanctity. The main motif which is composed of red signifies heightened spirit, passion and struggle that can be observed or seen with the Ewe people.

This obviously shows that one should be very responsible and alert not to provoke others, even their closest friends. For such act could bring quarrel between them. The design can be used for all occasions be it traditional or religious, and also for curtains or table cover.

5.4.4 Project Eleven

Evaluation: “*ɲkukpɔ la*” [The observer]

The design in Plate 5.11 is titled “*ɲkukpɔ la*” meaning “the observer”. It is derived from the proverb “*Koklotsu eve wo le adzre wɔm, gake wo le wo nɔɛwo fe ɲku kpɔm*” meaning, “when two cocks are fighting they are mindful of each other’s eye” (fig.4.24). The motif was arranged in a half drop pattern. It comprises two abstract cocks facing each other as the repeat unit. The unit repeats on large and small motifs alternating in half drop pattern. The cream colour, dark brown and light purple colours harmonise well with the design. It illustrates or symbolises friendship and togetherness.

If such bond is broken the relation is also destroyed. It admonishes family or friends to be more careful not to hurt each other and break the trust that binds them together. The colours; cream, brown and reddish purple portray sacrifice or heightens

the spiritual mood of the wearer. Passion is shown in the design through the use of red colour. The purple in the design signifies intelligence, wealth, beauty and high rank, whereas the brown symbolises the earth or the land they live on and sadness in time of the loss of a dear one. The design can be worn as casual or Friday wear. It can also be used for curtains and table cover because of its regular repeat patterns, colour scheme and absence of textures.



Plate 5.11: “*ηkukpɔ la*” [The observer]

5.4.5 Project Twelve

Evaluation: “Golomehe” (Hidden knife)

Plate 5.12 had its source from the proverb “*Ame ηutɔ fe golomehe ye si na ame*” meaning “a hurt comes usually from one's own hidden knife” (fig.4.18). The motif denotes a knife cutting through the palm. The motif was arranged in a random half drop pattern. The unit pattern depicts a continuous vertical and broken diagonal line pattern.

The half drop pattern comprises of alternative colour arrangement forming the rows and columns of the design. The colour pattern in the motif alternates from cream

to orange, whereas the knife maintained the brown and cream. The background of the design is made of cream with a brown texturing effect of an eight halved with dots giving the design a wavy feminine touch.



Plate 5.12: “Golomehe” (Hidden knife)

The dark-brown, cream and orange colours depict harmony to balance the motif arrangements, which shows the recurring effect of the motifs. The brown colour signifies nature, earth or solid land on which the people live. The orange signifies confidence, creativity and excitement among the Ewe people. The cream also signifies fairness, virginity and emptiness.

The Ewe proverb “*Ame ηuto fe golomehe ye si na ame*” refers to the pains, challenges and torment that mankind goes through in life. It cautions people to be aware of harmful things and flee from them.

The design can be used for casual and occasional festivities. It will be suitable for curtains and table covers.

5.4.6 Project Thirteen

Evaluation: “Vivɔ ɛnye mi” (child’s faeces)

This project (Plate 5.13) was derived from the proverbs “*Vivɔɛ me nyena mi le ata dzi eye wotsɔ nahe kpanaɛ o*” meaning “a child’s faeces smeared on thigh cannot be wiped off by cutting with a knife” (Fig. 4.28). The unit motif was manipulated to face each other, turned upside down and regrouped in eight to form a repeat pattern in a rectangular form. The repeat was arranged in a half drop pattern.

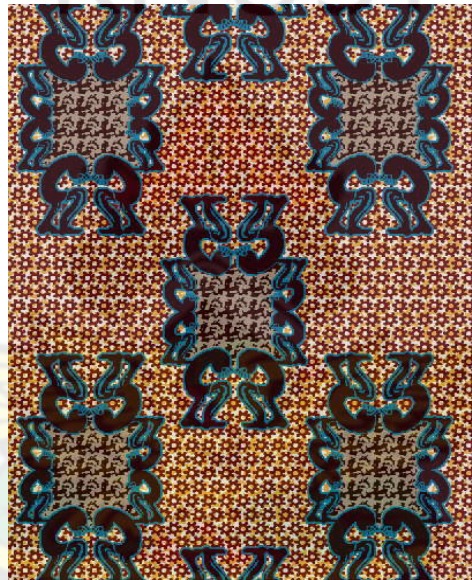


Plate5.13: “Vivɔɛ” (Bad child)

The background was textured with a star-like motif in a half drop pattern in a light brown colour. Crackling effect was also incorporated in the background design in an orange colour. The main motif comes in a dark- brown colour which harmonizes well with a blue outlined colour.

The orange colour signifies confidence and creativity coupled with blue indicating righteousness and responsibility. The brown colour represents the earth or land of the people. This design can be used for special occasions, Friday wear and on festive periods. It can also be used as dress code for institutions.

5.4.7 Project Fourteen

Evaluation: “Vu fo la” (The drummer)

The design titled “The drummer” (Plate 5.14) is derived from the Ewe proverb “*Ne ame aɔe le vu tome fom la, egbo na vu la ηuto foge*” (Fig.4.33).

The design is composed of a variety of design elements such as lines, shapes and colours arranged artistically to achieve movement, depth, rhythm, harmony, dominance, variety and unity.



Plate 5.14: “Vu fo la” (The drummer)

Movement has been achieved by the use of lines that run through the entire work in different directions. Harmony has been achieved in the work by the use of matching colour combination of shades of brown and blue coupled with a cream background colour. The figure of the motif is semi-abstracted with exaggerated features. The design symbolizes determination and zealousness to face the challenges of this world.

The print design can be worn by Associations as their dress code and other related functions and also for Friday wear. It can also be used for table covers and curtains because of the motif arrangement and the colour scheme used.

5.4.8 Project Fifteen

Evaluation: “Tɔmedela” (Water drawer)

Plate 5.15 comprise of two proverbs “*Tɔmedela ye gba eze*” meaning “the one who draws water breaks the pot” (fig.4.10). This symbol was used in the executing of the work. The unit motif was manipulated by copying and pasting to generate four motifs which were brought together to form a diamond shape with four heads joining.

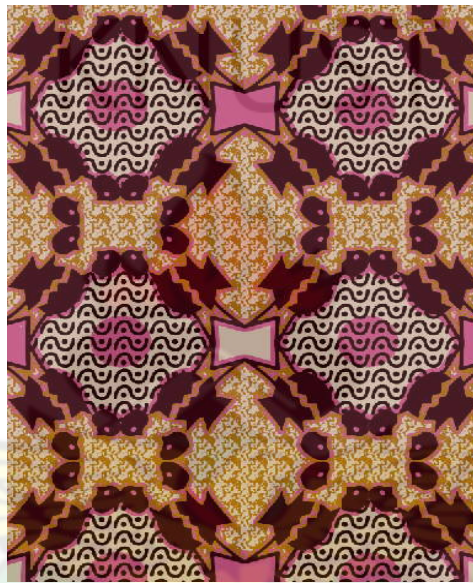


Plate 5.15: “Tɔmedela” (Water drawer)

When two repeat patterns join at a point, a bow-tie is created in the design. The unit pattern was arranged in a full drop pattern to create diamond shapes in both vertical and horizontal ways. The background colour is partly made of white and cream.

The main motif was coloured brown and outlined in pink colour. The design was textures with short wavy lines in selected diamond shapes and the rest given a bubbling effect. The colour harmony was achieved by the combination of light brown, cream, pink and dark brown in relation with the motif arrangement. The brown colour signifies land, the pink signifies heightened spirit, passion and struggle of the Ewe people. The proverb encourages all with failures to continue and forge ahead and

forget their past. The design can be worn by all people for various occasions, be it religious or traditional. It can also be used for curtains and table covers.

5.5 Findings

The study has shown the possibility of using Ewe proverbs to generate symbols which have served as motifs constructed on wooden and foam for the production of batik and textile print designs. The following findings were made during the construction of design blocks and production of the batik.

- a) Cutting of the design from wood was very difficult as compared to that of foam.

However, the wood stamps gave definite patterns than the latex foam. Combination of designs from both the wooden and latex foam block surfaces gave unique results.

- b) The use of bristle brushes helped in creating flexible linear textured effects in the batik work. It created very thin lines in both the warp and weft ways of the design. Outstanding results were achieved when used in combination with the wooden stamps.

- c) It was observed that most of the symbols created were easily manipulated with the Adobe Photoshop Graphic software which allowed for the creation of highly aesthetic and colourful fancy and wax print designs. It was also noted that not all the symbols were applicable for textile designing due to their complexity of form.

- d) The symbols that are in abstract and semi-abstract forms were found to be user friendly, thus, easily applicable and suitable for the design works.

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.0 Summary

The objective of this study was to generate motifs from Ewe Proverbs to produce batik and textile prints. These symbols were derived by means of abstract and semi-abstract imaginative composition through careful analysis of the literal translation, meaning and the moral values of the Ewe Proverbs.

The project began with the review of related literature by visiting KNUST, associate libraries and University of Ghana, Legon to solicit relevant data on the subject. Other information was gathered from books from friends and lecturers within the Textiles section of the Industrial Art Department. The internet was also used to source for information on the study.

Data collected were mostly in the form of Ewe proverbs and text. The researcher visited local batik, screen and stamp (wooden and foam) makers in Kumasi and Accra as well as the production unit of the Textile Section of the Industrial Art to have a first-hand knowledge for the project. Based on the data collected, generation of motifs was carried out as outlined in chapter four. Some of the motifs generated were selected for the batik works and textile print designs presented in chapter five of this project.

The study selected suitable Ewe proverbs for both the batik and textile design prints processes. It gives a comprehensive illustrative description of the step-by-step procedure followed in the creation of the works coupled with appreciation and evaluation of result of the finished designs.

6.1 Conclusion

Proverbs are rich in meaning and when converted into imagery can be used for textile design and other art and craft works to promote one's culture to a greatest extent. The use of proverbial sayings in textile products as exemplified in this study, will go a long way in promoting Ghanaian culture to foster good moral standard of its citizenry. This is because proverbs do not only serve as the cream of the people's wisdom and historical material but also provide practical guidance in the life of a modern man.

The study revealed the possibility of generating symbols, imagery or motifs in both abstract and semi-abstract forms using Ewe proverbs which can be used for batik and textile print designs. The success of the research provides a good platform for textile designers to explore this novel source of motif generation to create varieties of designs for batik and textile prints.

6.2 Recommendations

The following recommendations have been suggested for consideration:

1. The researcher would liaise with the Department of Industrial Art to publish the findings of this report and copies made available to the various institutions and libraries to serve as educational and research material.
2. It is recommended that other researchers and textile designers conduct further research in the area of study to unearth more designs for the growth and sustainability of the local textile industry.
3. Designers should experiment with other methods and techniques of dyeing and printing to create varieties in textile design.

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APPENDIX A

Interview guide for Art Students

This is to ascertain their knowledge and usage of proverbs in their field of studies.

1. What is your name?
2. What year are you and course of study?
3. Do you have any knowledge of what a proverb is? Yes/No
4. If yes, what is a proverb?
5. What do you know about the use of proverbs in designing?
6. Have you come across any product design made out of a proverb, such as textiles, leather, wood and sculpture? Yes/No
7. Have you produced any form of art using proverbial symbols? Yes/No
8. Do you find Ghanaian proverbs as suitable source of inspiration for the creation of artistic products? Yes/No
9. If yes, what are your views?
10. Will you recommend the use of designs generated from proverbs for textile design? Yes /No
11. What significance will the textile designs made with proverbial symbol serve in your field of study?
12. In your opinion do you think people will patronize dyed or printed textiles or art/craft made from proverbial symbols? Yes/No

APPENDIX B

Interview guide for Ewe Opinion/traditional leaders

This is to ascertain the usage of proverbs in their field of specialization.

1. What is your name?
2. What is your occupation and field of specialization?
3. Do Ewe's have proverbs? Yes/No
4. If yes, have the proverbs been documented?
5. How are proverbs used in the Ewe society?
6. Do proverbs find application in product design, such as textiles, leather, wood and sculpture? Yes/No
7. How significant is the use of proverbial symbols in textile design?
8. Will you recommend the use of designs generated from Ewe proverbs for textile design? Yes/No
9. In your opinion, what factors should be considered when generating motifs from Ewe proverbs?
10. What significance will textile design made with Ewe proverbial symbols serve?