

**UNIVERSITY OF EDUCATION, WINNEBA  
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI**

**THE IMPACT OF KENTE WEAVING ON THE DEVELOPMENT OF  
CONTEMPORARY FASHION IN GHANA (CASESTUDY OF BONWIRE,  
ADANWOMASE, SAKORA WONOO IN ASHANTI REGION)**



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**NOVEMBER, 2017**



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CONTEMPORARY FASHION IN GHANA: A CASESTUDY OF BONWIRE,  
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**A Dissertation Submitted to the Department of FASHION DESIGN AND  
TEXTILES EDUCATION, Faculty of VOCATIONAL EDUCATION, School of  
research and Graduate Studies, University of Education, Winneba in Partial  
Fulfilment of the Requirements for the award of Master of Technology  
Education (Fashion Design and Textiles) Degree**

**NOVEMBER, 2017**

## DECLARATION

### CANDIDATE'S DECLARATION

I, Frank Okyere, declare that, this dissertation with the exception of quotations and references contained in published works which have all been identified and acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE.....

DATE.....



### SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of the dissertation were supervised in accordance with the guidelines on supervision of dissertation laid down by the University of Education Winneba.

SUPERVISOR'S NAME: Dr. B. K. Dogbe

SIGNATURE.....

DATE.....

## **DEDICATION**

I dedicate this work to God Almighty for his charitable kindness towards me throughout my period of study. May His name be forever praised. I also dedicate this work to my siblings (Helena Wirekoh-Tawiah, Albert Wirekoh-Tawiah, Mary Addai, Gladys Wirekoh-Tawiah, Eugene Wirekoh-Tawiah, Kelvin Abu-Bonsrah, Josephine Wirekoh-Tawiah and Oppong Manu Wirekoh-Tawiah) for their prayers and encouragement.



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## ABSTRACT

This study was done to investigate and record the impact of kente weaving on the development of contemporary fashion in Ghana. The research is however, a case study conducted in the Bonwire, Adanwomase and Sakora Wonoo in the Ashanti Region of Ghana. The researcher employed the descriptive survey research design and the qualitative approach to collect data and analyse them. The sample size was one hundred and forty people made up of forty master craftsmen, sixty-eight apprentices, twenty students on attachment and twelve national service persons. Questionnaire and interview methods were used as the main instruments for collecting primary data. The responses were collected, arranged in a systematic form and entered into SPSS to generate frequency counts and percentages after which the results were quantitatively analysed. The study revealed that there are available kente industries in the Ashanti Region due to the fact that it is the native cloth of the people. Half of the population also couldn't say anything when it comes to the marketing of kente products. The study therefore recommended that, the University graduates, NGOs and Government should help weavers create E-marketing for weaver so that they could sell to the outside world and Ghanaians as well through the internet and also young kente weavers in the three weaving towns (Bonwire, Adanwomase and Sakora Wonoo) should take interest in learning how to create new designs from the elderly weavers or NGOs, Government and other Agencies should organise courses more especially in creating new kente designs by using the older kente weavers as resource persons to teach the young kente weavers.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

Weaving is an aspect of textiles. According to Colchester (1991 as cited in Kpogo 2012) “The design and manufacture of textiles is our oldest industries”. Kente, known as *nwentom* in Akan, is a type of silk and cotton fabric made of interwoven cloth strips and is native to the Akan ethnic group of South Ghana. Kente is made in Akan lands such as Ashanti Kingdom, (*Bonwire, Adanwomase, Sakora Wonoo, Ntonso* in the *Kwabre* areas of the Ashanti Region) and by *Akans* in Ivory Coast. It is also worn by many other groups who have been influenced by Akans. Kente comes from the word *kenten*, which means basket in Akan dialect Asante. Akans refer to kente as *nwentoma*, meaning woven cloth. It is an Akan royal and sacred cloth worn only in times of extreme importance and was the cloth of kings. Over time, the use of kente became more widespread. However, its importance has remained and it is held in high esteem with Akans.

The Ewe people especially those from *Agortime-Kpetoe* of Ghana also claim that, Kente which they also refer to as *Agbamevor* has always been their traditional cloth. According to their history weaving was the skill they came with when they migrated from Egypt through Nigeria to their present location in Ghana. Per the oral history of the people, during the Ashante wars they captured some of their men who were skilled in the weaving of *Agbamevor*. These captured men were asked by their captors (Ashantis) to teach them how to weave *Agbamevor*; the Ewe kente experts instruct them to "*Ke*" meaning spread or open in the Ewe language, pass the waft through, and "*Te*" meaning

tighten or press also in Ewe. For that reason, the Ewes believe that the name Kete originates from the method used to weave such cloths which is also the same name that has been corrupted into kente, as time went on.

Kente characterized by weft designs woven into every available block of plain weave is called *adweneasa*. The Akan people choose kente cloths as much for their names as their colors and patterns. Although the cloths are identified primarily by the patterns found in the lengthwise (warp) threads, there is often little correlation between appearance and name. Names are derived from several sources, including proverbs, historical events, important chiefs, queen mothers, and plants.

West Africa has had a cloth weaving culture for centuries via the strip-weave method, but Akan history tells of the cloth being created independent of outsider influence. According to [modernghana.com](http://modernghana.com), Kente cloth has its origin in the Ashanti kingdom, and was adopted by people in Ivory Coast and many other West African countries. The origin of kente is in the Akan empire of *Bonoman*. Most Akans migrated out of the area that was Bonoman to create various states. The Ewe people think the weaving of Kente originates with them, although they are not claiming they invented the art of weaving. They suggest that the name is derived from *Kete* which relates to the two alternating rhythmic actions (*ke* and *te*, meaning open and press in the Ewe language) associated with the weaving of the loom.

The Maroon people of Suriname in South America are the descendants of people who were brought from Africa as slaves after the mid-17th century and who escaped to live in the forests of the interior, eventually obtaining the right of self-government from the colonial powers. Modernghana.com later said The *Pangi* cloth made by the Maroons is a cotton fabric with multi-colored vertical and horizontal stripes, similar to West African kente cloth.

## **1.2 Statement of the Problem**

Many people take pride of African fashion these days. It is easy to recognize African fashion when you see it right? It is usually the colorful textile print clothing with a non-uniformed abstract pattern on it.

Generally speaking, we don't define African fashion by the heritage of the designer; we define it by these fabrics that we consider to be Africa. So the question we need to ask ourselves is, who is making this bright multi colored fabrics because in this growing age of fashion, more and more African fabrics are not produced in Africa, nor by Africans, and mostly not owned by Africans neither.

Ghanaians are large purchasers of African fabrics, and most visitors to Ghana usually ensure they leave purchasing African fabrics. It is something the country is known for, even and especially those from other African nations. Once upon a time, Ghana was also a large producer of fabrics; however Ghanaians have sat back, neglected and watched this lucrative market slip into the hands of foreign entities.

Not long ago two of Ghana's remaining textile prides; GTP and Woodin, have been sold off to actis, a private equity investor in emerging markets. It is under management with a growing portfolio of investments in Asia, Africa and Latin America. Also the popular Vlisco brand is a Dutch company from Holland, leaving us with Printex and Akosombo Textile Limited and Da Viva, although not Ghanaian owned it is African owned ([wikipedia.org/wiki/Kente\\_cloth](http://wikipedia.org/wiki/Kente_cloth)<https://kwekudee-tripdownmemorylane.blogspot.com>).

Observing the Ghanaian scene over the decade, kente which is warmly appreciated and has a high commercial value when manually woven with the hands (as it has been done from ancient days till now), is gradually losing its commercial value through importation of other impure forms of kente popularly called China kente. These impure kente fabrics are imported from China by some Ghanaian and foreign fabric investors. Kwakudee again analysed that people go to China with the sample of the original kente, allow the fabric designers or textiles companies there to copy our original adinkra symbols or design in the kente and print huge quantities. The final results is China kente imported back to Ghana.

### **1.3 Purpose of the Study**

To come out with the idea that beautiful kente designs that are made in Ghana are used in contemporary fashion in Ghana.

### **1.4 Objectives of the Study**

With reference to the purpose of the study, the specific objectives of the following are to:

- Study the availability of industry and weaving experience of the Ashantis
- Study the marketing of the Kente products in the mentioned towns
- Discuss the sustainability of the industry of the mentioned towns
- Create awareness of a weaving workshop in the Ashanti
- Discuss the problem faced by weavers.

### **1.5 Research Questions**

In line with the objective of the study, the researcher sought to provide appropriate answers to the following questions:

- How available is the industry and the experience of the weaver?
- How do weavers market the kente products?
- How are weavers going to sustain the industry?
- What are some of the awareness of a weaving workshop
- What are some of the problems faced by weavers

### **1.6 Significance of the Study**

The study will:

- Serve as a teaching aid for teachers, students and the general public
- Serve as reference material for fashion and textile programme
- Serve as a means to document weaving in Ashanti



### **1.7 Delimitations or Scope of the Study**

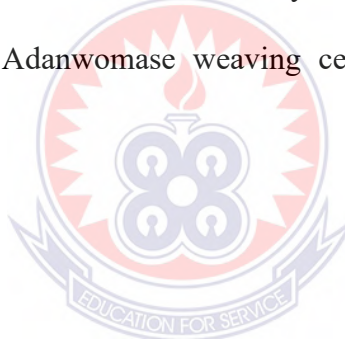
The scope of the study will cover selected weaving centres in the Ashanti region namely; Bonwire, Adanwomase, Sakora Wonoo in the Ashanti region of Ghana.

### **1.8 Limitations of the Study**

The writer of this dissertation suffered financial problems since the weaving centres forming the population cut across Ashanti region. Thus Bonwire, Adanwomase, Sakora and Wonoo.

### **1.9 Facilities of the Study**

University of Education Winneba-Kumasi library, Centre for National Culture library, bonwire weaving centre, Adanwomase weaving centre and Sakora Wonno weaving centre



### **1.10 Definition of Terms**

*Nwentoma*- Woven cloth

*Bonwire, Adanwomase, Sakora Wonoo, Ntonso*- Weaving towns in Ashanti region

*Kenten*- Basket

*Agortime-Kpetoe*- A town in Volta region

*Agbamevor*- An Ewe traditional cloth

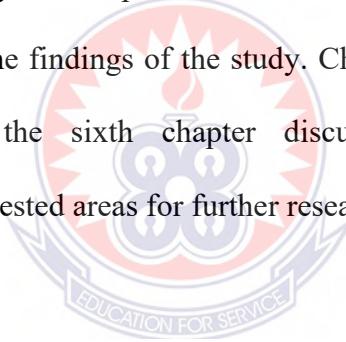
*Adweneasa*- End of design

*Bonoman*- natives of Bono

*Pangi*- A cloth made by the Maroons

### **1.11 Organisation of the Study**

This dissertation will be organised into six chapters. Chapter one will discuss the introduction and the background of the study. It comprises the background of the study, statement of the problem, purpose of the study, objectives of the study, research questions, delimitation, limitation and the organisation of the study. Chapter two focuses on the review of literature related to weaving and other relevant issues in relations to the purpose of the study. Chapter three will emphasised on the research methodology adopted for the study. It presents the research design intervention, description of population, sample and sampling technique, data collection instruments pilot test of instruments and data analysis. Chapter four covers data presentation and analysis of results and discussion of the findings of the study. Chapter five provides discussion and of the study. Finally, the sixth chapter discusses the summary, conclusion, recommendations and suggested areas for further research.



## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Definition of Textiles

Akwaboa (1992, 1994), and Martin (1990) noted that the word textile is believed to have originated from the Latin “textilis” and the French “texere”, meaning to weave. The dominance of weaving concept thought of in textiles at first sight is perhaps the direct link of the concept to the Latin “texere”.

Sackey (1995:1) confirms this by stressing that, “early definitions of textiles point to fabrics produced by weaving, because the word was derived from the Latin language, from the adjective “*textilis*”, meaning woven, from *textus*, the past participle of the verb *texere* which means to weave”. He further states that, over the years, the word has undergone different dynamic changes, resulting in a wider scope to embody development of different fibres, fabric manufacturing and improvement methods.

More often than not, the major textile activity actively practised world-wide was weaving, until research revealed others like printing and dyeing. The word textiles was originally used to mean woven fabrics; until civilization and industrial revolution expanded the scope of definition to cover any manufacture (product) from fibres, filaments or yarns, either natural or man-made (Akwaboa,1994)

According to Sackey (1995:1), “Textiles is the art of producing, decorating and improving the efficiency and value of fibres, yarns and fabrics, to serve the needs of

man”. The 21st Century Dictionary (1996) defines textiles as any cloth or fabric made by weaving or knitting. It further specified that, fibre or yarn, and others suitable for weaving into cloth are also considered textiles. Akwaboa (1994:70) on the other hand postulates that, “textiles may be defined as the manufacture of cloth and all the materials that can be formed or have been formed into yarns or fabricated into cloth”. By these concessions, the first concept of textiles that comes to mind is the quest for clothing.

Textiles according to McIntyre & Daniel (1997:343) “is a manufacturing process from fibres, filaments or yarn, naturally or man-made by interlacing”. The focus of this definition is rather limited having considered other processes of fabric manufacturing qualified to be textile making, not necessarily by interlacing. Avoiding such controversial concepts of definition, however, Akrofi (2004:7) cited the Compton Pictured Encyclopedia stressing that, “woven cloths and fabrics are called textiles or simply, products of fibres and yarns which may be made from any kind of fibre: natural such as wool, silk and cotton, or man-made such as nylon and rayon”. By this, the conceptual definition of textiles is expanded beyond the production or manufacturing technique, rather the characteristics of the product though, it is not the very current type of definition.

## **2.2 Weaving**

According to Wilson (2011), Weaving is probably the oldest form of fabric construction. Known throughout the world, the process probably originated some 8000 years ago with Neolithic man. Woven fabrics consist of two sets of threads, the warp and the weft, that

are interlaced at right angles to each other. The warp threads run parallel to the selvedge down the length of the cloth, and each warp thread is known as 'end'. The weft threads are called 'picks' and run across the cloth, working under and over the warp ends from selvedge to selvedge.

Wilson (2011), continued by saying weaving involves three basic operations. Firstly, some of the warp threads are lifted. This lifting of some threads and the leaving down of others creates a space called the shed. Secondly the weft yarns are then passed through this shed. Finally, the weft is beaten up to the fabric already formed. The loom is the device used for keeping the warp threads evenly spaced and under tension. Quite complex structures can be made on simple looms and essentially later developments have only made some of the weaving process easier and faster.

A woven structure consists of two sets of threads, the warp and the weft, which are interlaced to form the cloth. The warp threads are held parallel to each other and under tension, while the weft is worked over and under them, row by row. Weaving is the most universal construction method and probably developed some time before 600 BC, when early Neolithic peoples began to settle in permanent dwelling and to farm and domesticate animals (Wilson, 2011). Indeed, in its simplest form weaving possibly predated spinning, since early culture doubtless interlaced with their fingers long fibrous stems (essentially basketworks) before they learned to convert short fibres into continuous yarns. Owusu-Awuah et al, (2008) also states, weaving involve the process of interlacing the elements such as weavers (weft) and spokes or stakes (warp) that create the fabric form and pattern of woven items.

## **2.3 History of Weaving**

According to The World Book Encyclopedia, (1969 as cited in Kpogo 2012). Man started weaving as early as the Neolithic Period (New Stone Age) using fibres from flax plant. Egyptians wove fine linen cloth until 2000 B.C. when the Chinese discovered how to unwind the threads of silkworm cocoons and weave them into cloth. Around the same time, the Indians found out about the use of cotton to weave. Ancient Greece and Rome developed silk, wool, linen, and cotton cloth. Since then, weaving became more than a simple interlacing of warp and weft. Men found new ways of crossing different threads to make beautiful patterns in the material or cloth. Colourful and intricate tapestries were woven in Persia and India. The city of Arras, in Flanders became famous for its tapestry in 1400 A.D.

During the Middle Ages and the Renaissance, weaving was done on awkward hand looms. Mothers wove the cloth and made clothing for all the members of the family. In 1764, James Hargreaves of England invented the spinning Jenny that made thread from plant and animal fibres. Edmund Cartwright later invented a power loom in 1785. His invention was mechanical device ran by steam. Though, same as the hand loom, the working parts took place of human hands. About 150 years later weaving became a factory job (Kpogo, 2012).

## **2.4 Types of Weaves**

### **2.4.1 The plain weave**

According to Collier, Bide & Totorra (2008), the plain weave is the simplest of the weaves. It consists of interlacing warp and filling yarns in a pattern of over one and under

one. Imagine a small hand loom with the warp yarns held firmly in place. The filling yarn moves over the first warp yarn, under the second, over the over the third, under the fourth, and so on. In the next row, the filling yarn goes under the first warp yarn, over the second, under the third, and so on. In the third row the row, the filling moves over the first warp, under the second and so on. Just as it was done in the first row.

The weave can be made with any type of yarn. Made with tightly twisted, single yarns that are placed closed together both in the warp and filling, and with the same number of yarns in both directions, the resulting fabric will be a very durable, simple, serviceable fabric. If however, the warp were to be made from a single yarn and the filling from a colourful boucle yarn, a quite different, much more decorative fabric would result. Both are the product of the same basic plain weave (Collier, Bide & Totoro, 2008).

Plain weave fabrics are constructed from many fibres and in weights ranging from light to heavy. Weaves may be balanced or unbalanced. Decorative effects can be achieved by using novelty yarns of yarns of different colours. Together with many of these novelty fabrics, there are a number of standard fabric types made in the plain weave. In the past, these standard fabrics were always constructed from specific fibres. At present, suitable man-made fibres are also woven into many of the standard fabric constructions (Collier, et al, 2008)..

Among the best known of the plain weave, standard fabrics are the following:

Open weave, low-thread count fabrics include *crinoline*, *cheesecloth*, *buckram* and *gauze*.

The openness of the weave and the wide spacing of the yarns in this fabrics make them

limp. The durability of these fabrics is poor, and most of them have somewhat specialised uses. Cheesecloth as the name implies, is used in producing cheese, serving as a wrapper or strainer for the curds. Cheesecloth, buckram and crinoline can be heavily sized to serve as backing or stiffening fabrics. Gauze is often used for theatrical costumes, and medical dressings, as well as for blouses and dresses (Collier, et al, 2008).

Sheer, soft, crisp finish plain-weave fabrics of close weave are generally made with high twist yarns. Often the yarns are combed. Organdy, sheer cotton with a crisp finish, and *organza*, a similar fabric made with filament yarns, are examples of this type of construction. Organdie may be given either a temporary or permanent stiffened finish. Thread count for organdies generally range from 72 X 64 up to 84 X 80. Other sheer softer fabrics include batiste, made of mercerised cotton, linen or cotton blended with man-made fibres. Batiste has account of about 88 X 88. *Nainsook*, *longcloth* and *voielle* are other fabrics of slightly heavier weight than is batiste, which was traditionally made of cotton. Like batiste they are now made of man-made and/or blend, as well. Voile has a distinctive two-play warp and good drapability. (Collier, et al, 2008).

*Chiffon* is made from fine, highly twisted yarns. Sheer evening dresses, blouses, lingerie and other dressy garments are constructed from the fabric. Although delicate in feel and appearance, chiffon is relatively durable.

Medium weight, plain weave fabrics include such basics as *calico*, a low-count, coarse fabric, which is often printed with small designs, and *challis*, formally made of worsted wool in a soft construction, but now made in a number of other fibres that attempt to simulate the original wool fabric. *Percale* is a closely woven, plain weave of cotton or



blended fibres, made from yarns of moderate twist. Percale yard goods are generally carded, but percale sheets are finer and more luxurious in feel and are combed. Percale sheets have a count of 180 to 200 threads (warp plus filling) per inch. *Muslin* is generally woven from cotton or cotton blends. It is made in both heavily sized, bleached qualities and in better grades for sheets and pillow cases. Muslin sheets are not combed and have a lower count (128 to 140 total threads per inch) than do percale sheets, (Collier, et al, 2008).

Heavy or coarse plain-weave fabrics *include butcher linen, crash, osnaburg and homespun*. All these fabrics have coarse, uneven yarns and an uneven texture.

Patterned effects are created by varying the colour of the yarns. If the warp yarns are made up of alternating colours, a two coloured lengthwise stripe can be made. If warp yarns are of one colour and filling yarns are of another colour, the resulting fabric (usually made of cotton or cotton blend) is called *chambray*. *Checks* can be made by alternating colours not only in the warp but also in the filling direction. Gingham is a standard fabric of medium weight, usually made of cotton or cotton blend that has a woven check or plaid, (Collier, et al, 2008).

When these filling colour variations are made on a shuttle loom, a special loom called a *box loom* is required in which there are as many shuttles as there are colours in the pattern. The shuttle released of each colour is timed carefully so that the pattern repeat is always the same. On shuttleless looms, yarns of varying colours are drawn from yarn packages of different colours, (Collier, et al, 2008).

### 2.4.2 Twill weave

According to Collier et al, (2008), Twill fabrics are readily identified by the diagonal lines that the weave create on the surface of the fabric. The yarn in twill fabrics are usually spaced closely together, packed tightly, and held firmly in place. Therefore, twill fabrics are usually quite strong and durable, while at the same time they are supple and drape well. The compact structure of twill fabrics enables them to shed soil more readily, although when soiled they made be very difficult to get clean. Depending on the construction, twill fabrics generally show good resistance to abrasion. Twill fabrics are often used for tailored garments particularly when made of worsted wool yarns.

The simplest twill weave is created by the filling's crossing over two warp yarns, then under one, over two, under one and so on. In the next row, the sequence begins one yarn farther on. The area in which one yarn crosses over several yarns in the opposite direction is called a *float*, (Collier et al, 2008)

The lines created by this pattern are called *wales*. When the cloth is held in the position in which it was woven, the wales or diagonal lines will be seen to run either from the lower left corner to the upper right corner or from the lower right to the upper left. If the diagonal runs from the lower left to the upper right, the twill is known as right-hand twill. About eighty-five percent of all twill woven fabrics are right-hand twills. When the twill runs from the lower right to the upper left, the twill is known as left-hand twill, (Collier et al, 2008)

There are number of types of twill weaves. All use the same principle of crossing more than one yarn at a regular, even progression. Descriptions of twills may be made in terms of the pattern of warp yarns crossing filling yarns. The description of twill weave is noted as 2/1, 2/2, 3/2 and so on. The first digit refers to the number of filling yarns crossed by the warp and the second digit to the number of filling yarns the warp passes under before returning to cross the filling again. When the crossing is over and under the same number of yarns, the fabric is called even twill. When warp passes over a larger or smaller number of filling yarns than they pass under, the fabric is uneven twill, (Collier et al, 2008)

### **2.4.3 Satin weave**

According to Collier et al (2008), satin-weave fabrics are made by allowing yarns to float over a number of yarns from the opposite direction. Interlacing is made at intervals such as over four under one, over seven under one or over eleven, under one. Floats in satin fabrics may cross from four to twelve yarns before interlacing with another yarn. No pronounced diagonal line is formed on the surface of the fabric because the point of intersection are spaced in such a way that no regular progression is formed from one yarn to that lying next to it.

When warp yarns form the floats, the fabric is referred to as *satin*. When filling yarns float, the fabric is called *sateen*. Much of the beauty of satin-weave fabrics comes from the use of more loosely twisted yarns that reflect light to create a soft luster. Filament yarns do not require a tight twist to serve as warp yarns, whereas cotton, being a staple fibre, must be given a fairly high degree of twist if it is to serve as a strong warp yarn.

Therefore sateen fabrics, in which the filling yarns float, are most often made from cotton or staple fibres, whereas low-twist filament yarns are often made to float in the lengthwise direction in constructing satin. Exceptions do exist in which cotton floats are formed in the warp, and filament floats are formed in the filling.

In crepe-backed satin, loosely twisted, lustrous warps are combed with tightly twisted creped filling yarns. The floats on the surface are created by the warp, so that the face of the face of the fabric is chiefly made up of warp yarns with a satin appearance, whereas the back of the fabrics made up largely of the tightly twisted filling yarns that produce a crepe or rougher surface texture with a flat, less shiny appearance.

Satin-weave fabrics are quite decorative. They are usually made from filament yarns with high lustre to produce a shiny, lustrous surface and tend to have high fabric counts. They are smooth and slippery in texture and tend to shed dirt easily. The long float on the surface is of course, subject to abrasion and to snagging. The longer the float, the greater the likelihood of snags and pulls. Satin are often used as lining fabrics for coat and suit because they slide easily over other fabrics. The durability of satin-weave fabrics are related to the density of the weave, with closely woven high-count fabric having good durability. Satin made from stronger fibre will of course be more durable than those made from weaker fibres, (Collier, et al, 2008).

#### **2.4.4 Jacquard weave**

According to Collier et al, (2008), jacquard patterns, when carefully analysed may be seen to contain combination of plain, twill and satin weave, even in the same crosswise

yarn. Many decorative fabrics are made by the jacquard technique. Jacquard woven fabric should not be confused with true tapestries even though some fashion promotions may refer to jacquard fabrics as being “tapestry fabrics.”

Collier, et al, (2008) again gave the following as some of the best known Jacquard patterns:

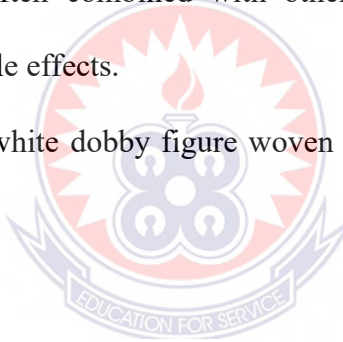
- *Brocade*: an embossed appearance is created in brocade fabrics. Elaborate patterns, often of flowers and figures, stand out from the background. Brocades are made from a wide range of fibres and a wide range of price and quality, fabrics are used for upholstery, drapery, evening and formal clothing.
- *Brocatelle*: a fabric that is similar to brocade, but with figures or patterns standing in high relief. Brocatelle is used mostly for upholstery fabrics and draperies.
- *Damask*: a flatter fabric than brocade. Many damasks have a fine weave. Damask figures often use a satin weave to reflect light from the pattern, whereas the background is made in a plain or twill construction. Linen damasks have long been used for luxurious tablecloths. Damasks are reversible. Cotton and linen damask are made either with five-yarn float or a seven-yarn float in the satin weave. The longer floats are more lustrous, but the shorter floats are more durable, as they are less likely to snag or be subject to abrasion.

#### **2.4.5 Dobby weave**

According to Collier et al, (2008), the doobby weave is rather like a jacquard weave in miniature. The patterns created by the doobby weave are small, repeated patterns usually geometric in form.

Some of the fabrics made on the dobby loom include:

- *Bird's eye*: a cloth made with small diamond-shaped figures, the weave is said to resemble the eye of a bird. Bird's eye is also called diaper cloth.
- *Madras cotton shirting*: it is sometimes woven with a dobby pattern in the stipe. The figure woven may be in either contrasting or in the same colour as the background fabric.
- *Pique*: medium to heavy weight fabric often of cotton, with a pronounced lengthwise cord, often combined with other small figure or pattern such as honeycomb or waffle effects.
- *White on white*: a white dobby figure woven on a white background, often used for men's shirting.



#### **2.4.6 Tapestry weaving**

According to Collier et al, (2008), tapestry weaving differs from jacquard weaving in that the former is essentially a hand technique. Whereas jacquard weaving utilises repeated patterns of finite size, tapestry weaving is used to produce enormous fabrics that can be one large picture. Tapestry weaving may be compared with painting with yarn.

Although tapestry weaving has been practiced in most cultures, the finest examples of this art are to be found in ancient Peru, in Coptic Egypt in the fifth and sixth centuries A D and in the northern Europe from the fourteenth to the seventeenth centuries. Since it is basically a hand technique, tapestry is made on a very elementary loom. Even after the

Europeans had built large factories in which tapestries were woven particularly in Flanders and France, the operation remained a handcraft that had been moved into a factory setting.

In the weaving of European tapestries, the loom followed the basic form of the two-bar loom. The loom was set up either vertically or horizontally, and warp yarns were measured and affixed to the loom. Filling yarns were prepared in the appropriate colours. The design of the tapestry was first worked out in a drawing or cartoon as it was called. The artist who created the drawing may have been one of great stature and painters such as Raphael and Rubens served as designers of sixteenth and seventeenth century tapestries. The cartoon was sometimes traced onto the warp yarns. In other instances it was mounted behind the loom and the tapestry weaver looked through the warp yarns to the design following the plan of the drawing. The tapestry was woven with the wrong side facing the weaver. Sometimes a mirror was set up beneath the tapestry so that the weaver could check the progress on the right side. (Collier, et al, 2008).

The various colours of yarns were wound onto sharp, pointed bobbins that were introduced into the warp and the weaver reached the end of one colour, a new bobbin was used for the next section, this created a problem, because as the weaver worked back and forth in a particular segment of the design, the yarn of one colour did not join with the yarns of the adjacent colour. This produced slits in the fabric at the place where each new colour begin. In some forms of tapestry weaving these holes were purposely left open, and when the tapestry was hung, the light shining through the slit added to the decorative

effect of the tapestry. This practice prevailed in ancient Peruvian tapestry design. (Collier, et al, 2008).

In many tapestries, however these openings were not pleasing and a number of different techniques were used to avoid open spaces, sections of the tapestry could be sewn shut, but this caused the fabric to be weaker at the spots where the fabric was seamed together. Two other methods were also utilised to prevent the formation of slit. Where the colour of one section ended and another began, both the old and the new colour could be twisted around the same warp yarns. This system worked well except that it created a slightly indistinct or shadowy line where clear, well-defined lines were required, the yarns of adjacent colours were fastened together by looping one yarn around the other. In tapestry weaving the entire warp yarns are completely covered by filling yarns, so it is the filling yarns that carry the design. The warp yarns serve only as the base.

### **2.5 The Myths about Kente Cloth and Discussion of the Spider Web Paradox**

According to Asamoah-Yaw (1999), the most popular legend about the cloth is the spider-web myth. All Kente weavers at the village of Bonwire including Nana Akwasi Gyamfi (Kente Chief) do believe that their knowledge of Kente weaving could be traced from two hunters namely: Nana Koragu and Nana Ameyaw. Once upon a time these two hunters went to the forest to hunt for animals. While searching for a prey, they saw a spider on a tree weaving a spider-web. They became very curious about the skill with which the insect was turning and twisting a self-produced silky thread from below its abdomen to weave the web. Each of the spider's eight fingers/legs performed different function of the intricate pattern that had never been seen before. The hunters returned so amused that they started building structures and tools with which they imitate the spider's



weaving process and its graphical inlay to create the cloth which later on became known as kente-cloth.

Asamoah-Yaw (1999), again said it is a common knowledge in Ashanti that bush hunting takes place only in the night and never in the day time. Hunters believe that animals can be surprised, become confused and motionless when they see their glaring light in the night. It is also true in the tropics that animals hunt for food in the night than in the day time.

Again some hunting experts' claim that most animals would react and possibly feel threatened and therefore run away when they see an unusual bright light approaching. The spider would not be an exception to these observations. Also considering the size of a spider, a man would have to go very close to be able to see properly the skills of this ingenious creature in action; most likely conclusion here is that the spider would stop weaving and probably hide itself from the hunter's sight. It is not likely that the spider would have the courage to continue weaving under the watchful eyes of the hunters.

Asamoah-Yaw (1999), again said For this myth be true, one would have to assume a few things: firstly that the two hunters (Nana Koragu and Nana Ameyaw) must have gone to the bush in the night to hunt and could not have seen the spider busy at work weaving, but rather possibly saw the spider's web on the tree and went to the site again during day time to observe the structures of the web or, secondly that the two brothers actually did see a spider weaving a web on a tree in day time during one of their errands to the bush or, thirdly that the two brothers were master weavers already who carefully studied the

artistry of the spider and incorporated the graphics of its web into their normal loom-weaving process in an attempt to create a different cloth which later on became known as kente cloth. As already explained elsewhere, the basic difference between kente cloth and other woven cloth is that kente contains defined graphics while the others are plain and only horizontally structured, normally called *nwen-ntoma* as opposed to *kente-nwen-toma*.

It is further explained by Nana Akwasi Gyamfi that even though Nana Koragu and Nana Ameyaw created or invented knete cloth, it was Nana Otaa Kraban who improved upon their invention. He was the first person to weave kente cloth and gave it a name *OYOKOMMAN* or *OYOKOMMA* (pronounced as oryuko-mann or oryuko-mmar). It was he who gave significance to the cloth and introduced it to the Ashanti royal family.

It is a tradition in Ashanti that the person that sits (not literally) on the golden stool (Asantehene) or the king of Ashanti must be a true member of the Oyoko clan (Oyoko nnton). Oyoko is one of the seven principal clans in Ashanti. The other six are *Aduana*, *Bretuo*, *Asona*, *Ekuona*, *Aseneye* and *Asakyiri*. Knowing very well the supremacy of Oyoko clan, Nana Otaa Kraban designed this cloth and named it Oyoko mman (Oyoko state) or Oyoko-mma (Oyoko-township) and presented it to Okatakyie-Otumfuo-Nana Asantehene the most powerful king of Ashanti kingdom. Because of the luxurious and exclusive nature of the cloth, the king created a stool or an institution in the name of the weaver; hence the title Nana comes before Otaa Kraban's name, symbolising a new

enstoolment in the village of Bonwire. That Nana Otaa Kraban's stool is still inherited by his kith and kin in the village.

## **2.6 Kente as an Invention in some Tribes**

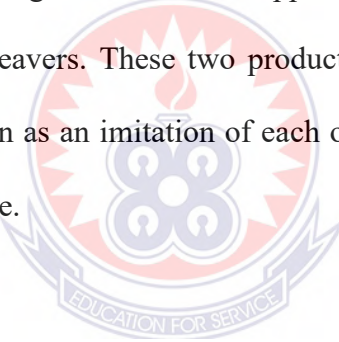
### **2.6.1 Moshie**

According to Asamoah-Yaw (1999), in absence of writing history or recorded evidence, there is always enough room for speculation and misinterpretation. Most of the weavers interviewed at Bonwire and elsewhere have heard of a story that an Ashanti King travelled to the north of Ghana to meet the Moshie Chief who was dressed in a magnificent woven cloth. He was so fascinated about it and asked if he could travel to Ashanti with the weaver to weave the same cloth for him. The weaver was permitted to travel to Ashanti with the King to be the King's weaver.

Asamoah-Yaw (1999), continued by saying it is believed that the weaver settled at Bonwire and taught the village people how to weave cloth. There is no evidence in the village of where the weaver might have settled nor is there a recollection of any single weaver whose ancestor learnt his trade from a Moshie weaver. If there was such a weaver at all, he never settled there. One thing that is known among all Ghanaians is the fact that the Moshie people, like many other tribes in the up north or the immediate south of Sahara, have their own kind of traditional woven cloth. The Ashantis called them *fugu* and when made into a dress it is known as *batakari* for the top and togas for the pair of trousers. *Fugu* somehow became part of the Ashanti military outfit during the latter part

of the 19<sup>th</sup> century. War leaders dressed in fugu smocks with colourful talisman decorations were considered spiritually powerful and invincible.

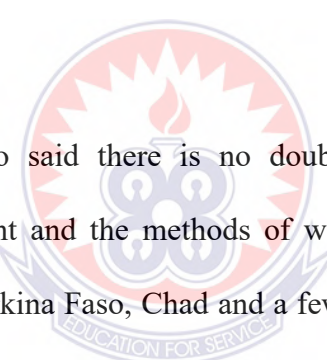
Asamoah-Yaw (1999), again said even in modern times, some Ashanti Chiefs put on these outfit when attending a funeral of a paramount chief. Fugu and kente have few things in common. Both are woven in strips in wooden frames with colourful threads their differences are many. Fugu is very seldom woven in horizontal and vertical patterns simultaneously. It contains no short-spaced graphics or geometrics. Its closest resemblance is the ordinary woven-cloth nwentoma of the Ashantis, but even here, the Ashantis emphasise on using fine threads as opposed to the woolly unrefined yarns preferred by the Moshie weavers. These two products are from two distinct traditional group and must not be taken as an imitation of each other. Each one must be considered as superior in its own culture.



### **2.6.2 Ewe**

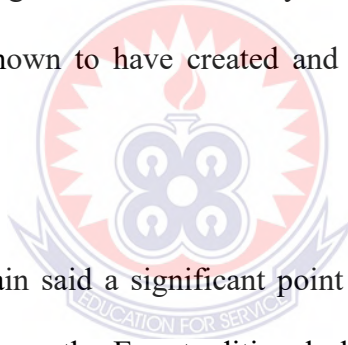
According to Asamoah-Yaw (1999), here is a consistent consensus in Ghana and elsewhere that kente cloth originated from Ashanti of Ghana. Among Ghanaians kente belongs to Ashanti people in the same way as one sees the tartan or the kilt for the Scottish, sari for Indians, kimono for Japanese, fugu for the Moshie, mud cloth for Mali and so forth. Recent inquiries about history of kente appear to indicate that the cloth probably originated from the Volta. A few people even go to the extent of claiming that the Ewes taught the Ashantis how to weave.

Asamoah-Yaw (1999), continued that a common thing among these critics is that none has any proof. Historically, there is enough cultural evidence to demonstrate that kente cloth couldn't have come from any part of the world other than Ashanti. Until the invention of modern machines, every ethnic group throughout the world (including those in Europe, Asia, America and Africa) depend on such clothing as those woven by hand and loom or animals-skins clothing, processed fibre clothing and processed wood-barks clothing. Both Ewes and Ashantis of Ghana passed through this fashion evolution. The Ewe had their own kind of woven cloth, and the Ashantis too had theirs. Both groups used wooden looms. Both weave narrow strips before joining them to form large blanket-size cloth.

The logo of the University of Education, Winneba, is a circular emblem. It features a central sunburst or starburst design in white and red, set against a blue background. Below the sunburst, there are two stylized figures or symbols in white. The entire emblem is encircled by a red border. The text "UNIVERSITY OF EDUCATION, WINNEBA" is written in a circular path around the emblem, and "EDUCATION FOR SERVICE" is written at the bottom.

Asamoah-Yaw (1999), also said there is no doubt that the two groups had some similarities in the equipment and the methods of weaving cloth. But so do the ethnic group in Nigeria, Zaire, Burkina Faso, Chad and a few others. As already documented in Picton & Mack book called the African Textiles. The finished fabrics and the manufacturing methods of the traditional weavers in the above African countries are almost but not exactly the same. Each one is different in its own peculiar way. And it will therefore be a gross mistake to draw simple conclusions that because they are almost alike, one group must have copied from the other. Even though the allegation may have a substance, we must not distort the known traditional facts until there is conclusive evidence to substantiate the claim.

Asamoah-Yaw (1999), again said close observation of the two fabrics indicate that there exists a vast structural difference between them. For example, the patterns are different; colour emphasis in each design is different, and more especially their styles are quite distinct from each other. Ewe weavers traditionally tend to create images of natural objects such as animals, human artifacts and caricatures. Goba Tange family of weavers is a classic example of weavers from the Volta. This family traces its weaving history far beyond the 19<sup>th</sup> century, and they are exceptionally good at weaving images into narrow strip fabrics, in fact they try to display their creativity during the weaving process and can actually portray anything including numbers, figures, and symbols in their fabrics. But being an expert in one thing does not necessarily make one a master in everything that another ethnic group is known to have created and specialised, as is indeed narrowly perceived by these critics.



Asamoah-Yaw (1999), again said a significant point to note also is that consistency of pattern is not common among the Ewe traditional clothing. A typical size of a strip is about two to three inches wide and more similar to that of the Yoruba's *aso-oke*. Single-thread as opposed to double-thread weaving is the norm. Ashanti weavers on the other hand maintain approximately four-inch width for both single and double thread. A major difference which must be noted also is that Ashanti kente has always been consistent with abstract designs and to everyone pattern they assign a name or significance. And it is because of this repetitive nature of their style that continuity of the popularly known kente patterns today have been in existence for the longest time. These patterns have always been referred to by their Ashanti names from time immemorial. The recent

expansion of demand and supply of kente has generated more curiosity in everything concerning the cloth at home and abroad.

Consequently, Asamoah-Yaw (1999), emphasised that weaving has become a very lucrative profession. Weavers of other traditional fabrics in Africa who are familiar with working with looms that produce narrow strips are vigorously changing their skills to copy kente patterns. Ivory Coast, Togoland and Senegal are known to be producing the genuine kente in commercial quantities for the American market. In Ghana needless-to-say, kente trade is one of the fastest growing businesses. It is not just the Ewes who are copying Asante kente (*woven cloth with abstract and traditionally meaningful designs*) but also weavers in other regions are serious getting involved. It is hoped that this wide spread interest in the cloth will stimulate more research that may prevent permanently such unnecessary debate relating to its origins.

## **2.7 Apprenticeship and Training of Kente Weavers**

### **2.7.1 Training in the olden days**

According to Asamoah-Yaw (1999), there is no single academic institution at any level (from elementary to University) in Ghana that specialises in kente weaving or trains people to become professional kente weavers. The industry itself is still domestic in every sense of the word. The looms and all equipment are owned by the individual weavers themselves. They either build them themselves or that they inherit them from their uncles or fathers. All the stages of production are undertaken by the same person from start to finish. In the village, over ninety percent (90%) of all weavers are wholesalers as well as

retailers of their own products. At Bonwire for example, most males over the age of thirty-five (35) years possess their own equipment for weaving cloth. Kente cloth is produced in the homes or backyards of individuals. They are not made in factories with complex industrial machines and computers. No division of labour or specialisation. A weaver must therefore be a master of all the functions involved in the industry including building his own loom, tools, equipment, knowing where and how to obtain raw materials; knowing how to process yarns and set them up on the loom; and finally start to demonstrate his acquired weaving skill which he has learned through a growth process in the family from childhood to manhood.

Asamoah-Yaw (1999), continued by saying production and distribution of kente cloth has always been a home affair, a family entity and a personal business. Training to become a weaver has always remained a domestic affair. A weaver learns his trade through the traditional nurturing process in the family. As a child growing up in the village, it is part of your daily routine to assist elder family members in cleaning, washing, farming, weaving etc. It is part of the general cultural education that males in particular pass through to manhood. Thus a weaver's son who may later train through a college or university to become an accountant for example could easily sit in a loom and demonstrate the art he learned when he was growing up in the village. It should be noted here that weaving is essentially a male profession in Ashanti. There is off-course, a few exceptions where a female can weave as well as a male. Even though she might not make it her profession, she could still weave the most complex patterns simply because she had the exposure at home.



A five year-old starts with what they call *asaase-ntoma*; where a child sits on the ground close to father or uncle with the two legs stretched forward: he ties one end of a long string; the other end goes up around his waist-line to be fastened to the other toe. He picks another colour shorter thread and ties it to the centre of one line on the toe and start throwing it from left to right and right to left rapidly up and down the two stretched toe lines until the fabric takes shape. This process goes on for days and weeks under adult supervision. The child learns at this stage all the body movements involved in weaving. Until recently, before the early 1960s, weaving in general was a part-time business. Most weavers were farmers and still are. A few are traders and only a fraction is full-time weavers. Most weavers that live in and around Bonwire and Wonoo villages have had formal education and are able to read and write. This is common among the youth. Most of the elderly weavers who can speak well on kente cloth are over the age of sixty and are illiterate. Kentehene Nana Akwasi Gyamfi, for example had no formal education, but he understands the fundamentals of English language and arithmetic. Like many of his peers, he learned his trade from his parents and became a master by constant practice and dedication.

Asamoah-Yaw (1999), said by the age of fifteen, a village youngster is able to weave most of the less complex patterns; it is only the experienced person who can weave such designs as *Adwini-asa* and *Oyokomma*. It is also believe that some patterns cannot be copied because of their complexities, unless its originator is present. a classic example is a pattern called “*asesia*” which was woven by a famous weaver from the village and presented to Asantehene. The weaver die about twenty years ago and it will take a genius

to duplicate it. According to kente chief, Nana Asantehene is believed to have the largest collection of the most beautiful, complex and the rarest kente in the world.

### **2.7.2 Recent changes in the training**

According to Asamoah-Yaw (1999), increased demand for the cloth at home and the expansion of demand from abroad have created a shortage in supply of kente. Consequently, some elementary and vocational school have employed professional weavers to visit their school to teach children how to weave the cloth. A few successful businessmen and experienced weavers have organised some young ones into business units to be able to increase output and also train them to become proficient in every aspect of the profession. It is interesting to note that it takes approximately three to five years to train a beginner on a full-time base to become a competent kente weaver. Again an experienced weaver will use about four hours to weave a simple plain strip kente cloth of about (4x 72) inches with single thread. While it will take the same weaver more than eight hours (depending on his experience) to make Adwini asa kente strip of the same size at one sitting without a break.

## **2.8 Some Popular Classic Kente Patterns**

### **2.8.1 Adwini-asa**

According to Asamoah-Yaw (1999), Adwini-asa is one of the famous Ashanti traditional kente and can properly be described as end of design, ultimate design, and a product of an exhausted effort to create the best design. One can simply call it the best design by definition. In akan language, adwini means brains, thought, idea, or design; asa means

finished, completed, ended, or accomplished. The two words combined literally mean end of a design or a product of an ingenious artist. According to legend, a weaver was chosen by a king to weave the best kente the world had ever known. The weaver used all his expertise to fuse all the known design and extracted the best in them to create a unique pattern for the king.

Asamoah-Yaw (1999), said it is believed that in the olden days, whenever there was a plan for the king to attend to a special function there was always a plan to get the king a new kente cloth. That it was the elders or the kingmakers and especially the queenmother who chose what cloth nana would wear in all official occasions. It is a fact however, that some traditional leaders still maintain this tradition. This king may consult his closest confidant or the queenmother or an elderstateman about his final choice of cloth for the day. The emphasis these days is on new symbolic cloth for the occasion and not necessarily “*adwini asa kente*”. When selection for the weaver is finally completed, the weaver would proudly accept the royal order, for it was the greatest honour to be chosen to weave for the king. Because of design’s complexities, no time was set for the completion of the work. His royal highness was also aware of the unique custom that went with weaving this particular cloth. For this and other reasons, the weaver was permitted to take as much time as necessary to finish the product. It could take him one month, one year, ten years or more to weave the best for the best. A typical man-size kente-cloth is about eight feet by twelve feet, when the narrow strips are sewn together in the form of a large blanket or bed-sheet.

Asamoah-Yaw (1999), said at the presentation day there would be the weaver and his next-of-kin, the elders who chose the weaver, and possibly the king himself at the royal palace. According to legend, the next-of-kin would have to be present because the weaver could be executed if the king made such a pronouncement. This was believed to be the custom, because if the weaver was allowed to live he might duplicate the same design for another king or some other individuals. According to Ashanti tradition, the king's outfit must be different from all others at all social gatherings. It must be exclusively rich-looking, very attractive and most beautiful cloth among all others. Nobody was expected to wear the exact cloth as that of the king on the same occasion.

Asamoah-Yaw (1999), again said this ancient tradition is still observed even among the petty-chiefs. It is understandable, therefore that some weavers knowing very well the consequences of finishing and delivering the cloth, took their time to weave it. It was like preparing under duress one's own death warrant with his chosen time for an honourable and dignified death. There are some stories that sometime the king never lived to see the finished product. The king or the weaver or both might have died before the cloth was completed. While the weaver's next-of-kin was not traditionally obliged to continue the royal order, he was entitled to inherit all the deceased property. In case the weaver decided to finish and present the cloth to the king, he would be honoured such that his name would be forever as the best kente weaver who sacrificed his life to weave the best for the best. The king's pronouncement for the execution would have to be preceded by an earlier investigation proving that the weaver would not be trusted to live without weaving the same cloth for another person. A stool would be created in his name. This

process was synonymous with the establishment of a new institution in the area. Thus, the weaver may have died, but his successor would reign in his name.

Some traditional weavers believe that since most weavers then were aged and knew the rest of their lives were very short, a few of them preferred to pass away with grace. It must be noted here that a premature death of the king did not automatically stop the weaving process. The work would have to continue regardless, because of the finished kente would belong to the stool or the royalty and not necessarily to the dead king per se. On the other hand, a weaver who successfully delivered the cloth would be rewarded with *abodin* a title, honour, or a commendation. This could be anyone or two of the following; *okesie* (the great), *opanin* (elder), *obadwinba* (a thinker or intellectual), *nana* (excellency), *onwenima-ohene* (the king's weaver) and *kentehene* (kente-chief) etc. These credentials uplifted ordinary citizens into statesmen and role models. Descendants of great weavers aspired to become as good as their fathers and uncles who wove or created special kente pattern for the king. This may be a fable story but it is possibly through these inspirations that kente cloth industry grew and maintained its present status throughout the years.

### **2.8.2 Abusua-ye-dom**

According to Asamoah-Yaw (1999), this is a protest cloth according to legend. It was often used as mediators cloth. King makers in Ashanti are the elders of the state. They are responsible for appointing new kings or traditional leaders. They are also responsible for removing them from the throne. It may consist of local people who can articulate on local customs and culture. They do not necessarily belong to the same clan as that of the ruling chief. When elders meet in state to remove a stubborn chef, all those in favour of the

motion would appear in this kind of kente at the meeting. This is usually preceded by a cordial approach and diplomacy to normalise state affairs.

When communication breaks down, then the elders resort to silent means to show their persistent disapproval of running traditional affairs by wearing abusua-ye-dom kente, signifying their desire to replace the leadership. This could be just a single person's protest or that of many. The king makers ways of demonstrating a design to replace the existing leader varied from district to district. For example in Kumawu, a town in the north-eastern part of Ashanti, the hard-core traditional kingmakers have a peculiar way of voicing out their desire to replace a chief. All those who supported de-stoolment would refuse to shave their mustaches and beards as long as the existing chief remained enstooled. Everybody becomes clean-shaven on the very day the chief abdicates or is removed from the throne. It was particularly important in the olden days in some Ashanti villages that elders voiced opinions by way of dresses than any other means. It was appearances not actions that spoke louder than words. It is still true in modern day Ashanti.

### **2.8.3 Oyoko-ma/ Oyoko-man**

According to Asamoah-Yaw (1999), this is defined as the “children or kins of Oyoko clan”, the heirs of Ashanti monarchy or custodians of the Ashanti golden stool (the highest seat of power of the Ashanti kingdom. This is one of the oldest patterns designed for the king and kins of the dynasty to distinguish themselves from the rest. Its modified form was later on created for the commoners.

#### **2.8.4 Emmaa-da**

According to Asamoah-Yaw (1999), this can be defined as first of its kind or that which has never been seen or occurred. This was designed for the aristocratic class to show its pomposity.

#### **2.8.5 Epepiakyire or Epiakyire**

According to Asamoah-Yaw (1999), it means a fortress, a barrier, a barricade or a fence. This was purposely designed for leader of the Ashanti kingdom. It signifies their invincibility.

#### **2.8.6 Sika futro**

According to Asamoah-Yaw (1999), this is translated as gold powder or gold dust. This pattern was conceived with affluence or wealth in mind. The design speaks for itself that the wearer is rich in everything. His wealth is as plentiful as dust.

#### **2.8.7 Kyemia**

According to Asamoah-Yaw (1999), this was designed for Asantehemaa (the Queen of Queens in Ashanti). And later on became a kente cloth for ladies in the royal family. This indicates who is who among the ladies in the kingdom.

#### **2.8.8 Eti kro nko agyina**

According to Asamoah-Yaw (1999), this means it takes more than one head to form a committee or take a good decision. The designer of this classic kente intended to create an exclusive cloth that could be worn by a member or members who may disagree or

refuse to accept the consensus of decision makers. It was purposefully designed to be worn to protest wisely with dignity.

### **2.8.9 Fatia fata Nkrumah**

According to Asamoah-Yaw (1999), literally this means “it is befitting to have Fathia as Dr. Kwame Nkrumah’s wife”. There was a public outcry about the leader’s choice of spouse from Egypt instead of Ghana. He disregarded public opinion and in December 1957 he married an Egyptian lady called Fathia Halen Ratzk. In memory of this historic event, a kente weaver designed a pattern and named it as such.

## **2.9 Other Forms of Kente Cloth**

### **2.9.1 Machine-print kente**

According to Asamoah-Yaw (1999), this is a fabric or a cloth (gray goods) that has processed to look like a kente pattern. If a specific pattern is engraved on a copper roller or drum to print the image of kente, the material can properly be called kente imitation. These are mass produced on conveyor belts and available in twelve yards bundles by forty-five inched wide. It is the most affordable among all the kente fabrics. It must be emphasised however that these fabrics are mere copies and do not have meaning to them. They should be taken only by their face value. There are as many kente print patterns as there are in the genuine hand-woven. It is not possible to obtain the exact printed copy of a real authentic loom-woven kente, but few of them however do come close. The first kente print is believed to have been made in Holland by a company called Vlisco. This is the oldest known and pioneer company that still produces the best quality African cotton



wax prints. Even though it is the world leader in the industry, an Ivory Coast based company (Gonfreville ERG) is the leading manufacturer of imitation kente today. Vlisco specialises in printing the real Dutch wax and its derivatives for specific indigenous African markets. The following countries print some of the traditional patterns (often copied from Vlisco) in small quantities; Senegal, Zambia, Nigeria, Pakistan and Ghana.

### **2.9.2 Machine-woven kente**

According to Asamoah-Yaw (1999), machine-woven kente is completely different from the print and the authentic hand-woven one, and they must not be confused with each other. The pattern are created during the weaving process in the same way as the hand-weave method by modern industrial broad-loom machines the finishing fabric looks and feel different. The texture is almost identical to the hand woven kente. Both are heavy and rough by touch and appearance. They are basically horizontal pattern with sequential blocks of vertical graphics. This is less expensive compared to the original hand-woven kente. They are available in bundles of 20 yards or more by 56 inches wide in multi-coloured shades. Ghana is the first country to introduce machine-woven kente in commercial quantities.

Asamoah-Yaw (1999), said the company that made the first attempt to use modern machines to weave kente is called SPINTEX. It is based in Ghana and it is still the only known company that manufactures the fabric. It is important to know that machine woven kente has no traditional significance and even though some of the patterns have traditional African symbols such as the Ashanti stool and the Egyptian ankh, they do not

serve any particular purpose. They are complimentary to the real cloth. Both machine-weave and machine-print should not be considered as substitute to each other, nor to the hand woven cloth. They do not carry the same traditional historical substance that is inherent with the real Ashanti hand-loom kente. The producer of these imitations did not plan to create a cloth to replace the original. They simply attempted to mass-produce a cloth that looks real and possibly serve the same purpose at a lower price. By this token, they succeeded and should be congratulated.

## **2.10 Types of Loom**

### **2.10.1 Broad loom**

According to Adu-Akwaboa (1994), the main framework of the broad loom (foot-power loom) is made up of four strong corner or upright posts which are held firmly together by four cross beams. The two front corner posts are held together at the top by the breast beam which is horizontally placed in front of the weaver and at the bottom by a floor beam. In front of the breast beam is a slat inserted to protect the woven fabric from friction. The two back corner posts are also held together at the bottom by a floor beam which carries two brackets supporting an iron rod fitted with six treadles. Attached to the back corner posts are two bars fixed obliquely to form the back frame and between these bars is fixed the warp beam. This warp beam carries the warp yarns.

Asamoah-Yaw (1999), again said two vertical beams which are fixed to the cross beams and hold the horses cross bar from which the set of horses are fixed. The set of heddle frames are supported by the horses. The cloth beam or cloth roller is fixed between two

vertical beams which connect the four cross beams. The cloth beam carries the woven cloth. In certain makes of the broad loom, the cloth beam is fixed between the corner posts and while the warp beams connect the corner posts. Bolted to two of the cross bar is the beater, beaten or sley which holds the reed which is used for beating up the woven cloth. The reed is carried between the reed cap which forms the top of the beater and the sley board or race board which forms the bottom forms the bottom beam of the beater. The reed cap and the race board are together known as the reed case. In between two vertical beams called the reed/sley sword is fixed the reed case. Suspended on the heddle frames are the healds or heddles.

According to Asamoah-Yaw (1999), there are two types of the broad loom. There is the one with two sets of lams and the other with one set of lams. Connected to the lower parts of the heddle frames in the loom with two sets of lams are the upper set of slabs called the upper lams while the tail ends of the horses suspend the upper parts of the heddle frames. Also connected to the lower set of lams are the front ends of the horses. The lower section of these two sets of lams is directly connected to the treadles or foot pedals. A treadle helps to open the shed when it is depressed. The ratchet wheel is fastened to the end of the cloth beam and the ratchet wheel to the end of the warp beam. The ratchet pawls or dogs are fixed on top of the ratchet wheels and respectively prevent the wheel from moving in the opposite direction. There is a handle attached to the right vertical beam used to release the warp beam.

### 2.10.2 Table loom

According to Adu-Akwaboa (1994), the structure of the table loom is basically the same as that of the broad loom but the former has no legs and foot pedals or treadles. The heddle frames are operated by hand levers instead of treadles. Even though the same weaves may be produced on the two looms, for broad and long lengths of fabrics, it is better to use the broad loom because it takes a longer time to operate hand levers and also difficult to weave a broad and a long length of fabric due to the table loom.

### 2.10.3 Kente loom

According to Adu-Akwaboa (1994), the kente loom or *Nsadua* is one of the indigenous looms used in the production of the popular kente cloth of the Ashantis. The kente loom consists of four upright posts, joined together on the sides by four bars which slant towards the back of the main framework. The upper part of the top bars are called *asatwedee* (heald ladder) are serrated. Two bars called *ponko* (warp protector) and connect the two front corner posts at the middle and top portions of the framework respectively while one bar connect the top of the back corner posts. The bottom part of the framework is covered with flat wooden boards and it is on these board that a stool is placed at the service of the weaver.

There are small heddle frames called *asa*. The two front ones used for plain weave *ahwepan* are called *asatia* while the two back ones used for design *adwini* are called *asanan*. The beater or reed is known as *kyereye*. The four heddle frames and the beater

are suspended by means of strings on two or more pulley bars called *nyansoo* or *nyinasoo* which are placed in the notches of the serrated top side bars.

Empty tins or small wooden frames that serve as pulleys called *awidie* in which are fixed spools with flanges called *awidieba* are fixed between the pulley bars on one side and the four small heddles and the reed on the other side. The spools facilitate the free up-and-down movement of the heddles. As the weaving operation is in progress the tins and the shuttle create very interesting sounds which the weaver employs to accompany the rhythm of the movement of the shuttle to and fro through the shed.

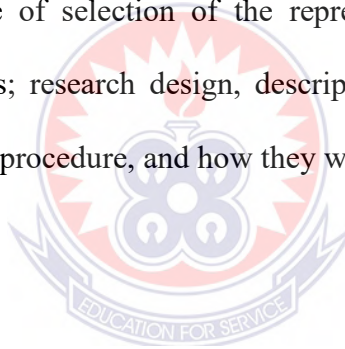
Asamoah-Yaw (1999), again said the cloth beam or roller *ayaasedua*, connect the two lower slanting side bars. A small long stick called *tuamuda* fixed into a hole at one end of the cloth beam serves as a ratchet pawl and checks the reverse movement of the cloth beam. A short stick called *kyimdua* or *boboduaa* is fixed into a hole on the cloth beam and this is used to wind the cloth onto the cloth beam. This type of loom can be moved from one place to another. Originally the kente loom was built ordinary sticks from the bush. The four corner posts forming the main framework of the loom were firmly fixed to the ground and the other cross bars were either nailed or tied to the frame. This loom was immovable.

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.0 Introduction

This chapter deals with the methodology adopted by the researcher for the study which was focused on the topic “The impact of kente weaving on the development of contemporary fashion in Ghana (A case study of Bonwire, Adanwomase, Sakora Wonoo in Ashanti Region)” with specific reference to the kente weaving centres in Bonwire, Adanwomase, Sakora Wonoo in Ashanti Region. The data was gathered through the survey approach with vivid description of the research and how the groups were represented and the mode of selection of the representatives. It again examines the instruments employed thus; research design, description of population, data collection instrument, data collection procedure, and how they were administered including the final data analysis.



#### 3.1 Research design

According to Orodho, A. J. (2009), the research design refers to the plan and structure of the investigation used to obtain evidence to answer research questions. The design describes the procedures for conducting the study including when, and under what conditions the data were obtained. The purpose of a research design is to provide the most valid, accurate answers possible to research questions. Due to the constraints under which the researcher is to work, a case study design is the appropriate choice. According to Agyedu et al. (1999 as cited in Amoah S. E., 2016) ‘it is the method the researcher explores as a single entity or phenomenon bounded by time and activity (a programme,

event, process, institutions or social group) and collects detailed information by using a variety of data collection procedures during a sustained period of time. A case study is a decision making process. The researcher is placed in a certain position and he is required to make a set of decisions. The researcher is expected to identify the problems. He is also expected to collect the available data.

Case study is concerned with the interaction of factors and events which involve the collection of data and presentation of a report of the case. Case studies are seen as a response for a return to close natural observation. The rationale for the selection of case study is the fact that the time within which the researcher is to present the work as a partial fulfillment of conferment of award is limited.

The strengths of case study in the context of this study are as follows:

- It enables the researcher to identify the problems and understand the situation.
- It helps the researcher to evaluate alternatives put in place to solve the problem.
- It can precede a survey and be used as a means of identifying key issues which merit further investigation.
- It enables the researcher to diagnose the problem areas.
- It allows the researcher to be concrete on a specific instance of situation and to identify the various interactive process of work.
- It again helps the researcher to produce outcomes. It helps to predict what would happen if particular alternative solution was put in place to solve the problem.

- It also helps the researcher to make his/her own recommendations about the study.
- In addition, it also helps the researcher to generate the alternative solutions to the problem

Weaknesses of the case study are as follows:

- It is difficult to crosscheck information and so there is always the danger of distortion, critics of the case study approach and draws attention to this and other problems.
- They point the fact that generalization is not usually possible and question the value of the study of single events (Bell, 1993).

The limitations of case study are as follows:

- The solution to the problem as well as the cause cannot be generalized. It is limited to only a specific departments or society where the study took place.
- The researcher does not have the choice to solve the identified problems outright.

### **3.2 Description of Population**

Arthur C. (2012), defines population as a collection of all possible individuals, objects or measurement that have one or more characteristics in common that are of interest to the researcher. The population of this study was made up of weavers and kente sellers in Bonwire, Adanwomase, Sakora Wonoo in Ashanti Region. However, the assessable population was made up of weavers at Bonwire Weaving Centre, weaver at Bonwire



Museum, Kente sellers at Bonwire, Weavers at Adanwomase, kente sellers at Adanwomase, weavers at Sakora Wonoo and Kente sellers at Sakora Wonoo.

The population for the study comprised.

Bonwire weaving centre - sixty six (66)

Adanwomasi weaving centre - forty-six (46)

Sakora wonoo weaving centre - fifty-eight (58)

Weavers at their various centres - one hundred and seventy (170)

Kente sellers at Bonwire - twenty-three (23)

Kente sellers at Adanwomase - twenty-six (26)

Kente sellers at Sakora Wonoo - twenty-eight (28)

Kente sellers at their various towns - seventy-seven (77)

In all, two hundred and forty seven (247) respondents were sampled.

### **3.3 Sampling technique and size**

Sampling refers to the process of selecting a number of individuals for a study in such a way that the individual selected fairly represent the larger group from which the individual was selected. (Kyere 2009). A sample is a sub group of the population that is an ideal representative of the entire population (Kumar, 1999). According to Best & Kahn (1998), to study a large population to arrive at generalization would be impracticable, if not impossible. Therefore Krejcie & Morgan (1970) claim that the ever-increasing demand for research has created a need for an efficient method of determining the sample size needed to be representative of a given population. To address this, the challenge of selecting an appropriate sample size, Krejcie & Morgan developed a table

for determining sample size of a give population for easy reference. A population of one hundred and seventy (170) weavers and seventy-seven kente sellers requires a sample of one hundred eighteen (118) and sixty-six (66) respectively.

The quota sampling and the simple random sampling technique were used to select the sample from the two sectors. Firstly each of the two sectors was assigned a particular quota based on its population. Afterwards the participants were drawn from the sectors based on the specific quotas through simple random sampling technique making use of the lottery method. With the simple random technique the researcher wrote “Yes” or “No” on piece of paper, folded them and mixed them up. He then asked the weavers to pick randomly one paper without replacement. Every weaver who picked “Yes” were selected while those who picked “No” were rejected. After selecting the same procedure was used with the kente sellers to get the selected kente sellers. There must be emphasized that the number pieces of paper bearing “Yes” varies from centre to centre because the number for each centre was based on the specific quota assigned to the centre from the start of the sampling process. The simple random sampling was adopted because according to Best & Kahn (1998), the ideal method of selecting sample for survey study is random selection, letting chance determine which member of the population to be selected.

### **3.4 Data Collection Instruments**

The instruments used in the research work to collect information were: questionnaires, interviews and documents analysis. Both open-ended and close-ended questionnaires were used to which the respondents were expected to provide the right answers which are

best known to them. According to Orodho (2009), questionnaires are very useful when gathering large amount of information from a large group of respondent in less time. Gay (1992) maintains that in a descriptive research, data are usually collected by administering questionnaire as an effective instrument for securing information about practices and conditions of which the respondents are presumed to have knowledge and options on.

In addition to the questionnaires, semi-structured interview guide were designed to be administered on the weavers and kente sellers. The interview guide contained both open and close-ended questions. The close ended questions were to allow the respondents to provide specific answers to some of the questions. The open-ended questions on the other hand, allowed the respondents the freedom to respond elaborately to questions. The researcher also adopted the use of non-participatory observation as an instrument for collection of data. The researcher observed the weavers and the kente sellers. In addition, the researcher also analysed records of the weavers and kente sellers.

### **3.5 Pilot Test of Instruments**

The questionnaire was pilot-tested to ascertain its validity and reliability and for the purpose of modifying it to suit the purpose of the study. Saunders, Lewis and Thornhill (2009) express that the main purpose of a pilot test of research instrument such as questionnaire is to measure the face validity of the survey questionnaire to ensure that the items are suitable for the concept assessed. Therefore after developing the questionnaire he Pilot-tested the questionnaire using 10 weavers from the Centre for Nation Culture Kumasi which was outside the selected sample. Hence the participants who took part in

the pilot study were not part of the actual sample of the study. The participants were given one week to complete the questionnaire after which the researcher went back to collect the complete questionnaire. The pilot study enabled the researcher to pre-test the research instruments and comments obtained from the pilot test, the researcher updated the questionnaire by revising the questions and statements that lacked clarity or content validity.

### 3.5.1 Methods of analysis of data

The researcher carefully studied the data, frequency counts were then made and the values converted into percentages. Statistical table was used to record and display the data collected. The population and the sample units were stated classifiably on the table for analysis.

**Table 3.1: The Table Shows the Return Rate of the Various Population** (number of questionnaires that was retrieved from the respondents at their various centres)

<b>Group</b>	<b>Number Administered</b>	<b>Number Returned</b>	<b>Percentage %</b>
Bonwire weaving centre	56	56	100
Adanwomasi weaving centre	40	40	100
Sakora wonoo weaving centre	52	52	100
Kente sellers at Bonwire	19	19	100
Kente sellers at Adanwomase	24	24	100
Kente sellers at Sakora Wonoo	28	28	100
<b>Total</b>	<b>219</b>	<b>219</b>	<b>100</b>

### 3.5.2 Validity and Reliability

In establishing validity of instruments and results, triangulation methods of data collection was employed, that is the use of questionnaires, interviews and documentary analysis.

### **3.6 Data Analysis**

Data analyses are the techniques used to analyse data so that it can be interpreted. Research analysis breaks down data into constituent parts to obtain answers to research questions. Quantitative data was analysed using descriptive methods such as frequency distribution; percentages were used to analyse demographic data.

In the interpretation of the open-ended item, answers were compared, various responses analysed quantitatively using the descriptive statistics and this was done in relation to stated objectives of the study. Qualitative data generated from interview schedules was organised into themes, categories and patterns pertinent to the study. The Statistical Package for Statistical sciences (SPSS) version 20 was used to analyse data with the aid of a computer.

After analyzing the data collected, the exact problems which do not contribute to the purchase of woven kente in Ghana were highlighted. There is lack of motivation for the purchase of woven kente. The researcher observed that because the woven kente is priced high because of the processes it passes through.

## CHAPTER FOUR

### RESULTS AND DISCUSSION

This chapter is devoted on the analysis of the data collected from the questionnaires as reflected on the research questions proposed and administered at Bonwire, Adanwomase, Sakora Wonoo in the Ashanti region of Ghana.

#### 4.1 Response Rate from Questionnaire

The questionnaires were administered to one hundred and fifty (150) respondents: forty-two (42) master craftsmen, sixty-eight (68) apprentice, seventeen (17) national service persons and twenty-three (23) students on attachment. At the end of data collection, the researcher was able to collect one hundred and forty (140) copies of the questionnaires back from the respondents representing ninety per cent (90%). The breakdowns of collection of the questionnaires with respect to the various groups of respondents were as follows:

**Table 4.1 Response Rate**

<b>Respondents</b>	<b>Questionnaires Administered</b>	<b>Questionnaires Retrieved</b>	<b>Response rate (%)</b>
Master craftsmen	42	40	95%
Apprentices	68	68	100%
Attachment	23	20	87%
National service	17	12	71%
<b>Total</b>	<b>150</b>	<b>140</b>	<b>90%</b>

It was observed from Table 4.1 that out of the forty-two master craftsmen that were administered with the questionnaires, forty of them returned them leading to ninety-five percent (95%) response rate. Sixty-eight (68) apprentices to whom the questionnaires

were administered, the researcher was able to retrieve all representing one hundred percent (100%) response rate. Twenty-three (23) questionnaires were administered to the students on attachment and out of this, twenty (20) of them were retrieved representing eighty-seven percent (87%) response rate. Seventeen (17) questionnaires were also given to the national service personnel to complete and out of this, the researcher was able to retrieve twelve (12) of them representing seventy-one percent (71%) response rate.

#### 4.2 Demographic Characteristics of Respondents

This part consists of the demographic characteristics of the respondents (master craftsmen, students on attachment, national service personnel and apprentices) who took part in the study. It is meant to give background information of the respondents and also make them know the calibre of respondents selected and their competency in terms of providing answers to the research instruments. This is because the knowledge and ability of the respondents are likely to influence the quality of their responses, and thereby affect the quality of the findings of the study. The demographics that were captured include the sex of respondents, their age, marital status, and their level of education. These data were presented in Tables 4.2, 4.3, 4.4 and 4.5 respectively as follows.

**Table 4.2: Demographic Characteristics of Respondents (Sex)**

<b>Sex</b>	<b>Weavers</b>	<b>Percentage (%)</b>
Male	129	92
Female	11	8
<b>Total</b>	<b>140</b>	<b>100</b>

The demographic characteristics of weaver respondents presented in Table 4.2 indicates that one hundred and twenty-nine (129) out of one hundred and forty (140) which is

ninety-two percent (92%) of the weavers were male. Eleven (11) respondent out of one hundred and forty (140) which is eight (8%) per cent were female.

**Table 4.3: Demographic Characteristics of Respondents (Age)**

Age	Weavers	Percentage (%)
Under 20	10	7
20-29	60	43
30-39	30	21
40-49	25	18
50-59	12	9
60 and above	3	2
<b>Total</b>	<b>140</b>	<b>100</b>

The demographic characteristics of weaver respondents presented in Table 4.3 indicates that ten (10) out of one hundred and forty (140) which is seven (7%) per cent of the weavers were under twenty years. Sixty (60) respondent out of one hundred and forty (140) which is forty-three percent (43%) were between twenty to twenty-nine years. Thirty (30) respondents out of one hundred and forty (140) which is twenty-one percent (21%) were between the ages of thirty to thirty-nine. Twenty-five (25) respondents out of one hundred and forty (140) which is twenty-one percent (21%) were between the ages of forty to forty-nine. Twelve (12) respondents out of one hundred and forty (140) which is nine percent (9%) were between the ages of fifty to fifty-nine. Three (3) respondents out of one hundred and forty (140) which is two percent (2%) were above sixty years.

**Table 4.4: Demographic Characteristics of Respondents (Marital status)**

Marital status	Weavers	Percentage (%)
Single	60	44
Married	76	54
Divorced	2	1
Widowed	2	1
<b>Total</b>	<b>140</b>	<b>100</b>



The demographic characteristics of weaver respondents presented in Table 4.4 indicate that sixty (60) out of one hundred and forty (140) which is forty-four percent (44%) of the weavers were single. Seventy-six (76) respondent out of one hundred and forty (140) which is fifty-four percent (54%) were married. Two (2) respondents out of one hundred and forty (140) which is one (1%) per cent were divorced. Two (2) respondents out of one hundred and forty (140) which is one percent (1%) were widows.

**Table 4.5: Demographic Characteristics of Respondents (Level of Education)**

Level of education	Weavers	Percentage (%)
Uneducated	5	4
Basic	38	27
Secondary	45	32
Tertiary	52	37
<b>Total</b>	<b>140</b>	<b>100</b>

The demographic characteristics of weaver respondents presented in Table 4.5 indicate that five (5) out of one hundred and forty (140) which is four percent (4%) of the weavers were uneducated. Thirty (30) respondent out of one hundred and forty (140) which is twenty-seven percent (27%) were basic school graduates. Forty-five (45) respondents out of one hundred and forty (140) which is thirty-two percent (32%) were secondary school graduates. Fifty-two (52) respondents out of one hundred and forty (140) which is thirty-seven percent (37%) were tertiary graduates.

### 4.3 Analysis of Research Questions

After the retrieval of the questionnaires from the respondents and conducting semi-structured interviews, the research instrument items were classified and categorised in order to ensure that items and responses measuring the same concept were grouped under

one theme. The questionnaire items were coded and manipulated using the SPSS to generate frequency counts and percentages which were presented in tabular forms showing frequency and percentage distributions of responses. Presentations of the results were however based on suitable themes derived from the four relevant research questions. The research questions were analysed individually and summarised according to the responses.

#### 4.3.1 Availability of kente weaving industry

**Table 4.6 shows the responses of respondents with regards to the availability of kente weaving industry.**

<b>Respondents</b>	<b>Frequency</b>	<b>Percentage (%)</b>
Strongly agree	30	21
Agree	70	50
Neutral	40	29
Disagree	-	-
Strongly disagree	-	-
<b>Total</b>	<b>140</b>	<b>100</b>

From Table 4.6 above, various strata of the respondents are such that thirty (30) people out of one hundred and forty (140) which is twenty-one percent (21%) of the population strongly agreed, seventy (70) people which represent fifty percent (50%) agreed, forty (40) people out of one hundred and forty (140) which is twenty-nine (29%) also neutral to the fact that kente weaving industry is available in Ghana.

### 4.3.2 Experienced weavers in the industry

Table 4.7 shows the responses of respondents with regards to the experienced weavers in the industry.

Respondents	Frequency	Percentage (%)
Strongly agree	48	34
Agree	49	35
Neutral	37	27
Disagree	6	4
Strongly disagree	-	-
<b>Total</b>	<b>140</b>	<b>100</b>

From Table 4.7 above, the various strata of the respondents are such that forty-eight (48) people out of one hundred and forty (140) which is thirty-four percent (34%) of the population strongly agreed, forty-nine (49) people which represent thirty-five percent (35%) agreed, thirty-seven (37) people out of one hundred and forty (140) which is twenty-seven percent (27%) were neutral and six (6) people which is four percent (4%) also disagreed to the fact that there are experienced weavers in the weaving industry in Ghana.

### 4.3.3 Marketing of the Kente products

Table 4.8 shows the responses of respondents with regards to the marketing of the Kente products.

Respondents	Frequency	Percentage (%)
Strongly agree	15	11
Agree	32	23
Neutral	70	50
Disagree	10	7
Strongly disagree	13	9
<b>Total</b>	<b>140</b>	<b>100</b>

From Table 4.8 above showed that the various strata of the respondents are such that fifteen (15) people out of one hundred and forty (140) which is eleven percent (11%) of

the population strongly agreed, thirty-two (32) people which represent twenty-three percent (23%) agreed, seventy (70) people out of one hundred and forty (140) which is fifty percent (50%) stayed neutral, ten (10) people which is seven percent (7%) disagreed and thirteen (13) people which is nine percent (9%) also strongly disagreed to the fact that marketing of kente product is very easy in Ghana.

#### 4.3.4 Sustainability of the kente industry

**Table 4.9 shows the responses of respondents with regards to the sustainability of the kente industry.**

Respondents	Frequency	Percentage (%)
Strongly agree	52	37
Agree	50	36
Neutral	29	21
Disagree	9	6
Strongly disagree	-	-
<b>Total</b>	<b>140</b>	<b>100</b>

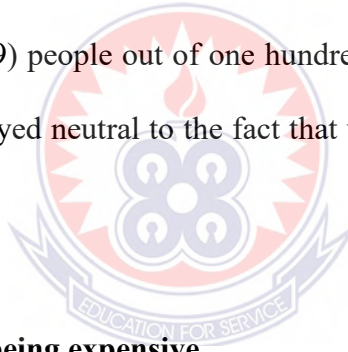
From Table 4.9 above the various strata of the respondents are such that fifty-two (52) people out of one hundred and forty (140) which is thirty-seven percent (37%) of the population strongly agreed, fifty (50) people which represent thirty-six percent (36%) agreed, twenty-nine (29) people out of one hundred and forty (140) which is twenty-one percent (21%) stayed neutral and nine (9) people which is six percent (6%) also disagreed to the fact that sustainability of kente industry is very easy in Ghana.

### 4.3.5 Organization of Workshops

**Table 4.10 shows the responses of respondents with regards to the organisation of workshops**

<b>Respondents</b>	<b>Frequency</b>	<b>Percentage (%)</b>
Strongly agree	61	43
Agree	50	36
Neutral	29	21
Disagree	-	-
Strongly disagree	-	-
<b>Total</b>	<b>140</b>	<b>100</b>

From Table 4.10 above show that the various strata of the respondents are such that sixty-one (61) people out of one hundred and forty (140) which is forty-three percent (43%) of the population strongly agreed, fifty (50) people which represent thirty-six percent (36%) agreed and twenty-nine (29) people out of one hundred and forty (140) which is twenty-one percent (21%) also stayed neutral to the fact that workshops should be organized for kente weavers in Ghana.



### 4.3.6 Hand woven kente being expensive

**Table 4.11 shows the responses of respondents with regards to the hand woven kente being expensive**

<b>Respondents</b>	<b>Frequency</b>	<b>Percentage (%)</b>
Strongly agree	40	29
Agree	32	23
Neutral	-	-
Disagree	25	18
Strongly disagree	43	30
<b>Total</b>	<b>140</b>	<b>100</b>

From Table 4.11 above showed that the various strata of the respondents are such that forty (40) people out of one hundred and forty (140) which is twenty-nine percent (29%) of the population strongly agreed, thirty-two (32) people which represent twenty-three

percent (23%) agreed, twenty-five (25) people out of one hundred and forty (140) which is eighteen percent (18%) disagreed and forty-three (43) people which is thirty percent (30%) strongly disagreed to the fact that hand woven kente is very expensive in Ghana.

#### 4.3.7 Hand woven kente is difficult to produce

**Table 4.12 shows the responses of respondents with regards to the hand woven kente being difficult to produce**

<b>Respondents</b>	<b>Frequency</b>	<b>Percentage (%)</b>
Strongly agree	10	7
Agree	13	9
Neutral	27	19
Disagree	40	29
Strongly disagree	50	36
<b>Total</b>	<b>140</b>	<b>100</b>

From Table 4.12 above, the various strata of the respondents are such that ten (10) people out of one hundred and forty (140) which is seven percent (7%) of the population strongly agreed, thirteen (13) people which represent nine percent (9%) agreed, twenty-seven (27) people out of one hundred and forty (140) which is nineteen percent (19%) stayed neutral, forty (40) people which is twenty-nine percent (29%) disagreed and fifty (50) people which is thirty-six percents (36%) also strongly disagreed to the fact that hand woven kente is difficult to produce in Ghana.

## **CHAPTER FIVE**

### **DISCUSSION OF FINDINGS**

#### **5.0 Introduction**

The major findings of the study were discussed with reference to earlier related studies to ascertain whether they confirm or contradict the results of other studies. The major findings of the study have been discussed under suitable themes developed from the research questions.

#### **5.1 Availability of Kente Weaving Industry**

There should be numerous kente weaving industries in Ghana to help promote our hand weaving kente which is produced in the country. From the study, it was clear that all the respondents agreed to the fact that there are a lot of kente waving industries in Ghana. These views expressed by the responds confirms a study carried out by (Amartey, 2012). Which states that kente weaving is a culture and a profession for the Ashanti people.

#### **5.2 Experienced Weavers in the Industry**

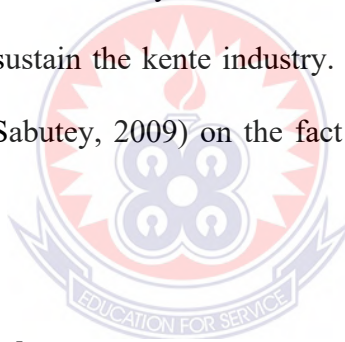
Among the respondents that answered the question, it was clear that there are a lot of experienced weavers in the industry. This finding again goes to confirm the study carried out by (Kpodo, 2012) on the fact that there are experienced kente weavers in the weaving industry in Ghana.

### **5.3 Marketing of the Kente Products**

The findings revealed that the respondents have no idea as to how the kente products are sold in the market. This is the reason why the price of kente products varies. It was also revealed that a few number of weavers are aware of how easy marketing of kente products are. From the response, it is clear that majority of the respondents did not have a concrete idea on the marketing of kente product in the country. These views expressed by the responds confirms a study carried out by (Madher, 2014).

### **5.4 Sustainability of the Kente Industry**

The Sustainability of the kente industry in Ghana is highlighted in the study. The study revealed that it is easy to sustain the kente industry. This finding again goes to confirm the study carried out by (Sabutey, 2009) on the fact that it is easy to sustain the kente industry in Ghana.



### **5.5 Organization of Workshops**

Respondents indicated that workshops should be organised for kente weavers in Ghana in order to equip them with new ideas and designs. It is clear that majority of the respondents agree with the fact that there is the need to organise workshop for the kente weavers and this confirms a study carried out by (Kpodo, 2012).

### **5.6 Hand Woven Kente Being Expensive**

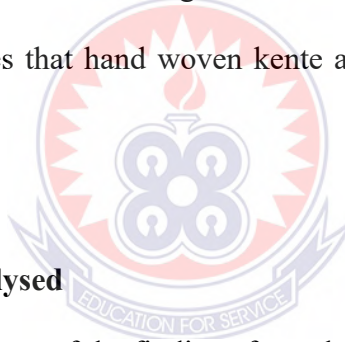
In the study, it was revealed that the cost of hand woven kente is more expensive as compared to the machine woven kente due to the fact that the hand woven kente takes



much time in weaving process. From the findings, it is clear that majority of the respondents agree with the assertion that hand woven kente is expensive than machine woven one. Once again, this finding confirms the work of (Kpodo, 2012) which states that hand woven kente needs time and concentration and because of that it must be sold at a higher price.

### **5.7 Hand Woven Kente is Difficult to Produce**

In the study, it was clear that it is not difficult to produce the hand woven kente. From the analysis, it is obvious that the majority of the respondents do not believe that hand woven kente is difficult to produce. This finding is however contrary to a study carried out by (Kpodo, 2012) which states that hand woven kente are woven in strips and later joined with a machine stitch.



### **Findings of the Data Analysed**

This stage is to highlight some of the findings from the data analysed.

1. Attitude to learning and teaching of kente weaving in the three towns were appreciable.
2. Apprentices' performance indicated that they were ready to learn a profession.
3. Weaving centres were mixed up of graduates from our various universities and those that learn the profession by apprenticeship.
4. Even though majority of the respondents said there should be a workshop for weavers, some also said there was no need for a workshop.

Reflecting on these proposals the following findings were gathered.

- a. It was a fact that small number of weaving centres were owned by government so it becomes difficult to employ more people.
- b. It was also a fact that there were not enough looms at all departments of the three towns.
- c. Also there were not enough weaving accessories at the various weaving centres.
- d. Research established the fact that, weavers need hundred percent concentration when weaving in order not to damage the design.
- e. Availability of space, the research findings revealed that there were adequate space to accommodate each weaver in various weaving centres.
- f. It also came to light that, students from our various campuses bring new ideas to the weaving centres when they come on industrial attachment.
- g. About the employment, the researcher realised that, about less than twenty (20%) of all the apprentices from the three centres were unable to setup their own weaving businesses if they weren't employed by the weaving centres.
- h. It was a fact that, weavers were very interested in the work at their various weaving centres. This fact was exhibited through the positive attitude put up by some weavers during interview on their performance at the work places concerning a workshop. The researcher became much concerned about the workshop programme because, from the observation of their expression it was realised that, the weavers need to refresh their mind with new ideas and designs.

## CHAPTER SIX

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

The chapter provides a summary of the major findings of the study, and the relevant conclusions drawn from the findings indicating how the study has contributed to the world of knowledge and expanded literature on the subject. The necessary recommendations and suggestions for further research based on the findings of the study are also presented in the chapter.

#### 6.1 Summary

The major findings of the study have been summarised and developed below.

The discussions of the study have so far been centred on kente weaving as a culture in Bonwire, Adanwomase and Sakora Wonoo of the Ashanti Region of Ghana. The study showed clearly that kente weaving is a fast growing occupation among the male youth of Bonwire, Adanwomase and Sakora Wonoo in particular and Ghana in general and should it developed and expanded, employment would increase to create more income for the nation. This will result in decrease poverty and the rate of rural-urban migration with its associated bad habits would be avoided.

Specifically, the study has traced the origin and the development of kente weaving in Ghana with reference to Ashanti (Bonwire, Adanwomase and Sakora Wonoo).

The study looked at costing, pricing and marketing of kente products and its future as far as the survival of the art in the three weaving towns (Bonwire, Adanwomase and Sakora Wonoo) is concerned. Finally the study documented the findings for further research. It

has been quite clear from related literature to the study that kente weaving plays a greater role in national development. It serves as a means of employment and promote good relationship with other countries as it is sometimes presented to Diplomats and thereby helping to develop and keep our human culture.

Finally it gives income to weavers and also provides foreign exchange for the nation as well.

## **6.2 Major Findings**

### **6.2.1 Kente weaving in Adanwomase and Sakora Wonoo were not studied and documented.**

It showed clearly in the sense that in collecting the related literature to review, it was noted that old weaving areas like Bonwirre had been studied and documented while that of Adanwomase and Sakora Wonoo were not studied and documented. Literature on Adanwomase and Sakora Wonoo weaving were therefore collected and reviewed. It came to light that the Ewe people especially those from Agortime-Kpetoe of Ghana also claim that, Kente which they also refer to as Agbamevor has always been their traditional cloth. According to their history, weaving was the skill they came with when they migrated from Egypt through Nigeria to their present location in Ghana.

Legend has it that kente was first made by two Akan friends who went hunting in an Asanteman forest and found a spider making its web. The friends stood and watched the spider for two days then returned home and implemented what they had seen.

### **6.2.2 Kente weavers used existing designs or motifs from the old cultures to create their own designs or motifs.**

It has also been proved right by the various opinions expressed by both the researcher and the respondents about the designs being woven by kente weavers

### **6.2.3 Weavers from the three towns (Bonwire, Adanwomase & Sakora Wonoo) cost, price and market their products.**

It came to light that less than half of the weavers price the product by adding the product cost, fixed cost and also considered demand and supply of the market and the majority priced the products by using the existing price on the market. It has also been noticed that the art can survive if government and agencies come in to help the young weavers.

### **6.3 Conclusion**

As seen from the discussions, kente weaving plays a major role in promoting employment among the male youth of the nation. It also promote tourism among the weaving communities. The conclusion could therefore be drawn from the various analysis that kente weaving is developing in the three towns (Bonwire, Adanwomase and Sakora Wonoo). It was also specified in the analysis how eager the weavers are to see improvement in the quality, quantity and availability of the product (kente), its yarns and turning the kente into useful accessories like sandals, smocks, ties, bags and so on for export. This is evident in the various suggestions from respondents for improvement of the products. The conclusion drawn from respondents' replies to the items concerning

problems faced in managing their industries and marketing and selling product indicate that:

- Weaving face problems of finance, marketing and supervision, inadequate amount of yarns, frequent increase of yarn prices, non-payment for goods by customers who place order for cloth, capital not enough for the business, dictating of price for goods by customers, some hired weavers running away with money and truancy on the part of some apprentices.
- Weavers complained about lack of enough profit, part payment made by customers when they buy goods, stable price for good when price of yarns and workmanship go up, lean seasons during school vacations, lack of more customers and lack of sales at certain times.

#### **6.4 Recommendations**

From the foregoing conclusion, it has become obvious that the kente weaving has made impact and can make more with the help of Government and NGOs. On the basis of these findings, the following recommendations have been made to the Government, NGOs and other stakeholders about the art in the three towns (Bonwire, Adanwomase and Sakora Wonoo).

- Weavers should join Co-operative Credit Unions at their various places in order to save money which can be used as guarantee to give them loans for their business. As well they should join “susu” schemes in banks so as to assess loans. Government and NGOs should also come in to help the weavers get finance for their business. University graduates especially the textile graduates should pick

interest in kente weaving and open kente shops and material stores in the three towns (Bonwire, Adanwomase and Sakora Wonoo) in order to buy the kente from weavers and sell in the stores or buy the materials like yarns, wax, etc. and sell to the weavers. The graduates should open weaving centres and employ weavers to weave for them.

- University graduates, NGOs and Government should help weavers create E-marketing for weaver so that they could sell to the outside world and Ghanaians as well through the internet.
- NGOs and Government should organise capacity building courses for weavers in the area of costing, pricing and marketing.
- Fairs should be organised by the district assemblies and kente weavers in order for the weaver to expose their goods to the general public and sell.
- Young kente weavers in the three weaving towns (Bonwire, Adanwomase and Sakora Wonoo) should take interest in learning how to create new designs from the elderly weavers or NGOs, Government and other Agencies should organise courses more especially in creating new kente designs by using the older kente weavers as resource persons to teach the young kente weavers.
- District Assembly, NGOs, small scale industries should train people in the use of kente make accessories like slippers, ties, shoes, bags dresses, hats and others so that the kente products can be changed into such products for export into the foreign countries.

- The kente weavers should be taught how to create an artist portfolio so that they could create their portfolios that will be handy and easy to show to customers and the world.
- Graduates should use this study as bases for further research so as to make kente weaving in the three weaving towns (Bonwire, Adanwomase and Sakora Wonoo) well documented.





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## APPENDICES

### APPENDIX A

#### Questionnaire

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

#### Questionnaire administered to kente weavers

##### A. Background information

1. Sex: Male[ ] Female[ ]
2. Age : under 20[ ] 20-29[ ] 30-39[ ] 40-49[ ] 50-59[ ] 60 and above[ ]
3. Marital status: Married[ ] Single[ ] Divorced[ ] Widowed[ ]
4. Level of education: Uneducated[ ] Basic[ ] Secondary[ ] Tertiary[ ]

##### B. Availability of industry and weaving experience

5. How did you become a weaver? Inheritance[ ] apprenticeship[ ] Formal learning process[ ]
6. What was the duration of your training? Less than 1 year[ ] 1-2 years[ ] 3-4 years [ ] 5-6 years [ ] more than 6 years
7. How long have you been practicing as a master weaver? Less than 1 year[ ] 1-2 years[ ] 3-4 years [ ] 5-6 years [ ] more than 6 years [ ]
8. Which of these designs are you familiar with? Fathia Fata Nkrumah[ ] Sika Futuro[ ] Virgin Mary[ ] Obi nkye bi[ ] Ghana@50[ ] Burga[ ] Fapem[ ] Adweneasa[ ] Others [ ]
9. What is the origin of the designs you are familiar with?

.....

10. Do you create your own designs? Yes[  ] No[  ]
11. If yes what are some of your designs? .....
- .....
12. How do you create your own designs? .....
- .....
13. Where are your products usually sold? Home[  ] Internet[  ] Market[  ]  
Others[  ]
14. What criteria do you use to price your products? .....
- .....

**C. Marketing of the Kente product**

15. To whom do you sell your products? Directly to consumers[  ] Through middleman[  ]

**D. Sustainability of the industry**

16. From which of these sources did you get money to start your industry? Bank [  ]  
Parents[  ] Friends[  ] Lenders[  ] NGO[  ] Personal savings[  ]
17. What are your sources of finance to keep your industry running? Bank[  ]  
Parents[  ] Friends[  ] Lenders[  ] NGO[  ] Personal savings[  ]
18. Do you get Technical assistance from from people or group? Yes[  ] No[  ]
19. If Yes specific form of assistance: Equipment[  ] Tool[  ] Materials[  ]  
Training[  ]
20. If No to 18, are you prepared to collaborate with any of such agency or NGO?  
Yes[  ] No[  ]

21. If yes to 20 why? .....

.....

22. If No to 20 why? .....

.....

**E. Awareness of a weaving workshop**

23. Do you have an organized workshop? Yes[ ] No[ ]

24. If No where do you work? .....

.....

25. Do you work for wages? Yes[ ] No[ ]

26. If Yes for 25 would you like to own your own industry? Yes[ ] No[ ]

27. If Yes to 26 how would you finance it? .....

.....

**F. Problem faced as a weaver**

28. What problem do you face managing your industry? .....

.....

29. What problem do you face marketing your and selling your products? .....

.....

30. What are some of the recommendations you think can improve the industry? .....

.....

**APPENDIX B**  
**QUESTIONNAIRE**

UNIVERSITY OF EDUCATION, WINNEBA  
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

**Questionnaire administered to kente sellers**

**SECTION A: DEMOGRAPHICAL CHARACTERISTIC OF WEAVERS**

31. Sex: Male[ ] Female[ ]
32. Age : under 20[ ] 20-29[ ] 30-39[ ] 40-49[ ] 50-59[ ] 60 and above[ ]
33. Marital status: Married[ ] Single[ ] Divorced[ ] Widowed[ ]
34. Level of education: Uneducated[ ] Basic[ ] Secondary[ ] Tertiary[ ]

**SECTION B: FACTORS THAT CAN LEAD TO THE PROMOTION OF KENTE WEAVING INDUSTRY**

35. Please indicate the extent to which you agree or disagree the following factors that can lead to the promotion of kente weaving industry.

Please rank your responses on the scale of: (1) *strongly agree*, (2) *agree*, (3) *neutral*, (4) *disagree*, (5) *strongly disagree*.

<b>Factors that can lead to the promotion of kente weaving</b>	1	2	3	4	5
There is availability of kente weaving industry					
There are a lot of experienced weavers in the industry					

Marketing of the Kente products is very easy					
It is easy to sustain the kente industry					
Workshops should be organized for kente weavers					

**SECTION C: FACTORS THAT CAN LEAD TO THE FALL OF KENTE WEAVING INDUSTRY**

36. Please indicate the extent to which you agree or disagree the following factors that can lead to the promotion of kente weaving industry.

Please rank your responses on the scale of: (1) *strongly agree*, (2) *agree*, (3) *neutral*, (4) *disagree*, (5) *strongly disagree*.

<b>FACTORS THAT CAN LEAD TO THE FALL OF KENTE WEAVING INDUSTRY</b>	1	2	3	4	5
Hand woven kente is very expensive as compared to machine woven kente					
Hand woven kente is difficult to produce					



## APPENDIX C

### INTERVIEW GUIDE FOR KENTE SELLERS

1. How many years have you been in the kente selling business?
2. Are you the owner of the shop?
3. Do you sell other foreign fabrics in addition to the Kente?
4. In your view what is the origin of Kente weaving?
5. How do you price and market your kente product?
6. Would you stop kente business if get another business?
7. What are some problems you face as kente seller

