

The Possibilities of Converting Akan Totems into Textile Designs for Ceremonial Cloths: A Means for Checking the Abuse of Totems in Ghana

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Abstract

In the Ghanaian societies, totems are represented by either plant or animals, sculptural work, landscape or even a mythical entity revered by members of that particular social group. These serve as an emblem of a particular family or a clan and often as a reminder of their ancestry and protection. In Ghana, almost every traditional ruler, chief or king has a totem. Many wildlife species are regarded as totems due to their historical or socio-cultural significance, however, they are seriously abused by hunters and other human activities. This study seeks to find out the possibilities of converting some selected totems from the Akans into textile designs for cloths to be used during festive occasions as a means of education. This sensitizes the societies and the traditional rulers on the disappearance of those plants and animals and the need to preserve the remaining few. As an art-studio based practice, the study employs manual sketches of selected totems among the Asante and Kwehu clans using pencils and Adobe Photoshop CS3, computer graphics software as the main design tools. The study was based on qualitative research approach which made use of the art-studio practice and descriptive observational method of research. Purposive sampling technique was used to gather data from clan heads, people from centre for national Culture, lecturers from KNUST and Kumasi polytechnic, students from KNUST and Kumasi polytechnic, textile retailers and textile artists within Kumasi metropolis to establish the conceptual background for the study. Observation and unstructured interview guides were the main instruments used for data collection. The study concluded that converting totems into textile design for ceremonial cloth was paramount to understanding of their importance and easily educate the general public their philosophical and economic ideals.

Keywords: totems, cloth, textile design, ceremony, philosophy, communication

1.1 INTRODUCTION

One of the oldest industries, which fulfill the basic needs of humankind, is the textile industry. It is believed that the first traces of textiles (scraps of linen cloth) were found in the Egyptian caves around 500 BC (Clapp et al, 2001). Cloth plays significant role in the cultures in which it is created. In addition to satisfying human needs for covering and adornment, textiles and clothing provide medium for artistic expressions for weavers, dyers, printers and clothing designers. The textile traditions of most cultures, including those of Ghana are passed down through the generations and while tradition and culture tend to dictate the kinds of cloth that are produced, the individual artists have their own personal and distinctive innovative style. For centuries, textiles and garments have been produced domestically, for household, community members and commercially, for bartering or sale.

Clapp et al,(2001) posit that the earliest cloth was made primarily of local natural fibres, today's textiles and clothing incorporate a wide variety of materials and styles. Ghana is endowed with various symbols or motifs including those of Adinkra and kente with totemic symbols almost relegated to the background. How the various symbols, patterns, colours and motifs can be viably applied to the cloth is reliant on a resourceful artist who can intertwine tradition with his or her own aesthetic preferences. How the artist expresses himself/herself can reflect much about what is important within his/her culture, and that is what this study seeks to achieve.

According to Steven and Salm (2006) totem is an object (as an animal or plant) serving as the emblem of a family or clan and Totems are important cultural symbols that are sacred to the society in which they are found. Textile artists must explore possibilities of deriving inspirations from totems for textile designs to be used for ceremonial cloth. Such cloths are likely to promote unity and cohesion among members. Again, these cloths can be used in important ceremonies, at ancestral shrines, and at state events such as durbar, rally, symposium, etc. Steven and Salm (2006) added that the totem system or totemism served and still serves to identify different geographic and dialectic identities by associating each group with a natural species, usually an animal. Totem is an object (as an animal or plant) serving as the emblem of a family or clan and often seen as a reminder of its ancestry. . Encarta (2009) indicates that, the term totem is derived from the language of the Ojibwa, a native of north American tribe and is defined as an object, animal, plant, or other phenomenon revered as a symbol of society, and often used in rituals among some people. It continues that totem is regarded as a symbol,

especially something treated with the kind of respect normally reserved for religious icons. The totemic relationship is widespread and has been observed in several nations; Asia and Africa including Ghana. It is even stronger among some Native Americans and Aboriginal Australians. Among these societies, the totem is often regarded as a companion and helper with supernatural powers and as such it much respected. Merriam (2008) confirms that, the individuals of a totemic group see themselves as partially identified with the totem that may be referred to by special names or symbols. Descent may be traced to an original totemic ancestor that becomes the symbol of the group. With the exception of some totemic rituals, killing, or eating the totem is prohibited. Studies have revealed that the Bakwena tribe of Botswana in South Africa is named after "Kwena", the crocodile, whilst the Batlounge also in Botswana are named after "Tlou", the elephant. In order to honour the totem animal, it was forbidden that anyone from the tribe, clan or group should hunt or harm it. As the Bakwena protected the crocodile, they also did not hunt the species of antelope it preferred for food. They feared offending their totem animal by depriving it of its favourite food. In this way, they reduced the chances that the crocodile would attack their goats or children (Rattray,1959).

Biodiversity (2008) has it that the Batlounge, protected the rhinoceros and the hippopotamus, which were traditionally regarded as the elephant's cousins. In return, it was believed that none of these potentially dangerous creatures would harm members of the Batlounge clan. It has been noted too that in India the conservation of many plants and animals in their jungles is a part of the culture of the Warlis tribe. The protection of these totems is embedded in and perpetuated by customs and religious beliefs. Biodiversity(2008) furthermore, has intimated that the sacred groves of the Adivasis and Hindus have turned out to be the few remaining areas in India with climax forests and wide species diversity, since no animal or plant could be harmed in them .Practical examples of the practice of totemism in Ghana can be found among the indigenes of Buabeng Fiaman in the Brong Ahafo Region, whose reverence for monkeys has brought about the now famous monkey sanctuary. Moreover, the people of Old Ningo who consider turtles as gods and have made their area a safe haven for the marine creatures. One needs only to be particularly observant of umbrellas or staff of a chief's linguist and other cultural paraphernalia at any traditional gathering to notice that almost every traditional ruler, chief or king has a totem in Ghana. Apart from the chiefs however, members of almost every clan or tribe and even the entire nation has a totem. As revealed by Okyeame Ampadu-Agyei, any wildlife species are regarded as totems due to their historical or socio-culture significance as well as their symbolic quality. He disclosed for instance that each of the eight clans of the Akan tribe of Ghana has a totem called "Atweneboa," which means animal leaned on or relied upon for spiritual inspiration. Each of these Akan totems has a symbolic quality, which chiefs and clan members are expected to adopt or emulate (Rattray,1959).It is believed that between the member of the group of families, and certain classes of natural objects such as animals, birds, fishes and plants, certain intimate relationship exists. Such species of animals, birds or fishes are regarded respectively as totems of the common origin of the tribe. For this reason, the members do not eat, kill or trap such animals, birds, or fishes. When a totem dies or is sold, members of the tribe it represents would show respect, for example, mourning and burying it as in the case of a human being. On the other hand, if the animal or totem is captured alive, a ransom of money must be offered to secure its release (biodiversity,2008).

In some of the communities, totems are conspicuously displayed at the entrance of, or inside the chief's palace. When the chief sits in state, the linguist holds the chief's staff with the totem at the top of it. At a function or meeting with chiefs, there are as many staffs and totems as the number of chiefs present. Most of the chiefs use the skin of their totems as footrest when they are seated. Some of the official chairs of chiefs are carved in the shape of the totem. In Ashanti, the Asantehene (King of the Ashanti people) sits on a "Golden Stool" which is never placed on the ground. Our ancestors selected various animals' species as the central feature of their traditional state emblems. The origin of some of these state emblems is lost in antiquity; however, they helped to distinguish the various tribes, clans, communities and their characteristics. The emblems served as symbols of unity and influenced the actions of the people on festive and other ceremonial occasions (biodiversity, 2008).Steven and Salm (2006) further indicate that totems are significant in the social, political and spiritual realms of the society. At the international level, many countries have totems. Ghana uses the Tawny eagle as a totem and emblem in her Coat of Arms. Cote d'Ivoire uses an elephant; Gabon has a bird whilst the United States has an eagle. In the same way, many political parties in the world particularly in Africa have totems and use them as symbols for their campaigns during elections. Similar to the Republican Party of the United States of America, the New Patriotic Party (NPP) of Ghana has the elephant as its symbol. Totemism is part of the socio-cultural life of Africa. It is seen in homes, clans, villages, tribes, chieftaincy systems, social clubs, political parties and the nation at large. Every member of the totemistic group has a common bond and aspiration with colleagues and shares a common appellation. Nukunya (2003) aver that, totemism can thus be exploited as a tool to galvanise or bring about solidarity in the human societies particularly, in Africa for biodiversity conservation. It is like sounding a war cry to awaken the cultural instinct for the protection and defence of the animals or totems, which are held in high esteem, but are in danger of extinction. Our cultures should ensure that man and animal live harmoniously with nature. To win the war against the destruction of our totems, there must be the

establishment of ecotourism using totems as the focus; the review of wildlife laws to enable traditional authorities to manage wildlife and the introduction of an annual wildlife farmer award. Traditional norms, sanctions and customs sustaining wildlife needs to be carried out; traditional norms, sanctions developing into byelaws must be codified by District Assemblies. The Ghanaian artist uses several motifs, each associated with particular meaning derived from proverbs, historical events, human attitudes, animal behaviour, plant life, and objects. The symbols present both visual and verbal messages. Textile art is seen in everyday and ceremonial life. Although totems are popular spiritual symbols throughout the West African society, their use in textile design is not so pervasive in Ghana (Steven and Salm, 2006). Although the earliest cloth was made primarily of local natural fibres, today's textiles and clothing incorporate a wide variety of materials and styles. Ghana is endowed with various symbols or motifs including those of Adinkra and kente with totemic symbols almost relegated to the background. How the various symbols, patterns, colours and motifs can be viably applied to the cloth is reliant on a resourceful artist who can intertwine tradition with his or her own aesthetic preferences. How the artist expresses himself/herself can reflect much about what is important within his/her culture, and that is what this study seeks to achieve.

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Nukunya (2003) describes Ghana has a tribal system that most of the population, except immigrants, are part of. There are five major tribal communities in Ghana today: the Akan, the Ga-Adangme, the Ewe, the Gonja and the Mole-Dagbani. The Akan people include groups such as Akwapim, Akyem, Aowin, Asante, Bono, Denkyira, Fante, Kwahu, Nzema and Sefwi. To the Akans, textile art is not only for aesthetic contemplation but is also part of a complex system of thought. It articulates ideas, probes moral concept and memorializes the dead. The Akan lineage organization comprises matrilineal clans (mmusua, plural; abusua, singular.) that have major and minor segments. In various places, different names may be used for the same abusua. Each abusua is identified by its proper name as well as its common emblem, totem or symbol. According to Akan-abusua (2008) among the Asante, the eight clans and their totems are:

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|----------------------------|---------------------------|
| i. Aduana (Dog) | v. Asona (Crow/wild boar) |
| ii. Agona(Parrot) | vi. Bretuo (Leopard) |
| iii. Asakyiri (Hawk/Eagle) | vii. Ekuona (Buffalo) |
| iv. Asene(Whale) | viii. Oyoko (Hawk/Falcon) |

Among the Kwahu the eight clans and their totems are:

- | | |
|-------------------------|----------------------|
| v. Aduana(Dog) | v. Asona (Crow) |
| vi. Agona(Parrot) | vi. Bretuo (Leopard) |
| vii. Asakyiri (Vulture) | vii. Ekuona (Bull) |
| Vii Asene(Bat) | viii. Oyoko (Hawk) |

1.2 Cultural Significance of Totems

In many cultures throughout the world, people have long placed high premium on certain animals regarded as their totem. These totems differ in their cultural symbolic meaning from one to another and the patterns of the society have remarkably been influenced by the behaviour of these animals. The following are examples of selected totems and their cultural significance.

1.2.1 The Dog

Throughout history, dogs have been referred to as protectors and guardians. Their acute hearing and keen sight forewarned their masters of impending danger and so they are described as man's best friend. Dogs serve selflessly and never ask for their services to be praised. They express unconditional love and teach its true meaning. Their sense of spirit and the ability to love even when abused is incredible. Dogs are intelligent and sensitive. They are able to sniff out dangerous situations accurately and guide us into safety. The dog is a great 'teacher' of loyalty. The group that have dog as their totem know how to give and show love unconditionally. They also carry the energy of forgiveness and do well in service-oriented jobs. The group are good example of loyalty and are always proactive about safety consciousness (sayahda,2008).

1.2.2 The Parrot

Sayada (2008)states that the parrot is an alert bird with a good temperament. They are very intelligent and have been taught to mimic humans. A bird that can speak the human language is considered a link between humankind's world and the world of nature. One of the most outstanding features of the parrot is its range of colouring. Parrots invoke a sense of hope and promise. Just looking at its brilliant feathers gives us a feeling of excitement and wonder. For those who identify with this totem, opportunities to renew their dreams and visions are offered.

Parrots teach us the power of magic. Their feathers are used in healing rituals to invoke the properties

of colour and light. Colour and light therapy have been used by many native tribes to heal the sick or injured. For those with this totem the study of its colours will reveal a lot about you. Parrots can be very vocal or very quiet depending upon the situation they find themselves. In humans, this indicates an innate ability to know when to voice one's opinion and when to be silent. The parrot is a great ally in healing depression. When the parrot flies into your life it is asking you to recapture the magic of living (sayahda,2008).

1.2.3 The Vulture

Sayahda (2008) adds that the vulture is a member of the raptor family. They feed exclusively on carrion and perform a very useful function by disposing off potential sources of disease. The Pueblo Indians saw the vulture as a sign of purification and the Greeks considered it a symbol of transformation. As old decayed flesh was removed, new life emerged. These amazing birds are vital for the health and well-being of humankind as well as all other life forms.

Vultures are adaptable and have a keen sense of smell, which they use to locate food. Because the vulture has weak feet and short talons, they cannot tear or grasp their prey as other birds do and must rely on the remains of another's kill for their food source. Although the vulture is a somewhat homely bird in appearance, they are magnificent in flight gliding through the heavens with a grace unsurpassed by most other birds. They ride the thermals and wind borne currents with little effort soaring for hours without flapping their wings. The group that use vulture as totem know how to use what is available to them fully and are very resourceful and innovative with what they have.

Those with this totem can accomplish great things in life. Those people are resourceful and patient and they have the ability to stay focused on their goal despite influences that try to distract them. They have the ability to initiate the pure force of spirit into every thought they have and every action they perform. Many people do not like vultures because of an impression that, since they feed on carrion, they must be unclean birds. The truth is that vultures are actually quite clean, and they perform the valuable service of eliminating the remains of decaying animals.

1.2.4 The Bat

Bats reflect a need to face our fears. There are different species of bats, which have widely divergent characteristics. Some are small and others are large. Studies on bats have shown that when they are placed in a refrigerator, they will go into an instant state of hibernation and come out unharmed when they are warmed, which is unique for a warm-blooded mammal. This indicates that the life force of the bat is strong and is able to regenerate and replenish it when needed. Bat holds the power of adaptability. Everything about them, senses, feeding, flight, mating and size is suited to their particular environment. When bat appears in your life, its message may be to examine your surroundings to discern what bounty is being offered to you, and then alter your patterns so you can receive it. Those who have bat as totem believe that it is a sociable animal and can indicate a need for more sociability or increased opportunity with greater numbers of people. It has great auditory perception and can navigate through the dark easily. They have built in sonar that enables them to know what lies beneath the surface. Those who hold this totem also have uncanny abilities to discern hidden messages from both people and the environment (sayahda 2008)

1.2.5 The Crow

Crows are very vocal birds. They are sly and often deceptive in their actions. Crows have been known to build false nests high in treetops to confuse predators. The height of their nests gives them the opportunity to watch everything that is going on around them. Many cultures think of crow as the keeper of knowledge for nothing escapes their keen sight. Crows travel in groups and make mischief in teams. As one crow explores something new, others will watch closely to see what happens and then learn from it. In this way, they seem to be in council with one another. They often raise a ruckus when hunters are around. Other times it signals a time to join in council and make decisions (sayahda, 2008).

The striking black colour of crow represents the colour of creation. Black the colour of night gives birth to the light of a new day. Because crow is adaptable to all environments and will eat almost anything, they can survive in almost any situation. The group that have crow as totem are adaptable to all situations. Crow is associated with magic, unseen forces and spiritual strength.

1.2.6 The Leopard

Sayahda (2008),emphasizes that unlike most cats leopards can exist in areas without plentiful water supplies giving it an advantage for survival. Because it has been given the generic name of Panther, those with this totem should study this cat. Leopards are excellent at stalking prey. They are silent and inconspicuous hunters and are able to move in and out of situations without being seen. This invisibility allows them to observe every situation they encounter with clarity. The Leopard's huge strength, powerful limbs and neck muscles enable it to carry its kill to higher places in trees to keep it away from other animals.

People with leopard as totem have strong intuitive abilities. Learning to trust and respond to their inner instincts is part of their life lesson. They are also highly sensitive and pay attention to what they feel and how to respond accordingly. Again, because leopards kill by biting the back of the neck and do not attack their prey

from the front, those with leopard as totem often have difficulty confronting conflict head on. Sometimes this can be beneficial and at other times harmful. When leopard energy is contained within and not expressed outwardly, it can develop arthritis conditions (sayahda,2008).

1.2.7 The Buffalo

In many cultures, the buffalo is seen as a symbol of abundance and manifestation. Their large heads represent intelligence of a higher order and their strong bodies ground them to the earth. Both the bulls and the cows have horns as well as humped shoulders. Horns grow out of the head and extend to the sky indicating a connection with a higher intelligence. Humps are often symbolic of stored energy locked within the body. When defending against danger, the cows form a defensive circle around the calves and the bulls will form a circle around the cows. This symbolizes the buffalo's mutual respect for one another as well as their protective instincts to defend and honour life (sayahda,2008). Buffalos can be unpredictable and dangerous when provoked. Those with this totem try to remember the good in all things and do not let their frustration store up inside them. The buffalo reminds them to give thanks for what they have, to respect all life forms and to honour the integrity of their own divine essence.

1.2.8 The Hawk

In many cultures, the hawk represents a messenger. It often appears in our life when we need to pay attention to the subtle messages found in our surroundings and from those we meet. As with all messages received, it is important to recognize its underlying truth. Because there are so many varieties of hawk, its messages vary and can affect all levels of our psyche. One thing that all hawks have in common is the skill to move between the visible and invisible realms. Those who hold hawk as totem keep their analytical mind under control and do not allow it to run wild. The hawk has many foraging techniques. The most typical in their pursuit of prey is swift following the animal's efforts to escape. Once the hawk has secured the prey with its powerful talons, the bird dismembers it with its sharply pointed, strong beak. In man, this suggests that we can run but we cannot hide from our destiny. Eventually, it will catch up with us. Hawk totem signifies union with Great Spirit. It orchestrates the changes necessary for our spiritual growth. The group that have hawk in their lives as totem do well to surrender anything that doesn't honour the integrity of all life, be it an idea, a feeling or an action.

1.2.9 The Butterfly

Throughout history, the butterfly has been admired for their delicate beauty. Most adult butterflies live just one or two weeks except for the monarch and angel wing which can live for six months or more. This is very symbolic. It suggests that a person with this totem will experience tremendous soul growth in their earlier years. Life lessons are revealed to the consciousness while in the womb of the mother - the cocoon stage when completed, the caterpillar emerges into the butterfly and takes flight. Butterflies are symbols of freedom and creativity. They hold the gift of transformation and soul evolution (sayahda,2008).

Butterflies have a pair of large compound oval eyes made up of thousands of individual lenses. They can see a single image clearly and are able to perceive ultraviolet wavelengths of light. This suggests clairvoyant abilities for those that hold this totem. The antennae of the butterfly have small knobs on each end, which is said to play a role in orientation. When one antenna is missing, the butterfly will fly in circles unable to find its way. Those with this totem need to stay consciously connected to spirit at all times in order to arrive at their desired destination. The butterfly represents the process of transformation. When butterfly shows up, make note of the most important issues confronting you now. To the Native Americans, the butterfly is a symbol of joy. They remind us not to take life so seriously.

1.2.10 The Tortoise

The tortoise is a land bound creature and is exclusively terrestrial. In myth and folklore, the tortoise represents determination and longevity. Tortoises have high domed shells and heavy elephant-like hind legs. The weight of its shell keeps it from moving too fast. The heaviness of its hind legs gives it the strength to carry heavy loads. Those with this totem often carry the loads of others as well as the burdens of self. They make good therapists but must be careful not to take on the problems of other people. The tortoise holds the energy of patience and perseverance. It feels vibrations within the earth and reacts strongly to them. By observing the tortoise's behaviour, we are forewarned of any imbalances within the earth's core before an actual change occurs. This helps us prepare for geophysical changes in a (sayahda,2008).

The tortoise is self-reliant and self-determined. Its ability to survive in difficult situations is partly due to its talent to stay focused. Tortoises are vegetarians and are terrestrial. Those with this totem can benefit from a similar diet and often place a great deal of importance on a stable home environment. The tortoise carries their home on their backs and reminds us that although stability in our life is important true stability lies within ourselves (sayahda,2008).

Cloths act in different ways in the cultures in which they are created. The textile traditions of most cultures, including those of Ghana are passed down through the generations and while tradition and culture tend to dictate the kinds of cloth that are produced, the individual artists have their own personal and distinctive style. How the various symbols, patterns, colours and motifs are applied to the cloth is reliant on the resourcefulness of

the artist who can intertwine tradition with their own aesthetic preferences. How the artists express themselves often, reflect much about what is important within their culture. The messages that the cloths send through symbolism can only be understood if there is common knowledge about symbols, colours and patterns of all kinds (Otokunor,1997). The uses of the cloths also send certain messages. For instance, certain kinds of Kente were once only worn by the Asantehene. The message this conveyed to everyone else was that if one dared to wear these cloths, one would be challenging the authority of the king.

Textiles are used in many religious ceremonies in many societies. For example, before making Adire dyed cloth in Nigeria, the Yoruba women had to make a sacrifice known as “orisha” to the patron of dyeing. Similarly, mud cloth in Mali is used as a spiritual protection during the vulnerable times of a woman’s life. Kente is occasionally used at shrines as a symbol of respect and dignity for the god being revered at the particular shrine. Moreover, cloths are also affected by historical changes. For example, Kente was originally mostly blue and white but with the increase in trade and the demand from a royal tradition who could afford expensive textiles, many more colours were incorporated (Otokunor,1997). Furthermore, textiles serve to keep oral history alive and promote the heritage of the culture or nation. This is manifested in the naming of certain cloths after historical people or events. Similarly, cloths can also be used to express some political statement. For example, the ubiquitous wrap-around skirt often features printed portraits of political rulers who are not particularly liked. The portrait could be positioned on the skirt in such a way that one could inadvertently or irreverently sit upon them. Some days such a print could be worn upside down accidentally(Otokunor,1997).In addition, textiles in Ghana and elsewhere are often a measure of wealth and prestige. Therefore, the wealthy people can afford more cloths and this economic situation can affect the demand and trends of fashion. Other economic factors such as the costs of imported raw materials, currency fluctuations and the very labour intensive work associated with the manufacture of many of the indigenous cloths affect the price. This is why the development of factory made clothing in Ghana has been so evident in recent years, making most people choosing them rather than the indigenous clothing.

Another interesting aspect of the production and uses of cloth in Ghana and other African nations relates to gender definition. Interestingly, certain cloths are made only by women, such as Bogolanfini mud cloth of Mali, which has traditionally been a female art. Conversely, Kente cloth of Ghana was once woven only by men and for women to be involved in the weaving process was considered contemptuous. Anthropologists at the University of Denver, United States suggest that an important question that has not been addressed about African textiles is how cloth and cloth manufacture reflect and reinforce gender roles in these societies (Gyekye,1997).New designs are the result of the minds emotional desires to develop new plans and methods to formulate devices and ideas for expressions. The use of fabrics in furnishing rooms is closely related to the need for preserving heat and keeping out cold air in temperate climates. In the churches, painted textile drapery and loosely hung textile covering are fastened to the walls as furnishing (Hatch,1998). Textile designer must appreciate that the work is exciting, rewarding, and competitive. The work is not meant for a person who easily becomes discouraged. The designer must therefore have a keen sense of the awareness of the social and economic climate of the times (Holmes,1994). Designing therefore is creative activity that involves translating ideas that has been conceived in the mind into tangible form using appropriate tools and media. New designs are the result of the mind’s emotional desires to develop new plans and methods to formulate devices and ideas for expression. As far as these design concepts are concerned textile design using computer is not an exception. In the art of textiles the concept of the design could be taken from totem, nature, proverb, traditional symbol, artificial object, imagination, etc that is creatively developed into fabrics suitable for various purposes including traditional ceremonial costumes.

Colour plays a vital role in the world in which we live. Colour can sway away thinking, change action and cause reactions. It can irritate or sooth the eyes, raise blood pressure or suppress your appetite. As with any piece of art, colour tends to set the mood or tone and in all culture; it carries significant meaning. Throughout the ages, in different cultures, significant ritual, religious ceremonies and metaphysical phenomena are symbolized with colour (Ladau et. al., 1989). Each culture has its own unique colour heritage. Colour therefore possesses different meanings in different cultures and is transferred to the products including textile designs for functional and other purposes. For example, East Asia and African Cultures are multi-coloured. The use of bright colours significantly indicates that sunlight plays a role in colour preferences and colourful life between Asian and African cultures. Bright lights of sun affect their mental health and clothes.Colour form an integral part of design design process. At the same time, colour can attract attention of users and enhance the corporate image of the design company. Joyce (1993) explains that there are some elements that must be taken into account to enable the designer create an appropriate atmosphere in the design; dark or warm colours compress space, whereas light or cool colours expand space (Eiseman & Herbert, 1990). This implies that high-contrast colours can make a bigger space look like small. On the contrary, with small patterns, the space is perceived larger. Colour also must be considered as one of the most essential visual variables of the user-centred design process. It can enhance the usability of visual communications. Consequently, user satisfaction and application needs can improve with the

other visual variables such as value, size, shape, orientation and texture. Colours can be used as functional and decorative in the design of graphic displays including textile items. Properly used, colour can be powerful tool to improve the usefulness of an information display system. The inappropriate use of colour can seriously reduce performance and purpose. Using colour judiciously contributes immensely to aesthetic appeal and information display and textile designers undoubtedly need to explore the most appealing colours that take into account the cultural values of the consumers (Stamm,2003).

The justification for converting akan totems into textile design for ceremonial cloth as a means for education is that, there is every day encounter with these cloth in our societies during birth rite, funeral rite, festivals etc. and our eyes cannot be turned away from the designs on the cloth when we walk through the gathering and interact with people during these ceremonies. As we look at these designs they will sensitize us on the socio-cultural importance of the totems in the society and the need to preserve the wild life for national development. It is for this reasons that the researchers found it appropriate to create textile designs with totems to communicate the importance of preserving the wildlife because of their impact on our wellbeing through totemism and socio-economic development of the nation.

1.3 Conversion of Totems into Textile Designs

In this section, the researchers exhibited their creative and innovative processes in producing pleasing designs based on selected traditional totems. The researchers took digital photographs of the totems used by Akan clans of Ghana and converted them into textile designs.

1.4 Design 1: Design production from the Totem of Aduana Clan

Aduana clan believes that at the time of creation, their ancestors descended from the skies on a golden chain. The clan is represented by the dog. Akans believe that Aduana clan discovered fire for cooking.

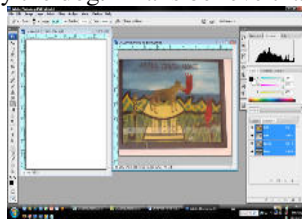


Figure1:The Dog launched in workspace

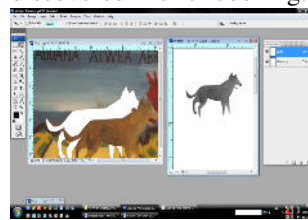


Figure2:Image in grey scale mode

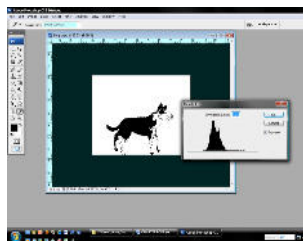


Figure 3: Image in threshold effect

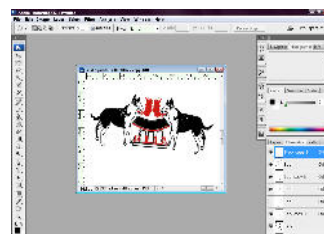


Figure 4: Final motif in a repeat

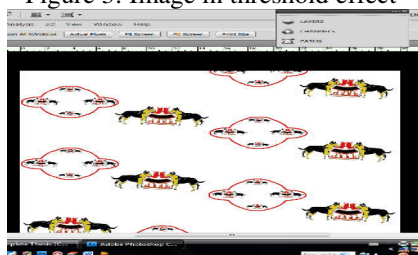


Figure 5: Motifs in arrangements

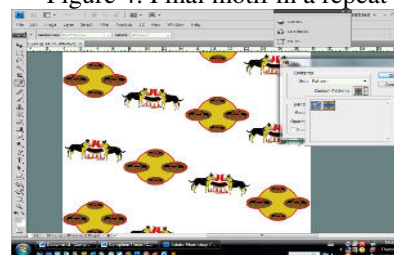


Figure 6: background effects

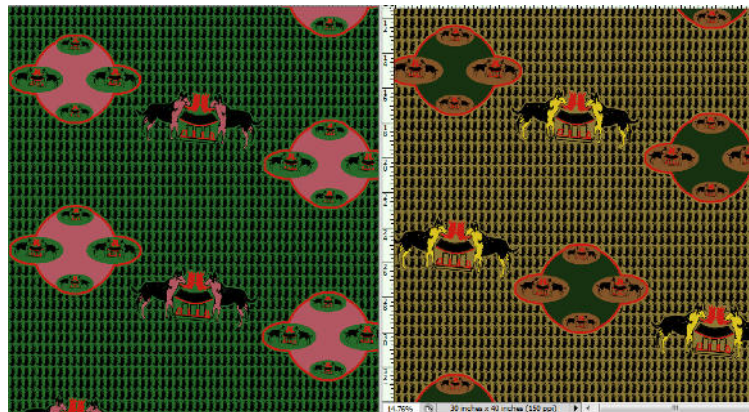


Figure 7: Final Aduana design in two colour ways

Step 1 : The image was opened in Workspace (Figure:1).

Step 2: The image was converted into grayscale mode(Figure:2).

Step 3: Image converted into threshold effect(Figure:3)

Step 4:Final motif in a repeat form (Figure:4)

Step5:Final motif arranged in a pattern(Figure:5)

Step 6: Background effects added to the motifs (Figure:6)

Figure 7: Final Aduana design in two colour ways

The same steps were followed to produce designs from the rest of the akan totems and the results are shown below:

1.5 Design 2: Design production from the Totem of Agona Clan (Parrot)

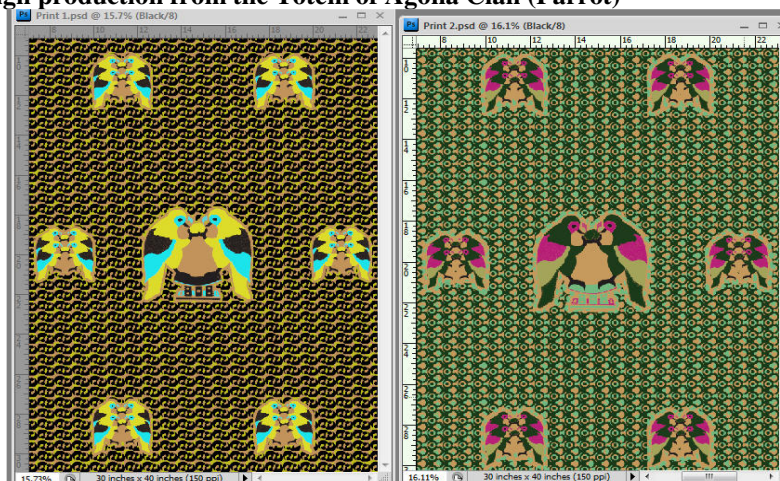


Figure 15: Final Agona design in two colour ways

1.6 Design 3: Design produced from the Totem of Asene Clan (Bat)

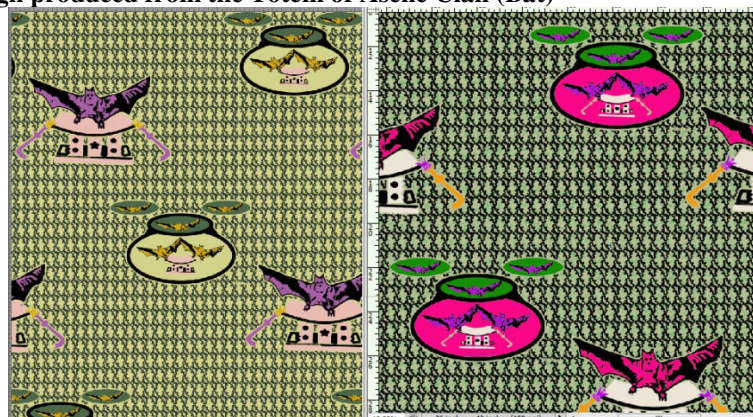


Figure 16 : Final design in different colour ways for the Asene cloth

1.7 Design 4: Design produced from the Totem of Asona Clan (The Crow)

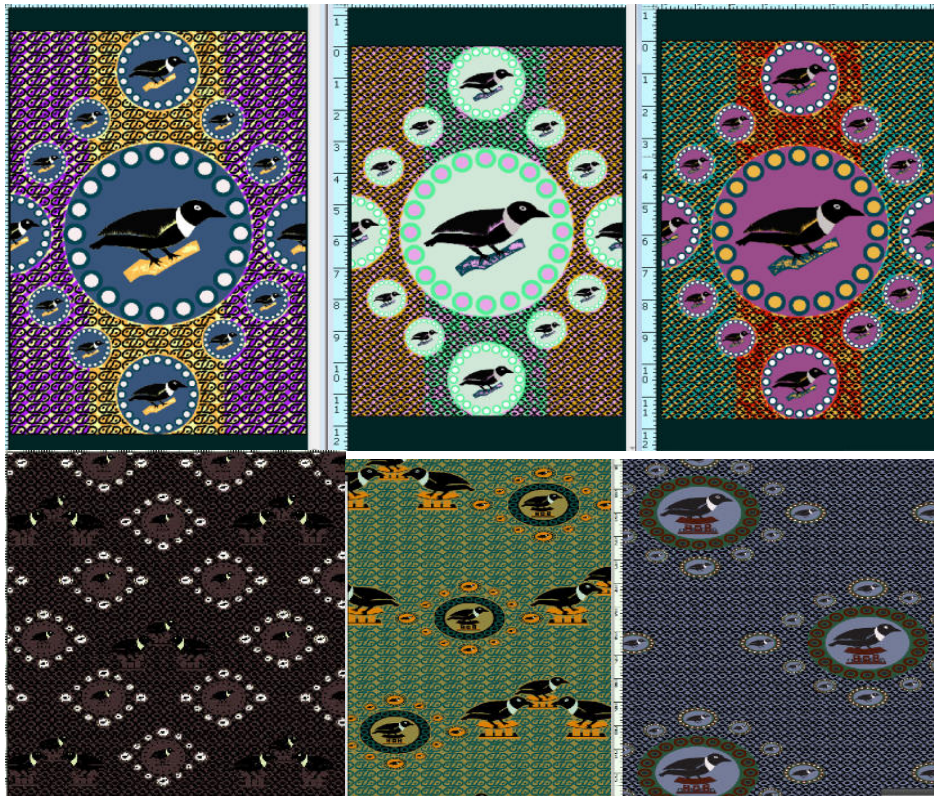


Figure 17: Final designs in different colour ways for the Asona cloth

1.8 Design 5: Designs produced from the totem of Tena and Bretuo Clan (Leopard)

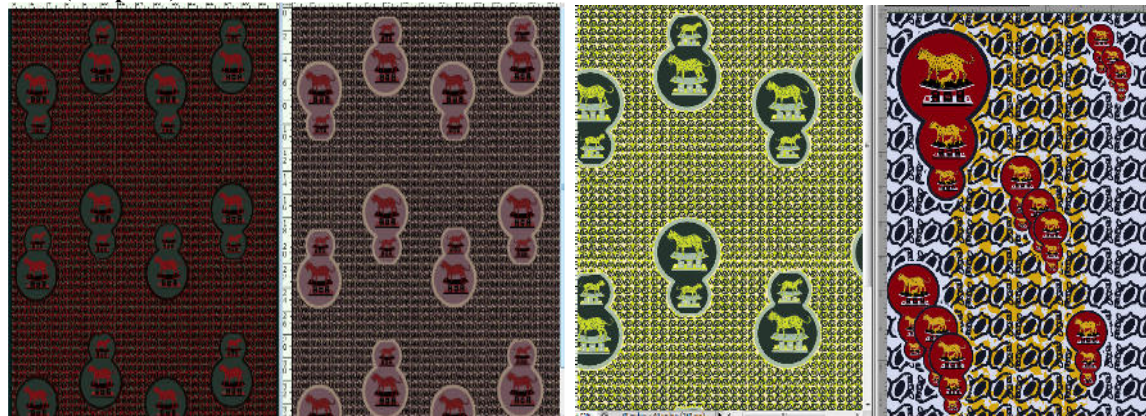


Figure 18: Final designs in different colour ways for the Tena and Bretuo Clan (Leopard)

1.9 Design 6: Designs produced from the Totem of Ekuona Clan (Buffalo)

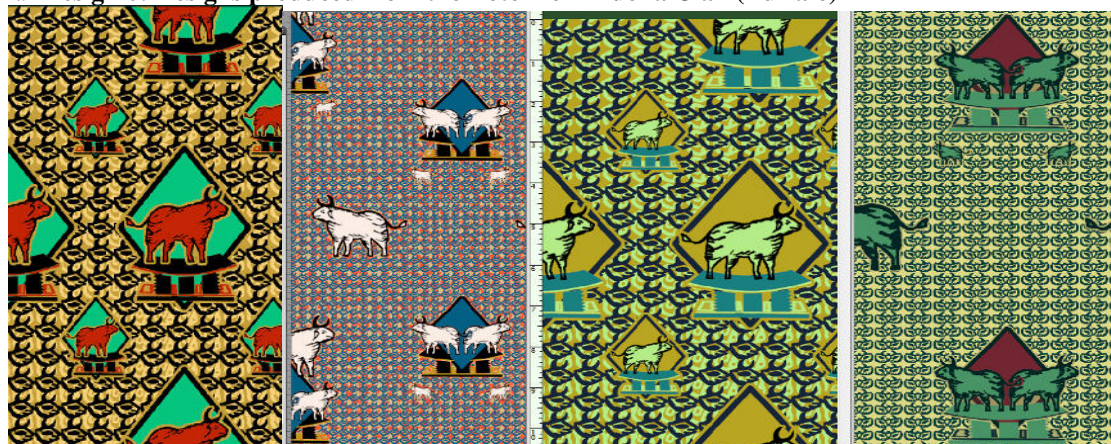


Figure 19: Final designs in different colour ways for the Ekuona Clan (Buffalo)

1.10 Design 7: Design produced from the totem of Oyoko Clan (The Hawk)

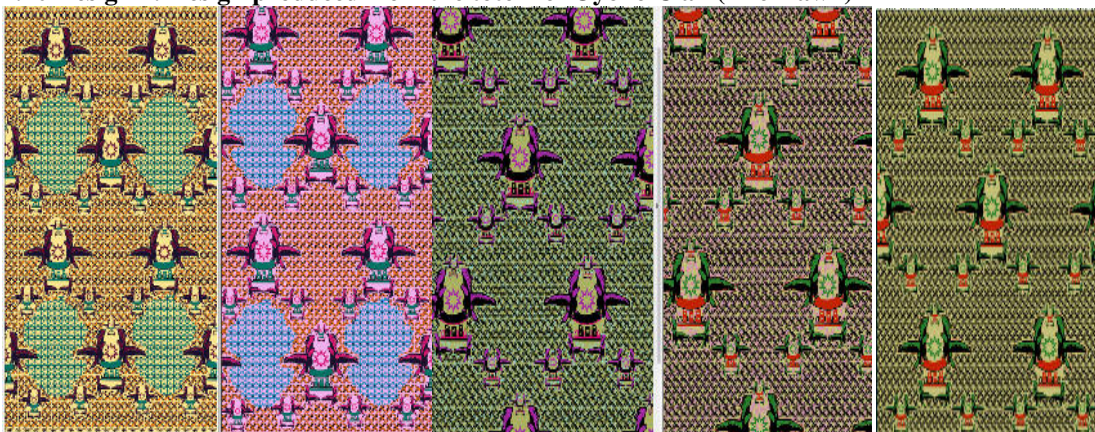


Figure 20: Final designs in different colour ways for the Oyoko Clan (The Hawk)

1.11 Design 8: Design from the Totem of Asakyiri Clan (Vulture)



Figure 21: Final designs in different colour ways for the Asakyiri Clan (Vulture)

2.0 Results and Appreciation

This section examines the actual designs produced for each of the clans and discusses the philosophy behind the use of totems by the various clans.

2.1 Design 1: Totem of the Aduana Clan (Dog)

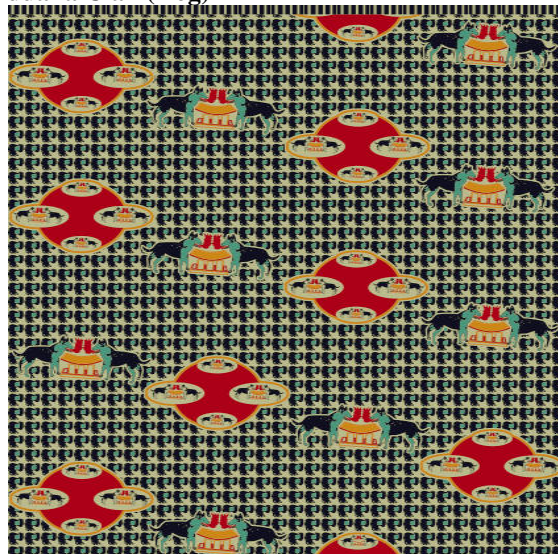


Figure 22: “Aduana, Atwea ne Abrade”

The design in Figure 22 is for the Aduana clan. The totem of this clan is the dog and the design shows two dogs facing each other depicting Akan proverb that says, “One head does not go into counsel”. The units of the design were organized to form the shape of the earth or an orbit. This harmonizes with the main characteristics of the totem; love, protector and guardian. Philosophically, the earth is the giver of food and it is believed that the Aduana people brought fire and showed others how to cook food with the fire. The motifs are arranged in an oblique pattern combined with waxed and textured background. The texture was adapted from the fire held in the mouth of the animal. The harmony created at the background is an expression of unconditional love exhibited by the dog. Tracing the origin of the totem, it was found from an expert in traditional matters at Wesley College that the dog brought fire to the clan members by crossing a river. The fire had been left behind during migration to a new location but this animal brought it to them. The dog therefore is part of Aduana clan and it is not eaten or killed by the clan members. The stool represents the power of the clan and the colours were carefully selected to harmonize the unity of the design created. The red-wine colour in the design represents the hotness of fire, love and resourcefulness of the clan. The Neptune blue colour in the design represents the compassionate nature of dog, which transcends through the clan members. All the other colours were chosen based on the philosophy behind them and their connectivity with the totems. The name given to this design is “Aduana, Atwea ne Abrade” which is the appellation of the Aduana clan. Different colour ways and designs are possible including funeral versions. The design will be suitable for shirting, dresses, draping, upholstery, furnishings, mummy cloth, etc.

2.2 Design 2: Totem of Agona (Parrot)



Figure 23 “Ako, Ofiri Dodo mu”

Figure 23 is a design made from the parrot of the Agona clan. Agona clan has chosen the parrot as symbol of their group since noise made by parrots saved their great grandparents from being killed by some murderers. This is believed to have happened many years ago in Denkyira in the Central Region. The parrots were eating mesocarp of palm fruits with gold dust surrounding the nuts and the noise they were making scared the murderers who had planned to attack them. An old woman called Aggo found that they were saved by those birds and so she regarded the parrot as one of them. The Agona clan therefore got their name from “Aggo nana” meaning descendants of Aggo. They have an appellation “Ako, Ofiri Dodoɔ mu” (the parrot belongs to a group with many members). The design shows parrots meeting in groups and enjoying some fruits, which reminds the clan members of the significance of the bird to their culture. The design shows alternate arrangement of big and small sizes of the motif in half-drop pattern. The texture at the background shows the head of a parrot with the eyes in alert mood symbolizing the intelligence of parrots. The waxed effect shown at the background symbolically indicates that any plot against them would be nullified. In addition, the stool represents the royalty of the clan.

The design was given colour backing that range from yellow, light gray, ink blue to pink. History tells that the old woman saw the parrots eating the fruit surrounded by gold dust, hence the colour yellow to show the wisdom and joy of the clan. Philosophy behind the blue colour is freedom and liberation the people had when they were nearly killed by their enemies. The gray represents solidity, peace and tranquillity that exist among members of the clan. The design can be used for shirting, dresses, upholstery, sheeting, suiting, furnishing, ceremonial dresses, etc. The cloth was named after its appellation, “Ako, Ofiri Dodoɔ mu”.

2.3 Design 3: Totem of Asakyiri (Vulture)



Figure 24: “Odi Adwene To”

Figure 24 shows design created from the vulture of the Asakyiri clan. Asakyiri is the oldest of all the clans, however; it has the least number of people. They have chosen ‘kokosakyi’ (vulture) as their totem because it draws their attention to the importance of burying the dead instead of throwing the corpse away as it used to be. The motif in the design shows two vultures facing each other, which philosophically means adaptability, and sympathy they have for one another and other groups of people. The birds are standing on the traditional stool facing each other, which is an indication of the keen sense of smell coupled with their powerful sight, which they use to locate their food. In that respect, oval shapes were used to unify and harmonize the main symbols. Textures found at the background were created from the head of the bird. It shows four heads of the vulture whose beaks converge at a point that aesthetically blend with the main symbols. The harmony at the background includes waxed effect in the form of bubbles. The colours used were light shaded yellow indicating enlightenment, green representing refreshing attribute of the totem exhibited in cleaning of the environment. Other colours used were black and light red. The black emphasizes complex behaviour of the bird. Red in this design represents moral responsibility. This design is suitable for suiting, ceremonial dresses, shirting, upholstery, sheeting, furnishing, etc.

2.4 Design Four: Totem of Asene (Bat)

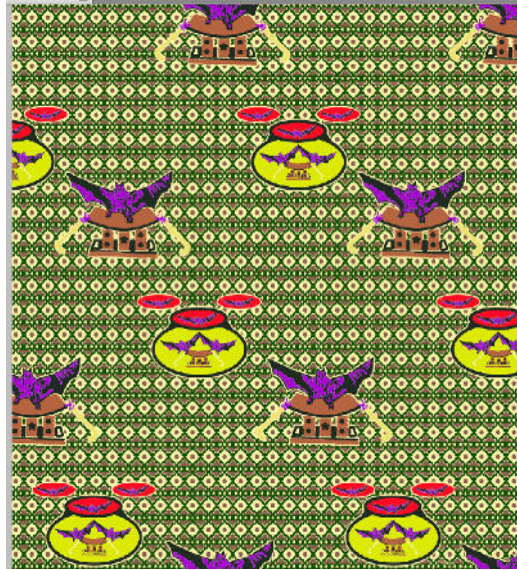


Figure 25: “Apan Dankwa”

Figure 25 shows design created from the bat of the Asene clan. Asene clan rose from Ekuona clan and they have chosen ‘apan’ (bat) as their totem. In the indigenous society of Ghana, circular pots are perceived as symbol of life and spherical pots signify purity. Traditionally, pots are used for fetching, boiling, and storing water. They are also used for cooking food and herbal medicine. Water and herbs are perceived as life therefore the pot plays significant role in Ghanaian cultural set up. It is against this backdrop that the pot was used in the design for the Asene cloth. Philosophically, the life force of the bat is strong and is able to regenerate and replenish itself when needed. When bats are placed in the refrigerator, they go into hibernation and come out unharmed when they are warmed. The group that use bat as totem are affectionate and sympathetic. The use of the traditional sword and stool signify royalty and strength that the clan possesses. The arrangement of the motif shows a diagonal pattern of bats in a pot. The background has a texture and a waxed effect derived from the bat itself to blend aesthetically with the entire design, however other colour ways of the design were made and several other colour ways can be possible in just a click of a button. Eventually, the colours selected for design in plate 24 were intended to harmonize the design. The fabric can be convenient in use for suiting, ceremonial dresses, shirting, upholstery, sheeting, furnishing, etc. The cloth was named after its appellation, “Apan Dankwa”.

2.6 Design Five: Totem of Asona (The Crow)

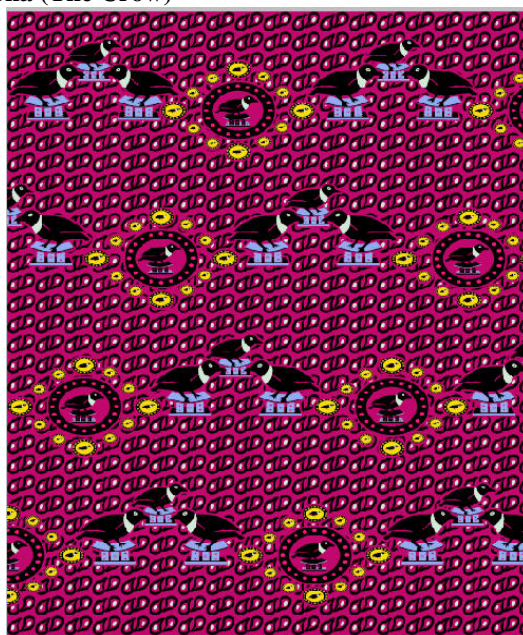


Figure 26: Title: “Opere Gye Adee”

Figure 26 shows design created from ‘kwaakwaadabi’ (crow) of the Asona clan, the clan with the largest population. Asona clan has chosen the crow as their totem; they do not kill or harm them because of the belief that the bird made strenuous effort to protect their ancestor from being bitten by a snake when taking a pot containing gold dust found in a bush. It is however a bad omen for a member of Asona clan to have an encounter with ‘Asonawo’ (a type of snake yellow in colour) because the snake bit the ancestor when taking the pot. The appellation of the clan is “Opere Gye Ade” (Struggle to take something). The design shows a crow standing on a traditional stool in high alert located in an oval representing the energy possessed by the totem to protect the clan. The unit is composed of the main symbol, crow in an oval surrounded by reduced unit of the main motif arranged in a diamond shape signifying that crows move in groups. The entire design shows half-drop repeat of the unit which also appear like horizontal linear pattern. The work has a background that shows waxed effect derived from the bird and texture from the beak of the bird with contrasting and harmonic colour scheme. The black colour is a representation of power and seriousness as some of the attributes of the totem. Black is also the dominant colour of the totem and must be shown in the design. White colour in the design signifies cleanliness, purity and innocence. Crows make a lot of noise in an attempt to consult and confer. Orange colour is selected to signify that the clan members possess warm and inviting attitude. The fabric will be appropriate for ceremonial dresses, suiting, shirting, upholstery, sheeting, furnishing, children’s dresses, woman’s dresses, men’s draping cloth, etc.

27 Design Six: Totem of Bretuo (The Leopard)

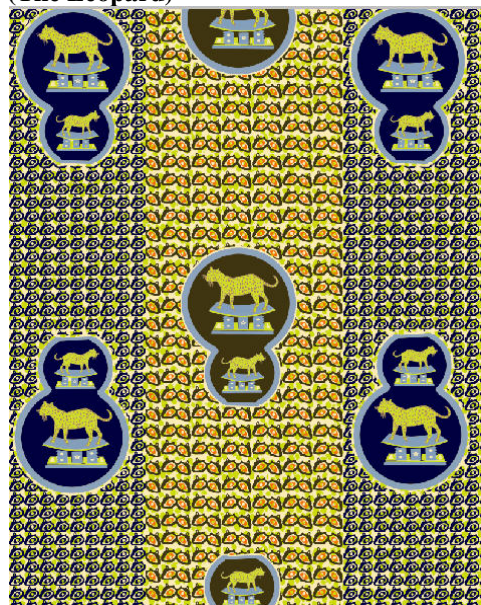


Figure 27: Title: “Twie Nni Twie”

Design shown in Figure 27 is created from a totem called ‘osebo’ (leopard) of the Etena and Bretuo clans. The people have chosen the leopard as their totem or “sibling” because a leopard spared the life of a hunter from the clan when the animal realized that the hunter was its “sibling”. The appellation of the clan which was adopted as name of the cloth is “Twie Nni Twie” (Leopard does not eat leopard).

Since leopards are silent and inconspicuous hunters and are able to move in and out of situations without being seen, Bretuo people have the characteristic of observing every situation they encounter with clarity. The design has a leopard standing on a royal stool in high alert signifying that one has to be careful when one tries to confront them with problems. The unit is made up of the main motif on the royal stool and a reduced version of these components organized in a gourd. The units are arranged in a jigsaw pattern. Gourds are used for fetching water, storing water and for preparing or keeping medicines. Water and preparation of medicine are meant for survival; therefore, the symbol emphasizes the belief the people have with respect to impossibility of being taken hostage by anybody. The background of the design is made up of a waxed effect that is made up of the spots found on the body of leopards. The texture at the background is the representation of the head of the leopard with one of the spots. The background effects have contributed immensely to the harmony and unity achieved by the design. This design was made in different colour ways and every colour way has philosophical significance for the clan. For example, the green signifies self-defence mechanisms and tenacity possessed by leopards. Other colours chosen for the design include yellow-green for wisdom and the joy of enlightenment, sea blue for hope and peace. Several other colour ways of the design is possible within a moment. The fabric is convenient for ceremonial clothes, suit making, shirting, upholstery, sheeting, men’s draping cloth, furnishing,

and women's dresses.

28 Design Seven: Totem of Ekuona (Buffalo)

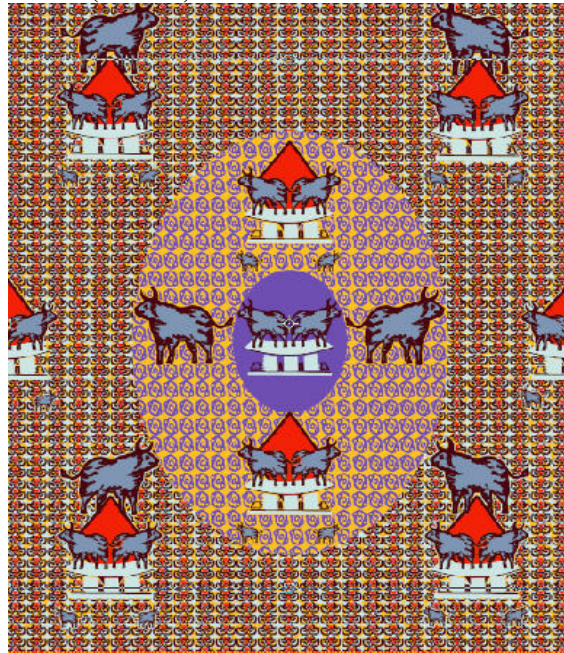


Figure 28: Title: "Me din ne Me Honamse"

Figure 28 represent design made for Ekuona clan. The designs possess a lot of cultural connotation for Akans. It has been realized that this totem has some unique defensive mechanism against danger; the cows form a defensive circle around the calves while the bulls form a circle around the cows symbolizing the buffalo's mutual respect for one another as well as their protective instincts to defend and honour life; a characteristic that transcends through the clan members. It is believed that the people chose this animal as their "sibling" because a buffalo protected and escorted their ancestors home safely when they had an encounter with enemies who had wanted to kill them. The design made for this clan used buffalo as the motif. Unit of the design shows buffalo standing on a royal stool of the clan in strong body indicating the stability of the clan. There is a shield placed behind the totem signifying that the buffalo is not easily defeated. Reduced version of the unit is arranged above and below the main motif symbolizing the mutual respect the people have for one another. The entire design shows full-drop repeat pattern. The background texture was made from the head of the buffalo harmonizing with the motif to give a pleasing effect. The design was made in different colour ways with each colour having cultural implications to the Akan society. Black was used to signify power and sophistication, yellow to stand for politeness and the green to express self-defence mechanisms exhibited by the totem. The cream colour in this design represents tranquillity and solidity. When buffalo is provoked it becomes unpredictable and sometimes dangerous and there is similar perception among members of the clan. The design will be suitable for, suit making, ceremonial dress, upholstery, shirting, draping cloth for men, furnishing, sheeting, etc.

29 Design Eight: Totem of Oyoko (The Hawk)

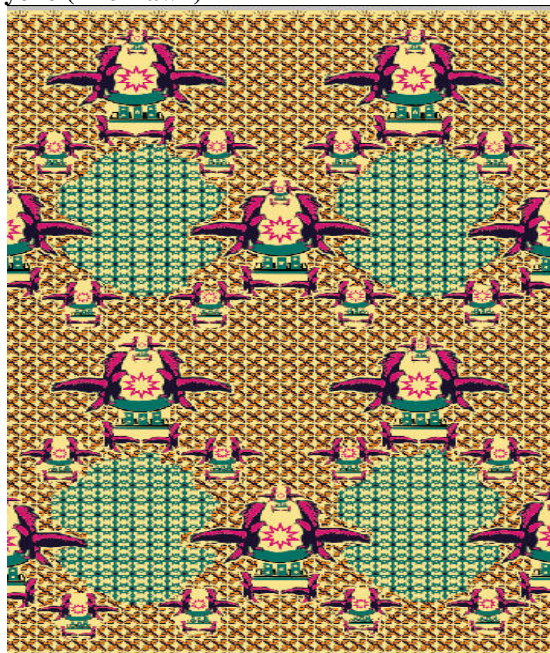


Figure 29: Title: “Asansa, ɔde Kyere”

Figure 29 is a design created for the Oyoko clan. Oyoko clan is believed to have emerged from the Ekuona clan. They were ejected from Ekuona when they were caught eating buffalo that is a taboo for Ekuona people to eat. They were then named “owekuo” meaning “eater of buffalo”. With time, the pronouncing of “owekuo” became adulterated and was turned into “oyoko”. This group has chosen “asansa or akroma” (hawk) as their totem. Hawks have fantastic foraging techniques. They are able to attack their prey swiftly before the animal is able to make any efforts to escape. Once the hawk has secured its prey with its strong talons, it is able to dismember the prey with its powerful claws and beak in full view of people. Akan proverb has it that “asansa fa ade a ode kyere” (whenever the hawk takes anything it shows to the public). Philosophically those who have chosen hawk as totem believe that you can run away but you cannot hide from your destiny, eventually, it will catch up with you. The name adopted for this cloth is the appellation of the clan, “asansa, ode kyere”.

With this design the totem of the clan, “akroma” (hawk) was used as the motif. The unit of the design concept shows two hawks facing each other and standing on the royal stool signifying the value of the totem to the clan. Three ovals are arranged in such a way that the whole unit looks like a compound of a palace with reduced version of the main symbol placed at the front. The motifs are arranged in horizontal half-drop pattern.

In one of the designs, the sun is placed between the two hawks, which philosophically means that one cannot hide from whatever is being done; there is light showing on it. The design consists of alternate arrangement of bigger and reduced versions of the motif to form diamond shape. Background waxed effect and the texture of both designs were derived from the totem creating harmony in the design. Different colour ways of the design were considered taking into account the philosophy behind each colour. For example, the red stands for energy and power possessed by the totem. The black emphasizes power and seriousness of the people of the clan while the purple is associated with creativity and awareness. The yellow is for imagination, expansion and royalty of the clan. The design can be suitable for ceremonial clothing, shirting, children’s wear, furnishing, men’s draping, women’s clothing, upholstery, etc.

3.0 Main Findings

The study unveiled the possibility of using Adobe Photoshop software as a design tool in creating textile design works from any digital images. Aside the results, other findings were made and the main ones have been discussed as follows:

3.1 Findings on the Images Used

The researchers realized that it is not common for textile designers to use totems to create textile designs. The study has however proven that totems can successfully be used as inspiration for textile designs. This was manifested in the interest and encouragement received from textile retailers, and the traditional leaders that were contacted. The study also revealed that, it requires a great deal of effort, creative thinking, and consultations before one achieves an appealing and acceptable textile designs.

3.2 Findings on the use of totems by the Traditional Heads

The study revealed that traditional leaders have no paraphernalia of totems for their states. The only means by which the traditional leaders display their totemic wealth is by the use of linguist staffs and the pictures of totems found inside and at the entrance of the palaces. The study also exposed that the clans do not have particular colours chosen for a particular purpose. This presupposes that the clan members use only colours found in their totems. No specific reasons were given as to why a colour is chosen by a particular clan. The study identified that no traditional leader within the study area uses cloth that has his/her clan totem as the main symbol. What they normally use is cloth with Adinkra symbols and the kente cloth, it is in line with some of these reasons why the researchers use totems to create textile design for cloth. This is also an innovation that comes in to popularize the various akan totems during their ceremonies.

4.0 Presentation Analysis of Data Collected

The researchers began this with the analysis and discussions of data collected through the research tools used.

Table 1: Distribution and Retrieval of the Questionnaires

RESPONDENTS	NO. ISSUED	NO. RECEIVED
Centre for National Culture	9	5
Clan Heads	8	7
Lecturers	10	5
Students	13	12
Textile Retailers	20	15
Textile Artists	20	10
TOTAL	80	54

Table 1 indicates that sixty-five (80) respondents were engaged; however, fifty-four (54) of the items were retrieved representing eighty-three per cent (83%).

The analysis and interpretation of the questionnaires were mainly based on the following topics:

1. Cultural values of clan totems
2. Care of the totems
3. Efficiency of Computer Aided Design
4. Level of Awareness of the Symbolic Values of Totem

4.1 Cultural Values of totems

Table 2: Table showing Cultural Values of totems

Variable	Question	Yes (%)	No (%)	Not sure (%)	Total (%)
1	Do the clan totems possess strong cultural values?	90.5	7.1	2.4	100
2	Can totems be used by clans for identification purposes?	95.2	4.8	0	100
3	Do you agree that fabrics can be an effective medium for portraying cultural values of totems?	21.4	23.8	55.8	100

Do the clan totems possess strong cultural values? On this item, 90.4% of the respondents gave an affirmative response, 7.1% answered “no” while 2.4% were not sure of their stance. The researcher agrees with the opinion of the majority of the respondents that totems possess significant cultural values. This also confirms the assertion made by Okyeame Ampadu-Agyei of Conservation International, Ghana that totem is an object that serves as the emblem of a family or clan and often as a reminder of its ancestry. On the issue of totems being used for identification purposes, 95.2% of the respondents gave positive response to the question, 4.8% did not accept. This is a clear indication that people appreciate the contribution of totems in the society. In variable 3, the researcher wanted to find out whether fabric can be an effective medium for portraying cultural values of totems. The data shows that 21.4% of the respondents were optimistic that fabrics could be used to demonstrate the values of totems. 23.8% were not in favour of that and 55.8% were not sure. It could be deduced from this data that most people are pessimistic about successfully using totems to design fabrics. The study has however proven contrary to the opinions of the respondents.

The opinion of the public confirms the assertion made by Steven and Salm (2006) that although totems are popular spiritual symbols throughout West African society, their use in textile design is not so pervasive in

Ghana.

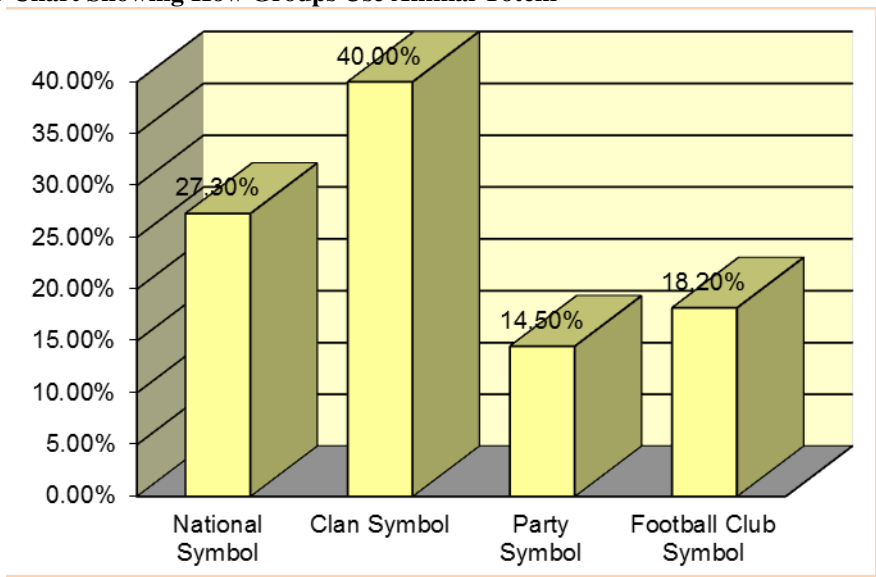
4.2 Care of the Totems

Table 3: Table showing data collected to ascertain care of totems

Variable	Question	Yes (%)	No (%)	Not sure (%)	Total
4	Are totems or animals given required protection?	32	60	8	100
5	Do you accept that something must be done to check abuse of totems?	70	10	20	100

Variable 4 tries to find out whether totems are given required protection. It has been established that 60% of the respondents are under the impression that animals or totems are not protected adequately. Though 32% think that totems are protected adequately and 8% of them are not sure, it could be deduced that totems are not properly cared for. The attitude of Ghanaians towards totems is contrary to what happens in other places such as Botswana. In variable 5, 70% of the respondents are of the opinion that some measures must be put in place to reduce abuse of wild life which constitute our totems. The Country Director for Conservation International asserts that wild life must be given the same protection as human being. In the data, 10% think that there is no need to protect totems and 20% are not sure of the situation.

Figure30: Bar Chart Showing How Groups Use Animal Totem



The opinions of Fifty-five (55) people were solicited on how people or groups of people use totem. The Bar chart in Figure 30 shows that 27.3% of the respondents indicated that totems are often used as national symbols and 40% of the respondents have the impression that totems are mostly used as clan symbols. Also 14.5% assert that totems are used by political parties as their party symbols, while 18.2% of them believe that totems are often used as football club symbols. It could be deduced from these responses that though many people recognize totem as significant among clans, others appreciate that a group of people with common interest and aspiration can use an animal to represent the group's symbol.

4.3 Efficiency of Computer Aided Design

Table 4: Table on the Computer Needs of the Design Industry

Variable	Question	Yes (%)	No (%)	Not Sure (%)	Total (%)
6	Would you encourage textile artists to use computer in making their design	62.2	22.2	15.6	100
7	Would you recommend the use of computer for designing rather than manual designing?	44.4	22.2	33.4	100
8	Do you have adequate knowledge in computer-aided design?	11.1	77.8	11.1	100

Variable 6 indicates that 62.2% endorse that textile designers should be encouraged to use computer in making their designs. Perhaps they appreciate that computer has high level of efficiency. Variable 6 also shows that 22.2% of the respondents responded that there is no need urging artists to use computer for their works. 15.6% of the respondents were not sure. Variable 7 shows that 44.4% of the respondents indicated that computers should be used for designing rather than the use of manual methods. 22.2% disagreed that computer should be used instead of manual methods. 33.2% were not sure whether computer should be preferred to manual methods. Variable 8 indicates that only 11.1% of the respondents have some knowledge in Computer Aided Design while 77.8% do not have any knowledge in Computer Aided Design. 11.1% also stated that they were not sure of their ability in Computer Aided Design, perhaps they have studied some aspect of computer programme but they were not sure whether it could be applied in design works. The researchers therefore took it as a challenge to design the write-up as a study guide for students, artists and lecturers.

5.0 CONCLUSION

With reference to the findings made, it is concluded that there are other areas of the environment that could be explored and applied in textile designing for socio-cultural and economic benefit of the society. With the help of the Photoshop tools, digital images of any kind or form can be manipulated to produce interesting textile designs for various purposes. The study has also shown that the use of computer in designing requires a lot of concentration and imaginative ability of the designer in order to achieve a successful effect. In spite of the significant role totems play in the Ghanaian society, both culturally and economically, there has not been any considerable effort to appreciate their value. This research has therefore been embarked upon to enable the Ghanaian society embrace the fact that animals, for that matter, totems are used by most societies as sacred objects and so they must be given the right recognition.

As textiles remain one of the necessities of man, it can be used to serve as a medium of acknowledging philosophical and economic ideals of totems in Ghana. Bushfires that kill most of these totems will be reduced when people appreciate the cultural values of totems. At the tertiary level, particularly polytechnics and the universities where fashion and textile design are offered, the results of this project will certainly be of great importance in terms of teaching and learning activities, especially in the area of Computer Aided Design. The clan heads should adopt the designs as ceremonial cloth for their members rather than the use of kente and Adinkra cloths. They should also sensitize their members to appreciate the various versions of the designs since that can eventually unveil the cultural values of the totem.

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