

MURALS IN SIRIGU CULTURE: PHILOSOPHICAL AND CULTURAL IMPORTANCE

WEMEGAH ROLLAND

BOLGATANGA POLYTECHNIC (INDUSTRIAL ART DEPARTMENT)

BOLGATANGA POLYTECHNIC,

P. O. BOX 767, BOLGATANGA,

UE/R, GHANA –WEST AFRICA

artcentrix@yahoo.com / atagbol@yahoo.com / idusartd@ymail.com

233 0244 606552

Abstract

Sirigu with its extraordinary traditional mural decorations is genuinely one of the most artistic communities in the Upper East Region of Ghana. These wonderful art works have inspired and attracted many admirers over the years. The central focus of this research is to examine the raw materials and techniques used in creating the murals, and underpin the cultural and philosophical significance of the art form to the people of Sirigu. The study was conducted using interview guides as well as participant and non-participant observational techniques. The research revealed that mural decoration in Sirigu culture evolved to meet the needs of the people. The art form possessed a large volume of the cultural beliefs and history of the people of the community. The studies explicitly divulged that the raw materials used in producing the murals were obtained from the immediate environment, and are organic in nature.

Keywords: Art, Mural Decoration, Painting; Sirigu.

1. Introduction

1.1 Background

Sirigu is a community in the Upper East Region of Ghana, well reputed for its striking traditional mural decorations, Architecture and pottery. The mural decorations stem from proud artistic traditions that give unique cultural identity to the people of Sirigu.

Sirigu which is predominantly rural in outlook is situated in the Kassena Nankana West District, of the Upper East Region of Ghana, with Paga as its Administrative centre.

The main occupation of the people is subsistence farming of predominantly millet, sorghum, and groundnuts. They also keep small herds of cattle, goats, chickens and guinea fowls.

The area is ecologically classified as belonging to the Guinea savanna and consists of semi-arid scrubland with natural vegetation limited to widely spaced trees, shrubs, and grasses.

Sirigu people speak *Nankam*, a language of the Gur family belonging to a wider group of languages that are known historically to be related to the Niger-Congo languages (Naden, 1988).

Traditional political power is vested in the Sirigu Chief, who exercises nominal titular authority over the entire community and clans, with the help of a group of elders as counselors. Complementary authority is reposed in the indigenous religious office of the *tendaana* or earth priest.

1.2 Problem Statement

Traditional mural decoration is an important aspect of the culture of Sirigu, in the Upper East Region of Ghana. Though these art forms are of great significance in the Sirigu culture, very little is written on the motifs, techniques and materials used in producing the murals. The research therefore intends to provide answers to the above shortcomings as well as underpin the cultural and philosophical signification of the murals to the people of Sirigu.

2. Literature

Mural paintings dates back to ancient times and could be found on the walls of prehistoric caves, especially those in the Lascaux caves in southern France, Spain, and Altamira. In the Far East, murals were painted as far back as 1700 BC in China, and later on spread to Korea and Japan. In India, mural paintings depicting Buddhist themes were discovered in caves in Ajanta, and dates between 2nd Century BC and 7th Century AD. (Encarta Encyclopedia, 2008).

In the 20th century, the Cubist and Fauve artists of Paris, the Mexican Revolutionary painters such as Diego Rivera, Jose Clement Orozco and David Alfaro, together with the depression era artists of the United States were some of the prominent muralists of the century (Britanica Concise Encyclopedia online, 2012).

The Hausa of northern Nigeria decorate the exterior walls of their houses with murals around the late 19th century. The painted and low relief murals comprised clocks, and bicycles. They also made use of “china plates and brightly coloured enamel bowls,” (Willett, 1994)

Willet also wrote on mural works found among the Dogons and the people of Benin. His studies show that the houses and granaries of the Dogons were decorated with rectangular relief works, similar to the marks found on the faces of their masks. The Author explains that the palace of the King of Benin was decorated with horizontally positioned flutings on both the interior and exterior walls.

In Zimbabwe and Namibia, the San people paint murals in caves. Societies such as the Soninke of Mali, the Bushongo of Congo, the Ibos of Eastern Nigeria and some traditional communities of Mauritania paint and utilize murals aesthetically (Anaba, 1995).

In Northern Ghana, Anaba explains that the development of Christianity boosted the development of the mural art, since traditional mural Artists were commissioned by the church to decorate chapels built in the region. He averred that the first church built in the northern sector, which was located in Navrongo, in the Kassena Nankana District, was copiously decorated with murals executed by indigenous mural artists around 1960. Anaba explains further that in the southern part of Ghana, mural works were basically used to beautify palaces, shrines and the headquarters of *Asafo* companies in the Ashanti Region.

In South Africa, mural art was essentially a domestic one, practiced by women. The decorations in South Africa fall into two main categories; “Sotho and associated modes in eastern and northern Orange Free State; and those of the Nguni Peoples, Xhosa in southern Cape Province and Ndebele in southern and eastern Transvaal” (Mathews, 1977 p. 28).

In each of the two diverse communities, Mathews discloses that two styles could be identified; one contemporary and the other archaic. The author explains that the two styles were interchangeably used in specific areas of the home. The contemporary designs which are more colourful were used in the front of the dwellings whilst the side and back walls of the home receive the archaic and more monochromatic designs.

Mathews states that the paintings among the Ndebele community exhibits “strong, schematic colour arrangement in bold, flat areas outlined in black”. He further notices that the style was a development of the archaic and monochromatic style sometimes referred to as the “first phase”. The designs, the author writes were architectural and geometric in nature.

The source reveals that fundamentally, mural art by the Xhosa are more “fluid, spontaneous and organic” than that found in Ndebele communities, which are more formal and geometric (p. 31). While mural artists from Ndebele and Sotho use bright and sometimes synthetic colours, the author reveals that Xhosa artists on the other hand use earth colours such as ocher, red, oxide and white pigments extensively.

Vanwyk (1998), reporting on mural decoration among the Basotho people of Southern Africa, states that the women claim they use their murals to “call the ancestors, appealing to them for their blessings, particularly rain” (p. 58). Writing on the importance of colour among the Basotho muralists, Vanwyk explains that red also locally called *letsoku* meaning “blood of the earth” represents the fertility cycle guaranteed by the ancestors. The author further explains that red also symbolizes the sacrificial blood of animals which establishes contact with the ancestors as well as menstrual blood, which signifies a woman capable of procreating. According to Vanwyk, white symbolizes serenity, spiritual purity, and enlightenment, which is prerequisites for communicating with the ancestors, while black represents the ancestors and the dark rain-bearing clouds.

Wall decoration in most African societies is intended for aesthetic and religious purposes. The designs used are standardized through generations of use. Homestead and compound entrances, granaries, grinding sheds, and women’s rooms, are usually depicted with elaborate designs. Other areas of the architecture that mostly receive copious ornamentations are; community buildings, sacred and ceremonial structures, doorways, inner walls, and roof pinnacles. (Smikle, 1993)

Smikle elaborates that decorations are done during the dry season. She writes that mural traditions could be found in Upper Guinea, among the Asantes and Kassenas of Ghana, the Ibos and some communities in Burkina Faso. Smikle elucidates that colours used in most mural decorations are; white, black, yellow, red ocher, green and grey-blue. The author theorizes that mural designs enable the mural artists to react to the world around them, convey information as well as adorn their various homes.

3. Methodology

3.1 Research Design

The study made use of the descriptive design. This design was chosen because it offers the best opportunity of collecting information that will demonstrate relationships and describe the cultural environment of Sirigu as it exists.

3.2 Sample and Sampling Procedure

The sample size was primarily determined by that which was realistically achievable to the Researcher (Ritchie and Lewis, 2003). Total sample sizes of 59 respondents were contacted for data extraction. The sample is made up of 56 mural decorators and 3 workers of Sirigu Women Organization of Pottery and Art (SWOPA). Both the snowball and purposive sampling procedures were used to select respondents for the study. The purposive sampling technique was used in selecting the staff of SWOPA and some known mural decorators in the Sirigu community. The snowball procedure was largely employed in selecting veteran muralists who volunteered information for the study, after which other peer veterans were pointed out for data extraction, thereby resulting in a snow balling sequence (Castillo, 2009).

3.3 Research Instruments

Semi-structured interview guides were used to get in-depth information on selected matters and open up the possibility to discuss personal viewpoints. Participant and non-participant observational techniques were also used to accumulate data.

3.4 Data Transcription and Analysis

The analysis of the data, which was done manually, commenced when all interviews and observational data had been transcribed by the researcher. After the researcher had read through the transcribed materials, emerging themes were identified, using a constant comparative approach. This entails examining, comparing and categorizing data until no new categories emerged (Benton 1991, Morgan 1993). Underpinning the analysis of the categories by the theories of knowledge mentioned above, the final data was descriptively presented.

4. Results and Discussions

4.1 Mural Decoration in Sirigu Culture

Mural decoration in Sirigu according to the respondents is traditionally known as *bambolse*, which is an age old tradition (See Plate .1). The custom, as explained by the informants, is usually transferred from mother to daughter, in an apprentice-like teaching and learning format. The intricacies of the craft, they further added, could be mastered over a fairly short period of time. The consensus is that it takes about one to six months to master the rudiments of the craft.

Mural decoration in Sirigu, as observed by the Researcher, is predominantly a female art form. The dominant involvement of women in mural art in other parts of Africa has been observed by Vogel (1985) among the Pedi of North Central Trans-vaal and by Burt (1983), who studied extensively the mural art works of Baluyia women of Kenya. The craft is purely a dry season art, carried out after harvest between November and April.

A careful observation by the author showed that painting and low relief works are the two main artistic methods used by the artisans. The designs are generally geometrical and representative in nature. They are usually rendered symmetrically in horizontal or vertical formats all over the exterior and interior walls of the architectural structure.

99% of the traditional mural artists in Sirigu seem to be constricted in their choice of colour. Generally, red ochre, black and white are the basic hues employed in mural work in Sirigu. No clear symbolism was attached to the above colours by the informants.

4.2 Raw Materials and Tools

The study empirically established that Sirigu muralists use very rudimentary materials and tools in their craft. Detailed below are some of the most essential materials and tools used by the decorators.

1. Red oxide stone (*gare*) - Red oxide stones traditionally called *gare*, could be picked directly from the Sirigu community, especially at locations where there is high deposit of laterite. Alternatively, it could also be bought from the local market.
2. Lime stone (*Kugupela*) - White pigments are obtained from lime stone. The lime stones were imported from Yelewongo, a town along the Burkina Faso border, and sold in the Sirigu market.
3. Black Earth (*Kug sabla*) - The black pigment, which could be readily purchased from the Sirigu market, is obtained from special ponds found in Burkina Faso and are sold in balls.
4. Cow dung (*nambeto*) - Cow dung is a very important material in the Sirigu community. In wall decoration, it is copiously used as a binder when composing colours for mural decoration. The material could be collected from the animal pens or from the open field.
5. Quartz pebbles (*saase*) - Pebbles of different sizes and shapes are used in embellishing walls. They are employed by the muralists in defining bas relief works, as well as working the various colours into the walls.

6. Millet cobs, Feathers, Twigs and Bristle brushes - Millet combs, feathers from guinea fowls and chickens, as well as beaten twigs are traditionally used in painting the various colours on the walls. Imported bristle brushes have also been introduced by some collaborators into the tool boxes of the artisans. Some of the mural decorators sometimes use their hands to apply pigments onto the walls during decoration.
7. Hoe (*kunre*) - The hoe is basically used by the women to mix loam and cow dung used for plastering the walls.
8. Pots, Metal bowls, and buckets - Various sizes of pots, bowls and buckets are used for fetching and storing water, as well as mixing cow dung, vegetable extracts and pulverised colours for application.
9. Water - This is extensively used in mixing colours, loam and cow dung for mural work.
10. Short Broom - The brooms made with grass are used by the wall decorators to sprinkle mixed cow dung or water onto the walls for embellishment.
11. Loam and sand- This is collected and mixed with cow dung and sometimes smooth sand, for plastering walls prior to mural decoration.
12. Laterite - This is normally pulverised and mixed with water and cow dung before application onto the walls.
13. Varnish - Vegetable extracts prepared from locust bean pods (*acacia nilotica*), dawadawa (*Parkia clappertonnia*), the branches of the *Sia* tree and the bark of the *ampoua* tree, are sprinkled on decorated walls to give it a shiny patina and a waterproof finish.

4.3 Mural Decoration Techniques

The Author observed that mural decoration was done on the day of plastering. The materials used for plastering are loam, cow dung and sometimes smooth sand. The cow dung was collected and soaked in water for some days, and strained to remove the fiber contents before being mixed with the loam and sand.

The mud mixture usually was applied with the hands to the walls. Relief works were then moulded by adding pellets of mud mixture on the areas of the walls where relief works were required, and defined with quartz pebbles. A mixture of water and cow dung was then sprinkled on the wall with short grass brooms, after which the entire wall was burnished with quartz stones into a smooth finish. A mixture of cow dung and pulverized laterite was prepared and applied in a very thin layer to the walls as a second coat, and again burnished. This gives the wall a light reddish hue.

Prior to decoration, the black earth and the red oxide stones were pulverized into fine powder on a grinding stone and mixed in small earthenware pots, plastic or metal bowls into paste. Painting was done with millet combs, feathers, beaten twigs, brushes or even with the fingers. Outlines of motifs were painted in black by expert muralists on the entire wall surface, in vertical or horizontal formats. In most instances, painting was always started from the topmost parts of the walls. Other mural decorators then fill in the outlines registered by the master decorators with black and red paste. The white lime stones were also rubbed at selected portions of the walls, in a contrasting manner before entirely burnishing the walls again with assorted sizes of quartz pebbles. At this stage, burnishing was done in a very meticulous manner, along the various coloured and uncoloured portions, before being allowed to dry. Care was taken not to smudge the colours.

The ultimate finishing, the Author observed was carried out by applying a varnish of vegetable extracts, which were prepared from locust bean pods (*acacia nilotica*), dawadawa (*Parkia clappertonnia*), branches of the *Sia* tree and the bark of the *ampoua* tree. The mixture was spattered on the dried decorated surface, giving it a nice shiny reddish patina and its waterproofing quality.

4.4 Motif

Assorted motifs were used by mural decorators in the Sirigu society. Generally, the motifs are either figurative or geometric or a combination of the two. The Author has observed that while the figurative symbols depict stylized human beings and animals, the geometric designs comprise crescents, rhombuses, triangles, hatchings, vertical and horizontal lines that look very similar to the symbols used on Sirigu pottery wares. Technically, the motifs were either painted or moulded in bas relief on the walls. In some cases, the designs may be incised on the walls.

The study has unearthed eight painted and five relief traditional motifs on the walls of the 56 homesteads visited. Even though the repertoire of visual language employed by the Sirigu muralists seems quite small, the symbols are copiously coded with adages, morals, mythologies, virtues, and admonishing messages. Presented below are the most important Sirigu traditional mural symbols and their iconographic interpretations.

4.5 Paintings

4.5.1 Zaalinga

The respondents explicated that the *zaalinga* is a netted container used by women in Sirigu to stock their calabashes to prevent them from breaking. The fibre used in weaving this net is derived from the kenaf plant which grows widely in the area. The symbol, according to the respondents, was designed and used to show the importance of the fibre net and the calabashes it seeks to protect.

Two varieties of the designs were identified during the study; *Zaalin nyanga* which is said to be the female design, and *Zaalin daa* which symbolizes the male essence. The *zaalin daa* is usually depicted in a vertical manner, whilst the *zaalin nyanga* is registered horizontally.

4.5.2 Akun Nyanani

Akun nyanani has been explained by 65% of the respondents to mean “Kunyana’s cows”. The design is a tribute to a cattle owner known as Kunyana, whose cattle always behave in a very wise manner. According to Akanvolle (personal communication, November, 20012) a veteran mural decorator, legend has it that the cows of Kunyana always behaved in an orderly manner. The cows did not stray off when grazing, but followed each other in a single file. Other respondents pointed out that the motif is a symbol of wisdom and riches. The design is most often used on the upper periphery of walls in a horizontal register.

4.5.3 Wanzagsi

The above term means broken calabash. It has been explained by the muralists that the calabash, even when broken, is of varied utilitarian value to the Sirigu woman. They added that broken pieces of calabash are used in shaping pottery. The calabash may be broken together with some specific pottery wares during the death of a woman, to signify their physical alienation from the community, the respondents explained. The physical breaking of the calabash, they further explicated, also makes it possible for the deceased to use the calabash in the spirit world. *Wanzagsi* therefore has been designed and used to show the importance of the calabash. *Wanzagsi* is painted at the upper parts of architectural structures.

4.5.4 Agurinusi

The word which means “linked hands” in the Nankam language is a design which has been inspired by school children moving to school with their hands held together. This motif, according to the respondents, was inspired by the unity expressed by the school kids. It is usually depicted on the main body of buildings.

4.5.5 Waagne/ Amizia Zuka

Two major interpretations were given concerning the *Waagne* or *Amizia Zuka* motif. While 55% of the respondents identified it as an upturned calabash (*waagne*), the other 45% called it *Amizia Zuyaka*. Those who said the motif symbolizes an upturned calabash pointed out that the design is a testimonial of the usefulness of the calabash. Those who interpreted it to mean a hat also explained that the symbol was designed by a mural decorator to mock her brother-in-law who was bald. The name of the bald man *Amizia Zuyaka*, was given to the crescent shaped designs or “hats”. The hat was created by the innovator to be used metaphorically in covering the bald head of her brother-in-law. The motif is normally painted at the base of architectural structures.

4.5.6 Taana Golima/ Sorogbelima

Taana golma or *sorogbelima* motifs are used on the main body of buildings. One section of the respondents explained that the design describes the footpaths that linked the various homesteads in the Sirigu community whilst the other section pointed out that there was no definite symbolism attached to the design. They all however, agreed that the design is one of the old traditional designs. The *taana golima* is normally painted in a horizontal register whilst the *sorogbelima* is depicted in a vertical format.

4.5.7 Ligipelga

Ligipelga, the study revealed means “cowry”. Cowries, the respondents explained, were used in the olden days as dowry, and during marriage ceremonies in the Sirigu society due to its capital value. The motif is mostly painted on the main body of buildings in Sirigu.

4.5.8 Saaba

Saaba means “leather talisman or amulet” in the Nankam language. The leather talismans or amulets may be diamond shaped or rectangular. They are normally worn around the neck or stitched on traditional dresses for protection against evil forces, the respondents expounded. The *saaba* designs, just as the talisman or amulet, were used to protect the inhabitants of the building from malevolent forces. The *saaba* motif ordinarily occupies the main bodies of architectural structures.

4.6. Relief Motifs

4.6.1 Waafu

The study revealed that *waafu* or (python) is a mythological and totemic figure, which is believed to protect families who pay homage to it. It was explained that in the olden days, pythons nursed crying babies left at home by their mothers, by putting the tip of their tails in the mouths of the babies to suckle in order to stop them from crying. Some respondents added that the totemic pythons revealed themselves to those who were pure at heart. The *waafu* motif which stands for protection is usually made in relief on the trunk of buildings.

4.6.2 Golima Golima

This relief work, which is constructed either entirely or partially around a building, is believed by 30% of the respondents to be another variety of the python. Others however pointed out that the relief work, which may either be straight or undulating ridges, has no definite symbolic meaning, but was just used to terminate the course of rain water on buildings, thereby protecting the structures from early ruin.

4.6.3 Naafo

The Muralists elucidated that *naafo*, which literally means “cow”, symbolizes wealth. The symbol epitomizes the importance of cows in the Sirigu culture. Apart from being used as dowry, cows are also used for tilling farmlands or sold for money, they exposit. The stylized *naafo* motifs (See Plate 2) are depicted on the main trunk of buildings.

4.6.4 Dogona

Dogoma, which literally means “curved sticks”, is used by elderly men for support when walking. The study revealed that the curved stick is associated with wisdom, knowledge and authority, which elderly people are believed to have acquired over the years. The design is either depicted above entranceways or on the main body of buildings.

4.6.5 Niila

The informants explained that the term *niila* describes chickens or domesticated birds bred for their flesh or eggs. Apart from being used for food, the birds also form part of materials presented to a bride’s family as part of traditional marriage rites. The birds and their eggs, the respondents explained, are also used for sacrifices and offerings and are therefore very important in the Sirigu culture. The *niila* motif which depicts the importance of birds in the Sirigu culture is used above entranceways.

4.6.6 Eegba

Crocodiles are called *eegba* in the Nankam language, and are seen as totemic objects. According to the respondents, they are the temporary abodes of ancestral spirits, and are therefore venerated by some kinship groups. The crocodile motif is mostly in relief, even though some very few painted ones were seen by the researcher. They are sometimes depicted with two heads instead of one. The reliefs are made on the main trunk of architectural structures.

4.7 Cultural and philosophical Significance of Murals in Sirigu

Clearly, the study revealed that Sirigu murals play utilitarian and aesthetic roles in the community. The inherent mural symbols which may be representative or geometric in nature, were inspired by objects and creatures in the domestic and natural environment, and embodies the concerns, beliefs, cultural norms, events, and mythologies in the Sirigu society.

By codifying the above in murals, the women present the issues in visual forms, thereby precipitating a dialogue, either, towards their protection or amelioration. *Bombolse* or mural decoration may appropriately be seen as a dynamic voice, used by Sirigu women to address a variety of socio-cultural issues that concern the society.

The protective capabilities of the murals cannot be overemphasized. By compacting and polishing the walls, the women render it more repellent to atmospheric and climatic degradations. Relief works such as the *Golima golima* ridges interrupt the flow of rain water racing down the wall thereby reducing its destructive impact on the architectural edifices.

The decorations by themselves beautify the environment, define private space, and instill a homely and welcoming effect on any one visiting the Sirigu community. Culturally, wall paintings also define the nature or the status of the women living in the homesteads, since the ability to produce a mural in the Sirigu community is seen as a mark of a woman's ability to properly manage a home. As Azibonor, an old mural decorator puts it, in the olden days a woman who did not decorate her home with *bombolse* was seen as unclean and unruly, and was treated with contempt (personal communication, October 20, 2012).

Mural decoration is a social event that brings women together to share ideas, sing, dance, and drink together. This fosters community cohesion and instills the values of good-neighbourliness. It also precipitates a healthy competition among the women in the performing arts, since mural decoration sessions were used as platforms for launching new musical compositions and dance formations.

Some of the iconographic symbols such as *agurinusi*, *akunyanani* and *amizia zuka* are heavily coded with moral values. *Akurinusi* teaches the need for unity, *akun nyanani* highlights orderliness, while *amizia zuka* expounds tolerance. The above morals aid in imparting noble values into the lives of the inhabitants of the community.

4.8 Discussion

The findings of the study clearly revealed that mural decoration in the Sirigu culture evolved generally as a solution to the cultural needs of the people of the society.

The organic nature of the raw materials used in the construction of murals, did not only present readily available raw materials for practicing the above art form, but also made it possible for the people to live harmoniously with nature, since only environmentally friendly materials were used by the people of the community.

The mural decorations clearly reveal the cultural sentiments and characteristics of the people of Sirigu. This is a significant attribute of most community murals as observed by Avae (1990). Murals, as he has discovered, summarized the cultural activities of the community in which they are found. In each compound, it is the duty of the female occupants to beautify and sanitize the architectural environment created by their husbands. The women played this role using *bambolse* or mural decoration, which clearly showcased their beliefs, concerns, interests, and aspirations. This lends credence to the findings of Adams (1993), who had detected the use of such large scale mural works by the female Muralists of Canton Boo of Western Cote d'Ivoire, as "gender strategy" to draw attention of the community members to their splendid feminine managerial skills, since a beautifully decorated home is an evidence of how well a woman could manage her home.

It is also crystal clear from the research findings that the role of the Sirigu woman extends beyond domestic sanitization and beautification. It projects into the public arena. This is so because, areas where mural decorations are highly concentrated, exude special aesthetic aura, which impacts dulcetly on the general spatial environment within the community. Mural works therefore, in this case, cannot be said to be only limited to the domestic arena, but also aids in sanitizing and beautifying the Sirigu society as a whole.

Communal labour as employed during mural decoration in Sirigu, is an important social tool used in instilling not only good neighbourliness and communal sharing. But the practice also provides a reliable and seasonal labour force. The use of communal labour in mural decoration presents an effective platform for instructing the youth in techniques of mural decoration and essential cultural values.

5. Conclusions

The findings of the research allow for the study to conclude with the assertion that traditional mural decoration in the Sirigu society evolved to meet the needs of the society. The art form embodied great percentages of the cultural values and history of the people of the society. The studies also clearly showed that raw materials used in the production of the art form were sourced from the immediate geographical environment, and are organic in nature, therefore environmentally friendly and quite economical.



Plate .1 Sirigu Murals



Plate .2 Naafo

References

- Adams, M. Women's Art as Gender Strategy among the We of Canton Boo. *African Arts*, Vol. 26, No. 4, 1993, Pp 32 – 85.
- Anaba, (1995). *Symbolism in murals of nankam speaking area of Upper East Region*. M. A. Thesis, Kwame Nkrumah University of Science and Technology: Kumasi.
- Avae, D. T. M. (1990). *The Essentials of Art*. Idoho Umieh Publishers Ltd, Nigeria.
- Benton D. (1991) Grounded theory. In Cormack DFS (Ed) *The Research Process in Nursing*. Second edition. London, Blackwell.
- Burt, E. C. Mural Painting in Western Kenya. *African Arts*, Vol. 16, No.3, 1983, Pp 60 – 80.
- Castillo (2009). Snowball Sampling. [Online] Available: <http://experiments-resources.com/> (October 15, 2012)
- Matthews, (1977). Mural painting in South Africa. UCLA James S. Coleman African Studies Center, *African Arts*, Vol. 10, No. 2, pp. 28-33
- Morgan D (1993) Qualitative content analysis: a guide to paths not taken. *Qualitative Health Research*. 3, 1, 112-121.
- Microsoft Encarta. Mural painting. [Online] Available: website: http://encarta.msn.com/encyclopedia_761557356/Mural_Painting.html (September 3, 2012)
- Mural. [Online] Available: website: http://www.answers.com/library/Britanica_Concise_Encyclopedia_-cid-53843 (October 16, 2008)
- Naden (1988). *The Gur languages*. London: Kegan Paul for the International African Institute
- Ritchie and Lewis (2003). *Qualitative Research Practice. A Guide for Social Science Students and Researchers*. Thousand Oaks, CA: Sage Publications.
- Smike (1993). Mathematics of ornaments and architecture. [Online] Available: website: <http://www.yate.edu/ynhti/curriculum/units/1993> (August 3, 2011)
- Vanwyk, N. (1998). The mural art of Basotho women. UCLA James S. Coleman African Studies Center, *African Arts*, Vol. 31, No.3, pp. 58-65
- Vogel, C. A. M. Pedi Mural Art. *African Arts*, Vol. 18, No. 3, 1985, Pp 78 – 98
- Willet, (1994). *African art, an introduction*. Great Britain:Thames and Hudson. Pp 115 – 136