

**AKENTEN APPIAH-MENKA UNIVERSITY OF SKILLS TRAINING AND  
ENTREPRENEURIAL DEVELOPMENT**

**DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION**

**DOCUMENTATION OF TRADITIONAL CLOTH WRAPPING DRESSING  
STYLES OF THE ASANTES OF GHANA AS RESOURCE FOR FASHION  
DESIGNERS**

**CHARITY ADOMA**

**(7201210010)**

**A RESEARCH PROJECT WORK SUBMITTED TO THE DEPARTMENT OF  
DESIGN AND TEXTILE EDUCATION OF AKENTEN APPIAH – MENKA  
UNIVERSITY OF SKILLS TRAINING AND ENTREPRENEURIAL  
DEVELOPMENT, KUMASI IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE AWARD OF MASTER OF TECHNOLOGY IN  
FASHION DESIGN AND TEXTILES DEGREE.**

**DECEMBER, 2023**

## **DECLARATION**

### **Student's Declaration**

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

Signature: .....

Date: .....

**CHARITY ADOMA**

**(7201210010)**

### **Supervisor's Declaration**

I hereby declare that the preparation and presentation of this this dissertation was supervised in accordance with guidelines for supervision of Dissertation as laid down by the Akenten Appiah – Menka University of Skills Training and Entrepreneurial Development.

Signature.....

Date.....

**DR. DANIEL K. DANSO**

## **DEDICATION**

I dedicate this research work to my lovely Husband Mr. Effah Williams for his lovely supports, encouragement, resourceful, sacrifices and timely intervention prayers.

## **ACKNOWLEDGEMENTS**

This study could not have been assembled without the divine blessings of the Almighty God that granted me the knowledge and good health. Secondly, I acknowledge the scholarly support of my supervisor, Dr. Daniel K. Danso, a lecturer at the Akente Appiah-Menka University of Skills Training and Entrepreneurial Development, Kumasi Campus for his directions, instructions, suggestions, comments and guidance that facilitated the completion of this study.

My profound gratitude also goes to Cosmas Kingsley Kusi, Abena Gyamfua, and to all the lecturers in Fashion Design and Textile Department for their contributions throughout my academic work. Not forgetting Mr. Seth Biisuki Laar, who in diverse ways assisted and supported me during this study.

## ABSTRACT

Clothing generally is an area of great interest to mankind, but its relation to the changing cultural and its significances in the moral drive of Ghanaians generally and the Asante's in particular, is perhaps the least talked about by researchers and scholars. The desire to link tradition and morality to modern cultural dynamism in relation to its expression in the dress-life of Ghanaian youth is limited. The researcher therefore attempts to assess and document the traditional Asante's cloth wrapping the changing trends and significance of traditional systems regarding clothing. The moral standing of the cultural system relating to clothing and fashion becomes a yardstick of morality to bring to bear the importance of realizing situations and addressing them correctly, rather than leaving it to the 'game of changes in fashion trends. To give a firm indication and implication for immediate action to be taken, this dissertation sought to investigate these objectives; (1) To study the historical background of traditional cloth wrapping dressing styles of the Asante's of Ghana; (2) To identify the trends in traditional cloth wrapping dressing styles of the Asante's of Ghana (3) To find out the cultural benefits and symbolism of the traditional Asante's cloth wrapping; (4) To identify and discuss appropriate measures for the preservation of the traditional Asante's cloth wrapping wearing styles. To help know the trends of events in the history of cloth wrapping among Asante's, the types of wrapping, names and its moral implications and to link it to changing trends in modern fashion among the Asante's. The sample size considered for the study is. These areas addressed historical evidences of clothing in Ghana, influence of foreign fashion on the culture and fashion of Ghana, with its inappropriate use of clothing among the youth; morality and modesty in Ghanaian fashion and culture. The findings revealed that, Fashion documentation from the West African sub-region is keen for acquiring a broader perspective of knowledge, understanding and development of clothing in the culture of Asante's. The picture unveils the types of clothing and mode of adornment that were prevalent among the people of the coast between the fifteenth century and the eighteenth century. Notable among cloth wrapping styles among the Asante's. The changes which are mainly being influenced largely in recent times by foreign styles of fashion are impacting negatively on the moral and cultural lives of the Akans particularly and Ghanaians in general, contributing to undesirable practices among the youth.

## TABLE OF CONTENTS

<b>Content</b>	<b>Page</b>
DECLARATION .....	ii
DEDICATION .....	iii
ACKNOWLEDGEMENTS .....	iii
ABSTRACT.....	v
TABLE OF CONTENTS.....	vi
LIST OF FIGURES .....	x
LIST OF PLATES .....	xi
<b>CHAPTER ONE</b> .....	<b>1</b>
<b>INTRODUCTION</b> .....	<b>1</b>
1.1 Background of the Study .....	1
1.2 Problem Statement .....	3
1.3 Objectives of the Study .....	4
1.4 Research Questions .....	5
1.5 Significance of the Study .....	5
1.6 Delimitation .....	6
1.7 Limitation.....	6
1.8 Organization of the Study .....	7
<b>CHAPTER TWO</b> .....	<b>8</b>
<b>LITERATURE REVIEW</b> .....	<b>8</b>
2.1 Overview.....	8
2.2 Culture.....	8

2.1.1 The culture of Asante’s .....	12
2.2.1 Cultural Aspects of Dress .....	14
2.2 Traditional Asante Dress.....	15
2.3 Historical Background of Asantes Commonly used Cloth ( Kente).....	17
2.4 Traditional Fabrics in Ghana .....	21
2.5 Wearing kente .....	24
2.6 Impact of dressing on culture in Ghana .....	25
<b>CHAPTER THREE</b> .....	<b>28</b>
<b>METHODOLOGY</b> .....	<b>28</b>
3.1 Introduction.....	28
3.2 Research Approach .....	28
3.3 Research Design.....	29
3.3 Population .....	29
3.4 Sample and Sampling size technique.....	30
3.5 Sampling Technique .....	30
3.6 Data Collection Instrument .....	32
3.7.1 Content Validity.....	32
3.8 Data Analysis .....	33
3.9 Data Collection Processes.....	33
<b>CHAPTER FOUR</b> .....	<b>34</b>
<b>PRESENTATION AND DISCUSSION OF FINDINGS</b> .....	<b>34</b>
4.0 Introduction.....	34

4.1 Demographic data on respondents .....	34
4.1.1 Age Distribution.....	34
4.2 Gender Distribution .....	35
4.3 Status distribution .....	36
4.4.1 Forms of Clothing that existed in the Gold Coast (now, the southern part of Ghana).....	36
4.4.2 Trends of Clothing among the Asante of Ghana .....	42
4.5 Cloth wrapping Styles.....	47
4.5.1 Konfanko Wrapping Style .....	47
4.5.2 Kyemfoo Wrapping Style .....	50
4.5.3 Sikafoo Anbantam Wrapping Style .....	52
4.5.4 Juaben Anatuo Wrapping Style .....	56
4.5.5 Ma Ka Maka Wrapping Style .....	59
4.5.6 Akomfo Toma Wrapping Style.....	60
4.5.7 Me Ko Seree Wrapping Style .....	62
4.5.8 Akwadaa Bone Ntoma .....	65
4.5.9 Me wo Me Birribi Di Wrapping Style .....	66
4.6 Traditional Cloth Wearing for Women.....	69
4.6.1 Dansinnkran: .....	69
4.6.2 Kaba Ne Ntoma.....	71
4.6.3 Atete.....	72
4.6.4 Agyabera .....	72

<b>CHAPTER FIVE</b> .....	74
<b>SUMMARY, CONCLUSIONS AND RECOMMENDATIONS</b> .....	74
5.1 Summary .....	74
5.2 Conclusions .....	76
5.3 Recommendations .....	78
<b>REFERENCES</b> .....	82
<b>APPENDIX</b> .....	88

## LIST OF FIGURES

<b>Figure</b>	<b>Page</b>
Figure 4.1 Age distribution.....	35
Figure 4.2: Gender of respondents.....	35
Figure 4.3 Status distribution.....	36
Figure 4.4 A in a cloth wrapped around.....	46

## LIST OF PLATES

<b>Plate</b>	<b>Page</b>
Plate 2:1 Sika Futuro.....	21
Plate 2:2 ewe's kente sample .....	22
Plate 2:3 Ahwepan ke .....	23
Plate 2.4 Kwadum Asa kente .....	24

# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of the Study

Clothing has been an integral part of the cultures of people globally since the age of Adam (Anawalt, 2007; Gyekye, 2013) Dating as far back as 20, 000 years ago in the Upper Paleolithic era, clothing in the form of manipulated plant stems, leaves, fibres and animal skins has been used by the prehistoric man (Danso et al., 2019; Adom, 2013). The core function of clothing has been to protect humans from the harsh weather conditions while giving them body comfort (Marshal et al., 2012). Aside from this primary role, clothing also serves as a powerful tool for expressing one's personality, emotions, religious beliefs and culture in its entirety (Akdemir, 2018). The uniqueness of clothing does not only embrace the attire that an individual wear but also when, and for what purpose or occasions as well as the message it communicates about the wearer to the public.

Hristova (2018) concurs that clothing is a non-verbal way of communication that educates onlookers of the cultural values of people. The identity given by clothes is the best indicator used in determining the true cultural identity of a group of people and their moral uprightness. People in almost all societies have been identified by some kind of clothing (Anku et al., 2018). Clothing has been influenced by the climate in which people live, the materials they find in their surroundings and their ideas about garment and body decoration. Like most other cultures, the Ashanti clothing are designed and created to have aesthetic, functional and moral value and they also have peculiar underlying symbols rooted in the people's value and belief system (Adom, 2013). The Ashanti kingdom with its culture is endowed with rich

traditional symbols such as Akoma, Gyenayame, Fawohodie etc. which form an integral part of the Ashanti culture. The dressing style under discourse is the use of six to ten yards of fabric to wrap around the body and hang on one shoulder particularly the left arm.

The Asante are located in the Ashanti region of Ghana. The 2010 population census estimated the population in the region at 4,780,380; and Kumasi, the traditional capital of the Asante, at 2,035,064 (Statistical Service Ghana, 2012). Even though there is migrant population, it is arguable that the Asante form greater proportion of the population in this region. The Asante are part of a socio-cultural group known as the Akan. This group consists of the Akwamu, Guan, Fante, Denkyra, Brong, Akyem, Kwahu, Sefwi, Wassa, Akwapim, Assin and Asante. Geographically, the Akan occupy the western, central and Ashanti regions and parts of the Brong Ahafo, eastern region of Ghana and the eastern part of the Ivory Coast. There is consensus that, together with the rest of these Akan groups, the Asante have migrated from ancient Mesopotamia to sub-Saharan Africa (Gedzi 2009; Osei 2004). Each of the Akan ethnic groups are autonomous but linked by similar culture and the Twi language.

The Ashanti people who are known to be custodian and originators of the aforementioned dressing style lives in the central part of Ghana in the rain forest of West Africa approximately 150 miles away from the coast. They (Ashanti) are the dominant ethnic group of a powerful 19<sup>th</sup> century empire and today one of Ghana's leading ethnic groups with more than three million members concentrated in the south-central Ghana. It is very paramount to profile and assess the documentation of the wrapping dressing style of the Ashanti's that form an essential part of their culture.

## **1.2 Problem Statement**

Every society is founded on culture because it uniquely identifies a particular people from all human societies (Idang, 2015). Culture lends itself to many definitions Soini and Deseini (2016) because it is said to be one of the controversial terms difficult to define. It is used in many different disciplines, each defining it differently to fit within their parameters. In their classic study, Latzke and Hostetter (1968) defined culture as the complex of distinctive attainments, beliefs and traditions which make up the background of a racial, religious, or social group. Similarly, Kaiser thinks culture is a learned system of knowledge, behaviors, attitudes, beliefs, values, and norms that is shared by a group of people. The arts and costumes that define a particular social group constitute culture. In the broadest sense, culture includes how people think, what they do, and how they use things to sustain their lives. Culture has conservative elements that bind the past generation with the present and unborn generations (Adom, 2017).

There are cultures that place great value on the way members of their society clothe themselves. Clothing adds exact beauty to our daily life undertakings, announcing a group's feelings and culture (Hristova, 2018). Many cultures have certain ways of dressing that are specific to their culture and are recognized worldwide. Some of these include the Japanese silk kimonos, the Indian saris, the European dirndls, as well as the Middle Eastern burqas and headscarves (Dogoe, 2013). Even though, over the course of history, some of these garments or pieces have lost their cultural value, yet, they are still easily reminiscent of each culture. Adamtey (2015) contends that language is an aspect of culture and the clothes worn by a group, communicates their cultural values. Clothing provides the most picturesque insight into the lifestyle of a

particular social environment. It also reveals the universal constants that generally show the cultural and physical similarity in a certain time, as well as a series of cultural processes, borrows, or specificities. Clothes are treated as a collective and an individual visual medium and with the help of it a specific group in contemporary culture can be successfully decoded. It is one of the best ways that a person makes expressive visual statements about their identities (Shete, 2013). Clothing, based on the culture of a person, helps to maintain social relationship. Akinbileje (2017) argues that clothing plays significant roles in the identification of the cultural milieu of a people. In traditional institutions, clothing is a viable means through which the traditional values of a society are sustained (Skivko, 2018). It gives one a feeling of satisfaction and encouragement to be part of their group.

However, looking at the current trends of clothing and fashion associated with the Ghanaian, particularly the youth, research concur that Western civilization has taken precedence over Ghanaian culture, especially on the dressing culture. The majority of clothing styles in Ghana are considered to move toward exposure of body parts which were considered sacred and must be covered. Particularly with the cloth wrapping among men of Ashanti, has also seen a decline and wrongly wrapped. This research seeks to identify the problems associated to its decline, find sustainability to the dressing style.

### **1.3 Objectives of the Study**

The objectives of the study are;

1. To study the philosophical and historical underpinnings of the traditional cloth wrapping dressing styles of the Asante's of Ghana.

2. To justify and document the indigenous cloth wrapping styles used among the Asantes of Ghana in recent years.
3. To find out the culture benefits and symbolisms of the traditional Asantes cloth wrapping
4. To find out appropriate measures for the preservation of the traditional Asante's cloth wrapping wearing styles.

#### **1.4 Research Questions**

The research is guided by the following questions

1. What are the philosophical and historical underpinnings of the traditional cloth wrapping dressing styles of the Asante's of Ghana?
2. What are the cultural benefits and symbolic meaning of the Asante traditional cloth wearing styles?
3. What are in the indigenous cloth wrapping styles used among the Asante in the recent years.
4. Which are the appropriate measures can be taken to preserve and promote the traditional Asante cloth wrapping styles in recent times?

#### **1.5 Significance of the Study**

Clothing is an area of great interest to mankind due to its ties with the cultural values of a people. Unfortunately, the current Ghanaian clothing and dressing styles do not reflect the traditional Ghanaian cultural values accepted by the people. This research among other research will add to academia also contribute to filling the gabs in research.

It will serve as a tool to guide the traditional council and the custodians of culture to understand the problems in the society based on the traditional dressing and institute sustainability measures that will enhance the traditional way of dressing.

### **1.6 Delimitation**

The scope of the study is limited to Asante Akyem south municipality in Ghana. It entails an exploration into the traditional cloth wrapping dressing style of Asante men in Asante Akim south municipality in Ghana. In the process, more attention was given to traditional cloth wrapping dressing style of Asante's men, traditional fabrics in Ghana, and impact of dressing on culture in Ghana. Hence, conclusion and generalizations may not apply to all Asante's cloth wrapping in other parts within the country or across boundary since the sample used may not be representative. Again, the limited objective covered, the findings of the study may need modification before it can be wholly applied to similar situations by other researchers.

### **1.7 Limitation**

The study was not devoid of certain pitfalls that could have unfavorable effects on the results or the generalization of the study.

The data collection instruments (observation and interview) used also placed some weakness on the study. Some of the interviewees refused to respond to some of the questions they were asked during the interview.

Time is predicted to limit the scope and extent of the research. Also covid 19 is predicted to have a bite on the period of the data collection. Respondents may be afraid to unveil themselves for responses.

### **1.8 Organization of the Study**

The study is organized into five chapters. Chapter One is on the introduction of the study and covers the background of the study, statement of the problem, research questions and research objectives, significance, scope, organization of the study and limitations. Chapter Two presents the reviews of related literature. Chapter Three considers the Methodology of the study under the following sub – headings the research design, research tools, data analysis etc. While Chapter Four contains information of traditional cloth wrapping styles among the Asante’s of Ghana. Chapter Five constitutes the summary, conclusions and recommendations of the study.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Overview**

This chapter presents a review of existing literature on the traditional cloth wrapping dressing style of Ashanti men. The review covers various issues of culture, Asante culture and traditional cloth wrapping dressing style of Asantes of Ghana. Specific attention, however, is given to cultural aspects of dress, Culture among the Ashanti's, Traditional fabrics in Ghana, Impact of dressing on culture in Ghana.

#### **2.2 Culture**

Culture can be seen as a social phenomenon that identifies and associates an individual to a group of people who believe in one ideology that reflects in all facets of their lives including clothing and fashion. Culture gives us our distinctive identity as Asante's, especially as Akans in this context and manifests in the humanistic dimension of artistic forms, i.e., elaborated on through clothing and fashion. Cultural trends and its dynamism should draw a fine line between values and principles, decency and indecency as well as 'rights' and 'wrongs' in the clothing and fashion of the Akans to establish the state of identity as a people of common lineage. The UNESCO World Conference on Cultural Policies (2018), held in Mexico City defined culture in the following content;

Culture in its widest sense, may now be said to be the whole complex of distinction, spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and literature, but also mode of life and

economic production, the fundamental rights of the human being, value, systems, traditions and beliefs.

This definition of culture is dynamic and gives a wide spectrum which virtually embraces every aspect of life in Ghanaian setting.

The Cultural Policy of Ghana (2014) explains Ghanaian culture as “... the totality of the way of life evolved by our people through experience and reflection in our attempts to fashion a harmonious co-existence with our environment. Culture is dynamic and gives order and meaning to the social, political, economic, aesthetic and religious practices of our people. Our culture also gives us our distinct identity as a people.” The second aspect stated that,

our culture manifests in our ideals and ideas, beliefs and values; folklore, environment, science and technology, and in the forms of our political, social, legal and economic institutions. It also manifests in the aesthetic quality and humanistic dimension of our literature, music, drama, architecture, carvings, paintings and other artistic forms.

A further explanation on the dynamism of culture as expressed by National Commission on Culture, relates culture to the symbolic concept of *sankofa* – linking the positive aspect of the past with the present as well as focusing into the brighter future. This therefore does not rule out the possibility or realities of modern fashion’s impact on the indigenous clothing. However, there is the need to consciously link only the positive aspects of western dress styles into Akan culture values, ethics and

dress styles, so that, we will not be fully swallowed by westernization. That will be ‘tantamount to throwing our moral values and aesthetics of concepts of clothing out of the window’ in the name of modernity in fashion, in spite of the fact that ‘hybrids’ of cultures are unavoidable aspects of the modern system of life. Then the concept of distinct identity will then have been erased from our mind as a nation. There is therefore the need to have a collective approach towards solving the problem of indecency in the mode of dressing, especially among the Ghanaian youth of today, that is by way of saying everything should not be allowed to engulf our society, a clear distinction has to be made between what to take-in or absorb as well as what to ignore in our societies.

To address this, we first have to understand the importance of our cultural ways of fashioning the body – then we can look for possible ways of blending our clothing system with the modern trends but still portraying our unique identity as Asante’s who are proud of their inheritance. Modesty and decency are terms that can be measured in-line with Akan cultural values, which are considering in totality hat are private parts of the body that need to be covered alongside with what can be exposed.

Sue-Jenkyn, (2015) sees a major relation between culture and fashion which he expresses: “...for a designer to know what to design and how to present it within the time frame, he must together with other things like planning, good research, experimentation, be able to read the cultural trends”. As a fashion designer there is the need to seriously assess the fashion in the line of the culture of the society that you design for, in order to aid in the promotion of the culture of the said community.

Sharon-ann, et al., (2018), speaking as practitioners and consultants in psychology, believed that adequate knowledge on cross-cultural practices is necessary in tolerating each other's views and ideals and will help support diverse views of mental health. Taking a broader view on culture, incorporating education, religion, ethnicity, language, nationality, gender, age, geographic location and socio-economic factors, she defines culture as 'a way of living that encompasses the customs, traditions, attitudes, and overall socialization in which a group of people engage that are unique (not deficient) to their cultural upbringing'.

Their argument stirred from the fact that, multicultural perspective provides an opportunity for two persons from different cultural backgrounds to have divergent views without one being perceived as right and superior and the other as wrong and inferior. For instance, cultural difference between the Muslim and Christian faith should not generate superiority complex of one faith over the other in terms of clothing or belief. In this instance, Sharon-an indicates that, 'a Christian man shows respect for his religion by taking off his hat but keeping on his shoes, while a Muslim man in an Arab country will show similar respect by keeping on his hat and removing his shoes'.

In this regard, the researcher personally considers culture in the following manner: 'the sum total or the distinct norms of life styles, modes and values of any social group and its arts'. Ghana, generally, has a culture as a group of distinct norms that she must be identified with; this must reflect the life of her people in the field of history, social life, geographical location and artifacts including fashionable items. For a culture to be considered dynamic, individual lifestyles must be in conformity

with group identity. Though personal aspiration and desire differ even in terms of dressing, they must not be to the detriment of the larger society. Conformity to the social group by members strengthens the culture of a particular society.

### **2.1.1 The culture of Asante's**

The Asante state was established at the beginning of the 18<sup>th</sup> century and at its peak controlled the trade routes from the capital, Kumasi, to the Atlantic Ocean in the south, and the bend of the Niger River in the north (Wilks, 1975). Artisans who worked in cloth, wood, brass and gold were drawn to the seat of power, and were rewarded with a system of royal patronage that added distinction to their art while linking that art to Asante even when it did not originate in Asante. As a result, even though there are strip weaving traditions among other ethnic groups in Ghana, none have the same association with indigenous political power that Asante adinkra and kente enjoy.

Kente was very strongly associated with the Asante ruler, or Asantehene, who figures in narratives of origin as its chief patron. According to oral narratives, when the cloth was first produced only the Asantehene could wear it. In my research, cloth weavers told me that those restrictions were relaxed as lesser rulers sought and obtained permission to wear the cloth. They also noted, of contemporary times, that in a market economy no one could prevent any upstart from purchasing and wearing the best cloth. However, they also reported that people of lesser rank could still be sanctioned for wearing the same cloth as the Asantehene in his presence. They said that those who are savvy know to attend royal events with an extra cloth of a different

design, and change into that if their first choice of cloth is identical or similar to what the Asantehene is wearing.

Asante's power waned in the second half of the 19<sup>th</sup> century and it was eventually defeated by the British. Despite that subjugation and its incorporation first into the British colony of the Gold Coast and then into the independent nation of Ghana, Asante remains a force to be reckoned with. Leaders of the independence struggle against Britain recognized that they could not hope for success without the support of indigenous rulers and the Asantehene was the most important of those rulers (Rathbone, 2000). Modern Ghana therefore has both Western and indigenous systems of governance. Where Asante once exercised extensive military, political and economic control over the territory, it now holds significant cultural power and considerable political influence. Since 1957 the modern nation-state of Ghana has been the political power in control of the former British colony of Gold Coast, including the remains of the Asante federation. Unlike Asante, the basis of the Ghanaian state's power over the territory rests less in military and economic might than in its recognition by its neighbors and the larger world community as a sovereign state and a modern nation. Like all such nations, Ghana has created a narrative of its origins and culture as a nationalist rallying point (Coakley, 2012). In doing so it has deployed culture in ways similar to the Asante state. Nationalist leaders used culture as a unifying strategy in the anticolonial struggle and after independence. In both periods Ghanaian leaders wore local clothing and assigned it the same social value as Western formal attire.

Post-independence photographs of those leaders often showed them wearing kente. During that period, the invitations to state functions that arrived at my parents' home gave the dress code as "evening dress or traditional attire." Kente and other elements of indigenous culture thus became important weapons in the symbolic struggle against the legacy of a colonial Europe that had tried to instill into the Asante and other inhabitants of the territories it dominated, that there was nothing of value in their cultures. This nationalist validation of local culture was an incredible gift to Asante's like me who grew up with no question in our minds that we could be as chic in kente as in Chanel or Oscar de la Renta, and could wear our "national" dress anywhere with dignity and with pride. It should be noted that this equivalence between Ghanaian and Western clothing is gendered, and functions more strongly for women than for men.

### **2.2.1 Cultural Aspects of Dress**

Eicher (2000) defined culture as "the way human beings are taught to behave from the time they are born. Damhorst (2005) noted that culture is "an elusive and complex concept" (p. 3) that shapes people's personalities, thoughts, and behaviors. Through an exploration of the connection between clothing and culture, Breward (1995) determined that analysis of a person's dress is perceived as a personal critique rather than an assessment of an object that is separate from the wearer.

Dress is defined as alterations made to the body (Eicher, 2000, Storm 1987); dress is often a deliberate attempt to communicate to observers (Storm. 1987). Dress includes attachments added onto the body in order to manage and maintain the body. It encompasses not only clothing but tattoos, piercing, hairstyles, accessories and other

types of adornment (Eicher, 2000, Workman & Freeburg 2009). Eicher (2000) concludes that “dress is behavior” (p. 1). Storm (1987), in *Functions of Dress*, stated that “all dress is functional with one or many purposes” (p. ix). She identified functions of dress to include such things as adornment, utility, convenience, protection, modesty, role communication, status identification, religion, and group dynamics. According to Storm (1987) the main function or purpose of dress is for adornment and this is a universally accepted function.

Storm (1987) identified the role of dress in society, “Dress is a powerful social force, especially in unstable societies where the existing order is frequently challenged” (p. ix). Frings (2008) added that the textiles and clothing industry during the industrial revolution brought about social, economic, and fashion changes to the western world. France and Britain benefited socially and economically through the textiles and clothing industry (Storm, 1987). In Horn’s (1968) book *The Second Skin*, she effectively coined the phrase and the concept that clothing becomes an extension of its wearer and, in fact, defines the wearer.

## **2.2 Traditional Asante Dress**

According to McLeod’s (2016) statement on forms of clothing among the Asantes backed by a 76 year old woman, an educationist, Madam Stella Oduro at Ejisu, the birth of a female child among the Asantes in the early periods of the twentieth century was only beads on as its first form of cloth and that even happens just before or after the naming ceremony of the child, this remained her only form of clothing until she was six or seven years of age when she was given the second form of cloth by adding more beads to the waistline if necessary and a strip of cloth, supported by threading it

through the beads in both front and back to cover the pubic area, this covering style is known as '*etam*'. This remained her only clothing until she entered into the puberty age when she was given a loincloth which was usually a bark cloth (*kyenkyen*) to wear.

The bark cloths were produced by stripping off the bark of the '*kyenkyen*' tree (*Antiaris species*), which was softened in water and the cellulose loosened by beating it with wood mallet. This was wrapped round the waist, extending slightly below the knee; it was wrapped around once or twice and rolled at the waistline to secure it firm, leaving the upper torso with the breast uncovered. Kumawu *Kontebapenin* – Nana Akua Achamponmaa added that, before the use of *dumas* which was long enough to cover from the breast to the knee, married women covered themselves; they covered their breasts with strips of cloths and fastened them behind, leaving the stomach while covering the waist to the knee with loincloths leaving the lower parts of the legs uncovered.

In Ghanaian culture, textiles have played a vital role in the everyday life of the Ghanaian people based on their wide use of symbolic imagery from the Ghanaian culture (Salm & Falola, 2002). The wax print, adinkra and kente fabrics are usually stitched into 'kaba and slit' (long skirt and top) which is the traditional garment worn by Ghanaian women (Asare, 2012). Today, the fabrics are used in the making of other modern garment designs reflective of the western styles (Kichura, n.d, Asare, 2012). The fabrics are either combined with plain matching colors in the fabrics or made only from the kente, adinkra, the smock, and the wax print. The kente and wax prints are of beautiful bright colors worn to church services, parties, graduation ceremonies

and other joyous festivities. The adinkra cloth, on the other hand, is worn solely to funerals. The smock can be worn for both joyous and sorrowful occasions.

### **2.3 Historical Background of Asantes Commonly used Cloth ( Kente)**

Although Kente, as we know it was developed in the 17th Century A.D. by the Ashanti people, it has its roots in a long tradition of weaving in Africa dating back to about 3000 B.C. The origin of Kente is explained with both a legend and historical accounts.

A legend has it that a man named Ota Karaban and his friend Kwaku Ameyaw from the town of Bonwire (now the leading Kente weaving center in Ashanti), learned the art of weaving by observing a spider weaving its web. Taking a cue from the spider, they wove a strip of raffia fabric and later improved upon their skill. They reported their discovery to their chief Nana Bobie, who in turn reported it to the Asantehene (The Ashanti Chief) at that time. The Asantehene adopted it as a royal cloth and encouraged its development as a cloth of prestige reserved for special occasions.

Historical accounts trace the origin of Kente weaving to early weaving traditions in ancient West African Kingdoms that flourished between 300 A.D. and 1600 A.D. Some historians maintain that Kente is an outgrowth of various weaving traditions that existed in West Africa prior to the formation of the Ashanti Kingdom in the 17th Century.

Archaeological research has dated examples of narrow-strip cloths woven in West Africa as early as the 11th Century A.D. and perhaps earlier. Some examples of

woven fabrics have been found in the caves of the Bandiagara cliffs in Mali. These cloths used in burial ceremonies, probably, during the medieval Ghana, Mali and Soghai Empires, have technical and aesthetic features similar to many of the narrow-strip cloths in many parts of West Africa. Such cloths which the Akans call "Nsaa" are important components of sacred royal paraphernalia in most Akan royal courts today and are known to have been traded with articles of prestige by Akan Kings and chiefs early in the 17th Century. Many features of such cloths appear in the early and later narrow-strip cloths woven in Ashanti.

Given these historical accounts, it is believed that the Ashanti craftsmen might have learned weaving skills from other people's living North and West of them and later developed their unique style of cloth. While Kente Cloth may have its roots in 11th Century West African weaving traditions, weaving in Africa as a whole was developed earlier. Elsewhere in Africa, archaeological excavations have produced such weaving instruments as spindle whores and loom weights in ancient Meroe Empire which flourished between 500 B.C. and 300 A.D. in other African Civilizations in the Nile Valley such as Kente (Egypt) and Nubia or Kush, there is an abundance of pictorial and archaeological evidence proving the existence of a weaving industry as early as 3200 B.C.

Variety of Kente designs have been originated, each of which has particular concept associated with it. They include: Adwinasa – its literal meaning is that all motifs have been exhausted. Adwinasa was formerly worn only by kings, wealthy people and those of high status. It symbolizes classiness, royalty, brilliance, resourcefulness, wealth, perfection and superiority. Obaakofo Mmu Man – its literal meaning is ‘a

whole nation cannot be ruled by one person'. This cloth was originally known as 'Fathia Fata Nkrumah', meaning Fathia befits Nkrumah as a wife. It portrays the manner in which the Akans exercise their leadership role in relation to participatory democracy. The cloth symbolizes all-inclusive democracy and a warning against autocracy. Sika Futuro – its literal meaning is 'gold dust'. Gold dust was deemed more precious among the Akans and was therefore used as a medium of exchange before the discovery of coins and notes. Sika Futuro cloth symbolizes riches, purity, royalty and honour. Abusua Ye Dom – its literal meaning is 'family is a force'. The cloth was designed to exhibit the significance of family in human existence on earth. The cloth symbolizes a powerful family bond, the worth of family togetherness, collective work and responsibility and collaboration. Emaa Da – its literal meaning is 'it is happening for the first time' or 'it has no precedence'. It portrays the exceptionally creative life of the people, innovation, uniqueness, originality and great achievement. 'Toku Kra Toma' – its literal meaning is 'Toku's soul cloth'. It symbolizes brave leadership, heroism, self-sacrifice, and spiritual empowerment and rebirth. 'Woforo Dua Pa a, Na Yepia Wo' – its literal meaning is 'he who climbs a significance tree is given the needed assistance'. It symbolizes ambition, confidence, wishes, sharing and honourable activities. Kyeretwie – its literal meaning is 'the leopard catcher'. The cloth symbolizes courage, valour, bravery, extraordinary achievement and motivational leadership. Akyempem: its literal meaning is 'thousands of shields'. The cloth symbolizes military prowess, togetherness through military strength, bravery, political alertness and spiritual protection. Nyankonton (the rainbow) – its literal translation is 'God's eyebrow'. It was designed to exalt the aesthetics and puzzle of the rainbow experience. This cloth symbolizes Godly beauty, gracefulness, Godly creativity, singularity, and good signs

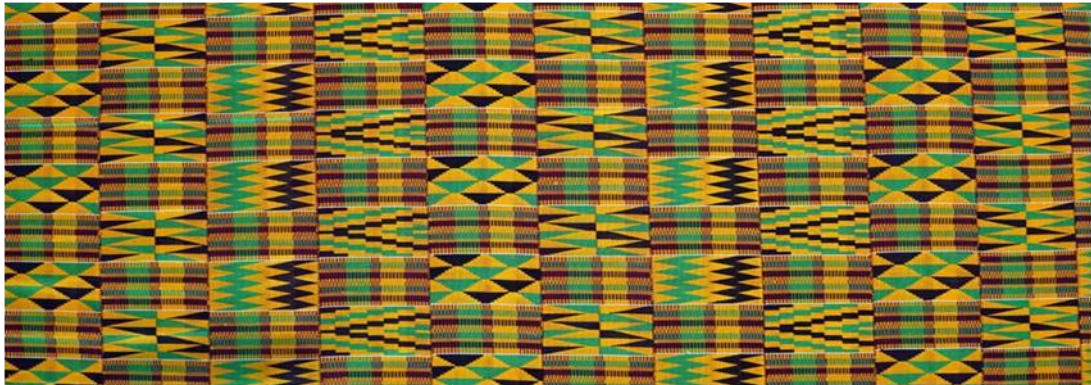
Asante Kente as a woven fabric is characterized by its dazzling, multi-colored designs of bright hues have geometric patterns and eligible designs.

The distinctive features of the Asante Kente from other woven fabrics is its geometric patterns and brighter colors including gold, maroon, green, black and dark blue. The structure of the Kente strip is anchored on weft floats and geometrical patterns. The unique patterns seen in the Kente fabric are made by the combination of two decorative techniques: the creation of additional rows of weft floats on the ground weave to form diverse shapes and the total covering of the warp yarns with a block of colored yarns. This gives rise to the Ahwepan, Topreko Faprenu, and Asasia Kente designs.

Ahwepan is a plain-woven structure which may or may not have weft stripes; Topreko Kente design is normally identified by two blocks of Babadua (a weft-faced pattern) and a block of Adwinasa pattern created by inter-lacing two or three weft yarns with a group of six warp yarns followed by another block of yarns. Faprenu is made with supplementary weft yarns which are made to float over several warp yarns to completely seal them before the ground weave is introduced. This 'double weave' makes use of twice the weft yarns as the ground yarns. Asasia is the most prestigious and uncommon Asante Kente design. It is a unique twill design in a diagonal orientation of weft floats. This complex weft design is woven strictly for the Asantehene.

## 2.4 Traditional Fabrics in Ghana

Plate 2:1 Sika Futuro



Source: Kumasi cultural Centre (2022)

Among the Asante (or Ashanti) people of Ghana, West Africa, a popular legend relates how two young men Ota Karaban and his friend Kwaku Ameyaw learned the art of weaving by observing a spider weaving its web. One night, the two went out into the forest to check their traps, and they were amazed by a beautiful spider's web whose many unique designs sparkled in the moonlight. The spider, named Ananse, offered to show the men how to weave such designs in exchange for a few favors. After completing the favors and learning how to weave the designs with a single thread, the men returned home to Bonwire (Bonwire is the town in the Asante region of Ghana where kente weaving originated), and their discovery was soon reported to Asantehene Osei Tutu, first ruler of the Asante kingdom. The *asantehene* adopted their creation, named *kente*, as a royal cloth reserved for special occasions, and Bonwire became the leading kente weaving center for the Asantehene and his court. Originally, the use of kente was reserved for Asante's royalty and limited to special social and sacred functions. Even as production has increased and kente has become more accessible to those outside the royal court, it continues to be associated with wealth, high social status, and cultural sophistication. Kente is also found in Asante's shrines to the deities, or abosom, as a mark of their spiritual power.

**Plate 2:2 ewe's kente sample**



Source: Kumasi cultural Centre (2022)

Historians maintain that kente cloth grew out of various weaving traditions that existed in West Africa prior to the formation of the Asante Kingdom. These techniques were appropriated through vast trade networks, as were materials such as French and Italian silk, which became increasingly desired in the 18th century and were combined with cotton and wool to make kente.

Kente cloth is also worn by the Ewe people, who were under the rule of the Asante kingdom in the late 18th century. It is believed that the Ewe, who had a previous tradition of horizontal loom weaving, adopted the style of kente cloth production from the Asante—with some important differences. Since the Ewe was not centralized, kente was not limited to use by royalty, though the cloth was still associated with prestige and special occasions. A greater variety in the patterns and functions exist in Ewe kente, and the symbolism of the patterns often has more to do with daily life than with social standing or wealth.

Patterns each have a name, as does each cloth in its entirety. Names are sometimes given by weavers who obtain them through dreams or during contemplative moments

when they are said to be in communion with the spiritual world. Alternatively, chiefs and elders may ascribe names to cloths that they specially commission. Names can be inspired by historical events, proverbs, philosophical concepts, oral literature, moral values, human and animal behavior, individual achievements, or even individuals in pop culture. In the past, when purchasing a cloth, the aesthetic and social appeal of the cloths was as important as or sometimes even more important than its visual pattern or color.

**Plate 2:3 Ahwepan ke**



Source: Kumasi cultural Centre (2022)

This cloth is named *The King Has Boarded the Ship*, and it includes both warp and weft patterns. The warp pattern, consisting of two multicolor stripes on blue, relates to the proverb “*Fie buo yE buna*,” meaning the head of the family has a difficult task. The weft patterns vary throughout the cloth; these examples are “*NkyEmfrE*,” a broken pot, and “*Kwadum Asa*,” an empty gunpowder keg.

### Plate 2.4 *Kwadum Asa kente*



Source: Kumasi cultural Centre (2022)

### 2.5 Wearing kente

There are gender differences in how the cloth is worn. On average, a man's size cloth measures 24 strips (8 ft. wide) and 12 ft. long. Asantes usually wears one piece wrapped around the body, leaving the right shoulder and hand uncovered, in a toga-like style. Some men wear a jumpa, a kind of collarless shirt over which the cloth is wrapped. Women may wear either one large piece or a combination of two or three pieces of varying sizes ranging from 5-12 strips (20 inches to 48 inches wide) and an average of 6 ft. long. These are wrapped around the body with or without a matching blouse. In some cases elderly women with high social status may wear a large piece in toga-like fashion just as men do. Within traditional societies, age, marital, and social standing may determine the size and design of cloth an individual would wear. Social changes and modern living have brought about significant changes in how Kente is used.

Social changes and modern living have brought about significant changes in how kente is used. It is no longer only the privilege of royalty; anyone who can afford it can buy kente. The old tradition of not cutting the cloth has also long been set aside,

and it may be sewn into other forms such as dresses, shirts, or shoes. Printed versions of kente are mass produced and marketed, and both woven and printed versions are used by fashion designers in Ghana and abroad.

## **2.6 Impact of dressing on culture in Ghana**

Throughout history, societies use clothes and various forms of wrapping to non-verbally communicate rank, gender, occupations, class, wealth and group affiliation, serving as a form of free speech. Which are also expressed in forms of signs, symbols, and iconography and served as non-verbal but visual forms of expressing of the habits, thought, techniques and condition that characterized a society as a whole (Weston 2016; Horn 2016). Clothing relates to all items of clothing wrapping and body adornments in Ghanaian culture represents self-expressiveness and ways of communicating information about the individual which can be emphasized through various means of bodily decorations including piercing, tattooing, scarification, teeth filing and foot-binding (Sarpong 2014; Queit 2017).

Dressing enhances individual's look. Various reasons were promulgated as to why clothing was used including that of religious or spiritual connotations, for aesthetic or personal possessions. These criteria were equally expressed as reasons for clothing among traditional setting in Ghana incorporating different types of clothes wrapping and adornments seen in chieftaincy, religious rites, rites of passage and other socio-cultural activities within the Ghanaian ethnic settings. This communicative factor is one of the key ingredients associated with cultural-clothing which should be reflective of traditional institutions in Ghana. The basis for clothing in traditional setting therefore is to communicate rather than cover. But whatever the situation, taste

and desire must conform to group similarity reflecting the cultures of a particular social entity.

Leaders of traditional institutions in Ghana are no doubt, custodians of our culture and values, their activities were recognized to a large extent of being reflective norms and values through clothes used by them. The African for that matter the Ghanaian clothes are reflective of the arts and life of the people. These are champion mainly by the symbolism and the insightfulness of the conceptions of those clothes revealed in the dress-life of traditional leaders (Omatseye and Eneriewen, 2002). They must constantly encourage the masses especially the youth to uphold these values through their outfits. Clothes used in Ghana to some extent is being considered as reflective of modernity and culture but are more tailored towards modern influence. Efforts must be made by all stake holders to balance the equation. Government officials must be seen wearing clothes of cultural significance. Other government organizations must equally embrace the idea of African clothes of significance beyond just the 'Friday African Wears' in Ghana. This will create more avenues for the local industry and put more people in employment, thereby reducing the unemployment situation in Ghana. In funeral ceremonies, the Asantes exhibit the value of textiles through the diverse philosophical meanings placed on the artifacts. In this ceremony, as confirmed by Adu-Gyamfi et al., people of high authorities' wrap themselves to uniquely present their wealth and social class. In this instance, it is believed that not all woven fabric designs could be worn by the ordinary persons in the society. Kente is actually famous due to the association it has with royalty and rites of passage. Historically, it was woven only for royals of the Asante land.

Aesthetically, colours play a significant role in the meaning of Kente, which subsequently informs occasions they are worn to. Black, red and sometimes white are reserved for funeral celebrations by the people. White Kente fabrics are reserved for happy moments, such as wedding and naming ceremonies. As colours and Kente patterns play an important role in the lives of the Asantes, attention is always paid on the selection of the local textiles by the citizens in order to communicate effectively through their outfit.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Introduction**

This section of the chapter outlines the research methods to be utilized in this study, presented in a structured manner. Key aspects outlined in this chapter of the research include the research design, the target population and sample size, the methods of sampling, data collection procedures, as well as the analytical techniques and procedures.

#### **3.2 Research Approach**

A qualitative exploration strategy was applied in this review. This is on the grounds that the respondents utilized set up rating scales to qualitative rate the components on the scale ( Likert scale). Besides, even with both subjective and blended examination draws near, quantitative exploration configuration turns into the clearest choice given the idea of the essential information required, the plan of the information assortment instrument, the exploration targets, genuinely application for information handling, measurable apparatuses for information investigation, and the hypothetical establishment of the review (Kivunja and Kuyini, 2017). Qualitative examination for the most part begins with information assortment dependent on a speculation or hypothesis, trailed by elucidating or inferential insights (Mishra and Alok 2011; Creswell, 2014).

As in measurable speculation test surmisings lead to general inductions in regards to populace highlights, quantitative methodologies are much of the time viewed as deductive. Qualitative examination discoveries were likewise thought to be prescient,

illustrative, and corroborative (Williams, 2007; Kamal, 2018).

### **3.3 Research Design**

A research design can be viewed as a plan, structure and strategy of a research to find the tools to solve the problem and to minimize the variance (Creswell, 2013). Its function, therefore, is to ensure that the evidence obtained ensures that the initial question is answered as unambiguously as possible. A research design is a plan of a study (Polit & Hunglar, 1995).

Dawson (2002) posits that a research design is the conceptual structure within which research would be conducted. In this regard, this study adopted the descriptive research design. Polit and Hunglar (1995) described descriptive survey design as the study of existing condition, prevailing view points, attitudes, on-going processes and developing trends in order to obtain information that can be analysed and interpreted to come up with a report of the present status of subject or phenomenon under study. This design is found suitable because it gives an in-depth description of the phenomena in their existing setting and also economical in collecting data from a large sample with high data turn over (Kothari, 2014).

### **3.3 Population**

Best (2018) referred to population as ‘any group of individuals that have one or more characteristics in common that are of interest to the researcher’.

According to Welman and Kruger (2001) population of a study is made up of the object of a study. It comprises of individuals, objects, organizations, events and products. It is the targeted group of people of interest for the study. Mugenda and

Mugenda (2013) defined population as an entire group of individuals, events or objects with some observable characteristics. Creswell (2013) similarly referred to population as “a group of individuals or people that have one or more characteristics in common that are of interest to the researcher”. The target population for the study were traditional leaders including Chiefs, Linguist, elders and family heads of Asantes and the youth.

### **3.4 Sample and Sampling size technique**

Sampling is a procedure that a researcher uses to select a number of individuals or objects from a population to be the subject of a study (Kombo and Tromp, 2006). Saunders *et al.* (2007) reveal that sampling techniques provide a range of methods that help a researcher to reduce the amount of data needed to collect by considering only data from a sub-group rather than all possible cases. The quality of any research does not only stand or falls by the appropriateness of methodology and instrumentation but also by the suitability of the sampling strategy that is adopted (Cohen, Manion & Morrison, 2011). Selected group should contain representative characteristics of the entire group. The researcher adopted a stratified and a purposive sampling method in gathering information from respondents from the target population. In this present study, a total of 240 respondents were selected as the sample.

### **3.5 Sampling Technique**

A sample, according to Ofori and Dampson (2011) and Sekaran and Bougie (2016), is a portion of the population chosen for the study. According to Saunders *et al.* (2016), the rationale for scholars' use of sample surveys rather than censuses is that complete

coverage of the entire population is difficult to achieve when dealing with huge populations. This means that when a big population is involved, sample surveys assist researchers in conducting studies in the most effective method possible.

As per Sekaran and Bougie (2016), testing might be ordered into two kinds: likelihood examining and non-likelihood inspecting. As per the creators, in spite of the fact that likelihood testing configuration permits every component of the populace to have a known and non-no shot at being picked to be remembered for the example, non-likelihood configuration inspecting doesn't. Besides, likelihood inspecting plans are ordinarily utilized in thorough quantitative examinations due to their unbiased attitude in choosing the example for the review and their ability to permit the scientist to sum up the review results. Non-likelihood inspecting plans, then again, are generally utilized in subjective examinations because of the subjectivity associated with choosing the testing unit for a review (Saunders et al., 2016).

The current review utilized an arbitrary testing plan since it was considered proper for the objective of the review. An arbitrary examining procedure is likewise utilized as an inspecting method in the testing plan. In a basic arbitrary example, each individual from the populace, for instance, has an equivalent shot at being picked (Taherdoost, 2016). An irregular example is intended to be illustrative of the complete populace. One of the most principal approaches for getting information from the whole populace is arbitrary examining.

In arbitrary testing, each individual from the populace has an equivalent shot at being picked as a feature of the inspecting system (Parfitt, 2005). As indicated by Sharma (2017), closing requires a fair arbitrary example. Irregular examining guarantees that

the outcomes you acquire from your example are like those you would get in the event that you estimated the whole populace (Levy and Lemeshow, 2013). Subsequently, this request will include arbitrary inspecting. In view of Krejcie and Morgan's example size assurance, an example size of 240 customers will be utilized (1970).

### **3.6 Data Collection Instrument**

Questionnaires, interviews and observations were the instruments designed and used to solicit data from respondents on their opinions relating to the major concerns of the dissertation, such as, history of clothing, clothing among Akans emphasizing the styles of wrapping and changes associated with dresses, and the negative influences of foreign fashion on the youth and the traditional fashion.

#### **3.7.1 Content Validity**

The use of a questionnaire to gauge opinions can potentially yield varying responses due to the questionnaire's development process. This phenomenon is referred to as Common Method Bias (CMB). To resolve this concern, it is essential to examine the existence of this bias through systematic and statistical means. Consequently, the author conducted a pilot test aimed at eliminating any ambiguities in the statements to ensure that respondents would interpret the items consistently. This step contributed to enhancing the content validity of the questionnaire. Furthermore, precise labels were assigned to each point on the Likert scale, like 1=Strongly Disagree, 2=Disagree, 3=Indifferent, 4=Agree, and 5=Strongly Agree.

From a statistical perspective, the widely recognized Harman's one-factor test was employed to assess the presence of CMB. According to this test, CMB is considered

to be present when a single factor explained for 50% or more of the variance among the measurement items.

### **3.8 Data Analysis**

Data analysis refers to the process of refining, organizing, altering, and modeling data to bring out valuable insights, suggestions, assumptions, and aid in decision-making (Adèr & Adèr, 2008). The application of analytics entails simplifying intricate information into practical and usable data (Johnson, Levine, Smith & Stone, 2010).

Data analysis involves the systematic approach to presenting gathered data, while also considering the study's objectives. The data collected for this research were subjected to analysis using SPSS v.23. Specifically, Ordinary Least Square (OLS) analysis was applied. Initially, the characteristics of the respondents were presented through measures of frequencies and percentages. Subsequently, a descriptive analysis utilizing mean scores and standard deviation was conducted for all the variables under investigation, which include debt restructuring, financial literacy, risk perception, and purchase behavior. We employed Pearson Correlation Analysis to determine the direction and degree of association among these variables. Following this, regression analysis was performed to attain the research objectives.

### **3.9 Data Collection Processes**

Both primary and secondary methods of data collecting procedures were used in this category. The respondents who provided the Primary data collected through interviews were: cultural officers, chiefs and queen mothers, palace elders, who are knowledgeable in the traditional Asante's clothing and possible changes that must have occurred.

## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF FINDINGS**

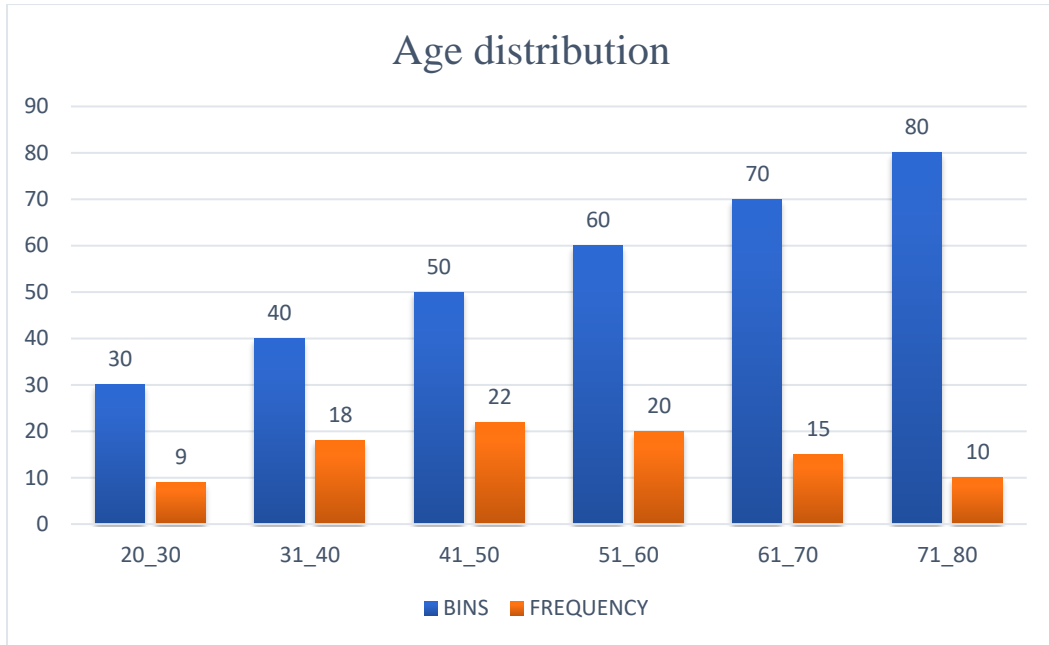
#### **4.0 Introduction**

This chapter presents cloths and cloth wearing styles, which was demonstrated and pictures taken to complete this documentary. For this documentary to complete there was a lot of consultation with the management of cultural Centre and Otomfour, chief in charge of Ashanti traditional cloth wrapping.

#### **4.1 Demographic data on respondents**

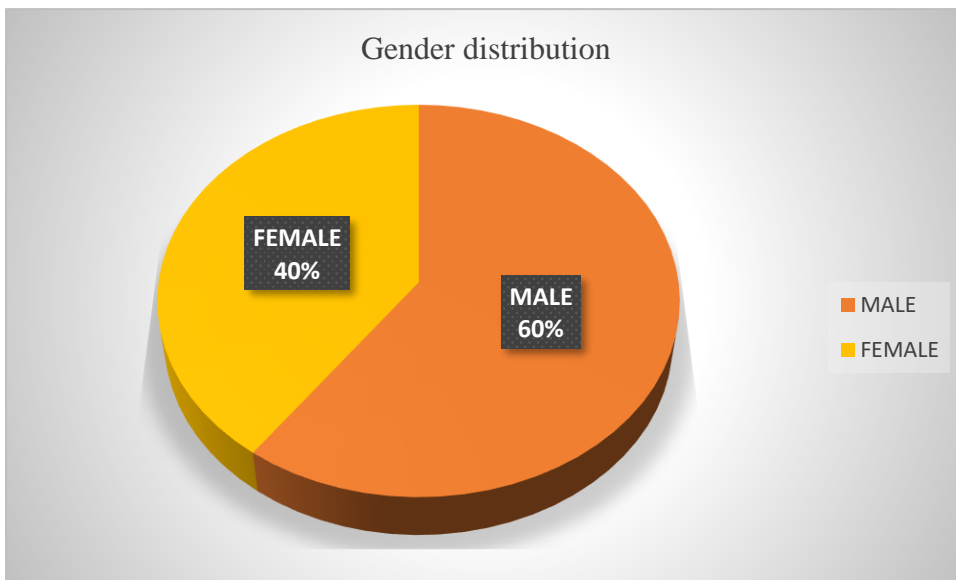
##### **4.1.1 Age Distribution**

From the chart below display the age distribution of the traditional leaders of the respondents of which 9 of them were in the age range of 20-30 and 18 of them were within the age range of 31-40 while 22 falls within 41-50 age range and 20 in between 51-60 and 15 were within 61-70 and 10 in the age range of 71-80 of the population.



**Figure 4.1 Age distribution**

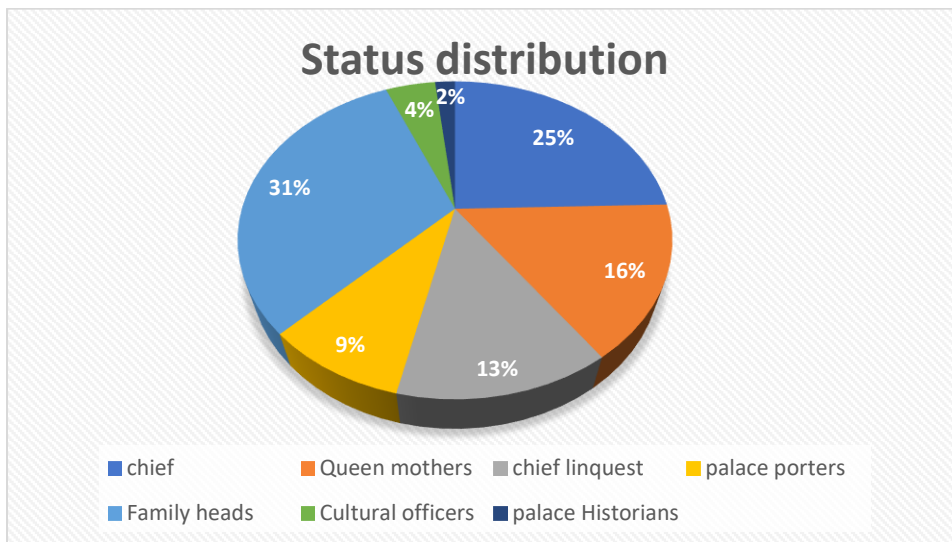
#### 4.2 Gender Distribution



**Figure 4.2: Gender of respondents**

The gender distribution of the total population as shown on the chart above is 240 representing 60% were male and female were 96 representing 40% of the total population the traditional leaders.

### 4.3 Status distribution



**Figure 4.3 Status distribution**

The social status of respondents is presented in Figure 4.3 and the data shows that a little below a third (31%) of the respondents were Family heads, a quarter (25%) of the respondents were palace chiefs, a little below one-fifth (16%) were Queen Mothers, a little above one-tenth (13%) were chief linguist, a little below a tenth (9%) were palace porters, 4% were cultural officers while palace historians.

This gives the indication that chiefs and family heads are the major custodians of the culture and traditions which have been passed-on from generation to generations.

#### 4.4.1 Forms of Clothing that existed in the Gold Coast (now, the southern part of Ghana)

Prior to the nineteenth century when the level of education was low, most historical accounts on issues including forms of clothing that existed are in oral forms, therefore the authenticity of such information was usually questionable. However, some of this

oral information on clothing among the Gold Coasters were back with written accounts from some European travellers along the coast of West Africa between the fifteenth and eighteenth centuries; the writings give an account on clothing as observed among the local people at that time. The historical revelation of Ghanaian clothing style in the past coupled with its transformation has been considered from the written records of these early writers and the photographs and illustrations available to back such claims have also been examined. Wayne and Lewinski (1991) in their book *Experiencing World History* emphasized that, it is easy to identify properly, the culture and historical periods of people by the way they dressed. The identification can be done through photographs and paintings, which served as good and accurate information about the past. A similar view was expressed by Aldred (2016), when he explained that, historically, sculptures can give a clue to ancient history and can serve as a way of identifying the level and style of fashion that existed in those days, as the sculpture piece also depicts the wear and clothing styles of the people.

Oral tradition holds that the earliest forms of coverings used before the fifteenth century were mainly waist beads and the barkcloth known as *Kyenkyen* alongside forms of body paintings and hairstyles. In the seventeenth century when kingdoms were being established in Asante and other Akan provinces, class and status identity that embraced the clothing of the people began to emerge. Clothing worn from that time was elaborate and complex in nature based on rank and status of the individual within the community. Historical evidences of forms of clothing and adornments from written sources as mentioned earlier in the literature review on the coast and other parts of the Gold Coast especially in Akan land were elaborated on by Sieber,

Dantzig, etc with references to Barbot's and Marrees' accounts on clothing respectively within the sixteenth century to the nineteenth century. Bosmas also gave his account on clothing in the Gold Coast within the seventeenth hundreds. These were clothing used by the local people and were possibly devoid of western influences in terms of styles and mode of dressing.

Sieber (2017) with reference to Barbot gave a sixteenth century description of the fashion of the rich and the poor as well as that of women and men, considering the dress code of women as much richer and elaborate than that of men along the Coast of Modern Ghana. He expressed that the difference in the mode of dressing between the rich and the poor lies in the quality and amount of fabric used. The rich wear three or four pieces of cloths of satin, Indian chintz or other sorts of stuff, usually wraparound without stitches, so that it hangs from the navel downwards, covering half of the legs. At times, they wrap them around the neck and shoulders, two, three or four pieces of richer cloths by passing one end under their arms, like a cloak, holding a rod in their hand when moving in town or visiting other people. The poor persons go in low-grade fabrics but in a simple mode of dressing without rods.

On the other hand, the women who were considered to be more fashionable than men were said to pay greater attention to their hair arrangements and scarification as well as their uses of rings, bangles, necklaces and local cosmetics at the time. They usually wore cloths that were two or three times as long and broad as those of the men. These long cloths they wrapped around the waist and bound them with a long slip of cloth to make it fit to the body. They covered the upper part of their bodies with veils of silk or other fine fabrics. Common women who contributed mainly to the household

chores wore housedresses reaching from the waist to the knees. The dresses were produced mainly from locally woven cotton.

Sieber, specifically, gave a better description of the dress of the Gas as cited by Barbot in the late eighteenth century as ‘wearing a loincloth between their legs and looped over leather or a beaded belt. Fashion decreed that the back end hung lower than the front ....’ This description is similar to *danta* worn among the Asantes some years ago. He also stated that, ‘the Ga men wear larger cloths which serve as blankets at night and as a lounge dress in the morning usually worn by wrapping it round the body so that one arm was left uncovered’. This description is also similar to men’s traditional clothing styles among the Asantes, which has largely become a national attire among Ghanaian men in general, today. It was believed that during those early days, the Ga men considered it improper not to leave the upper torso bare within the day when the weather seemed to be quite hot, therefore, the cloths were used to cover the waist extending to the knee. All the above styles and changes in wearing the same cloth express variations in the dress code of the Gas or people along the Coast at the time. A Ga woman on the other hand, wore a similar loincloth, supported by a rather narrower belt and a large cloth worn as a wraparound. A second large cloth, finer than the loincloth used as a skirt, was worn at the upper part of the body as a shawl.

Aspects of Sieber’s description on the dress–code of people within the coast of ‘Ghana’ probably the Gas emphasised on that of Dantzig and Adams (1987) edited version of Pieter de Marees’ account of the Gold Kingdom of Guinea (1602). Dresses described by Sieber as those worn in the Gold Coast between 1500s and 1700s were more elaborated on by Marees within the same period, when he stated;

...they take two fathoms of Linen and put it [sic] between their legs and around their body, like a belt, letting it hang down below the knees, like Portuguese trousers. When they go outside their houses they take another fathom of linen, silk or other cloth around their neck or over their shoulder and under their arms, as if it were a Mantle. ...the female wrap 1 or 1½ fathoms of linen around their bodies, letting it hang from below their breast or navel down to their knees. This is their everyday attire, when their going to the market or outside their house, they take their bath and change their dress. They wrap another piece of linen around their feet. On top of that they put another strip of cloth on, hang it around their bodies, over their shoulders and under their arms like a little mantle.

Although the above description of Marees' account in 1602 was not completely different from that of Bosmas' expression in 1705, there was clear advancement or changes in the appearance of the people within the Gold Coast. Bosmas' (2014) assessment on the appearances of men distinguished their dress codes from that of women on the coast and in addition looked at the styles involved in clothing used in the Northern sector of the country within the same period. Touching on the types of clothes and manner of wearing them, he states;

Their common habit is made of three or four ells of either velvet, silk, cloath, perpetuana or some sort of stuff; and several have this sort of habit or paan; as they call it, made of fifty sorts of stuff. This they throw about the body and roll it up into a small compass it fast; so that it hangs from the navel downwards, covering the

legs half way: they wear ornament of rings made of ivory, gold as well as coral.

Other common persons like wine – drawers, fishermen, and such like, are very poorly habited, some with an ell or two of sorry stuff. Others with a sort of girdle only drawn through between their legs and wrapped about them just to hide their nakedness. The fishermen add hats/caps.

With reference to the appearance of chiefs in those periods Bosmas explain that;

The youth do not dress so pompously, like the caboccers: they wear only a good paan, a cap made of hart's skin upon their heads, and a staff in their hands ... a string or chain of coral, about their heads; and this is the dress they daily appear in.

His descriptions were not only limited to men; on the parts of the ladies, he stated that:

The Negron ladies on the lower part of their bodies, they wear a paan which often is three or four times as long as that of the men; this they wind around their waist, and bind it on with a fillet of red cloth, or something else about half ell broad and two ells long, to make it fit close to the body, both ends of the fillet hanging out on their paan; which in ladies of quality is adorned with gold or silver – lace: On the upper – part of their body they cast a veil or silk or some other fine sort of stuff; whilst their arms are beautified with rings of gold, silver and ivory. These female Negroes, I can assure you, are so well-skilled in their fashion ....

He described the people from the Northern parts of the Gold Coast as more richly clothed than those from the South. Those from the north were reported to wear several layers of clothes, five to six – wrapped around their body in a decent manner.

With the arrival of the Portuguese and other foreign travelers on the coast of Fanteland, clothing styles of the local people were gradually being influenced through the trade in European clothes and other goods for gold. Although loincloths were used in both the coastal and central parts of the country, including the Asante and the Brong areas, as described by some of the writers above, their use was largely and more influenced with changes when the Europeans gained access to the hinterlands. The earlier forms of clothing in the areas were influenced by Caravan routes used by the Arabs to trade in salt and gold. It implies that, the general influence on clothing was first through the contact with the north from the trade routes and later with the Europeans through the Coast. Some of these influences are elaborated on under the sub-topic ‘influence of foreign fashion on the culture and fashion of Asante’s’.

#### **4.4.2 Trends of Clothing among the Asante of Ghana**

The Asante occupy mainly the western part of the southern zone and the central zones (hinterland) of the country. Within the seventeenth and eighteenth centuries, the use of clothing was more associated with men within the hinterland than women. This probably resulted from the superiority of men over women as well as their being considered heads on almost every occasion thereby having more roles to play in the family and the community than women.

According to McLeod's (2016) statement on forms of clothing among the Asantes backed by a 76 year old woman, an educationist, Madam Stella Oduro at Ejisu, the birth of a female child among the Asantes in the early periods of the twentieth century was only beads on as its first form of cloth and that even happens just before or after the naming ceremony of the child, this remained her only form of clothing until she was six or seven years of age (see Fig. 2) when she was given the second form of cloth by adding more beads to the waistline if necessary and a strip of cloth, supported by threading it through the beads in both front and back to cover the pubic area, this covering style is known as *etam* (see Fig. 3). This remained her only clothing until she entered into the puberty age when she was given a loincloth which was usually a bark cloth (*kyenkyen*) to wear (Plate 4.) As noted in the review of related literature, the bark cloths were produced by stripping off the bark of the *kyenkyen* tree (*Antiaris species*), which was softened in water and the cellulose loosened by beating it with wood mallet. This was wrapped round the waist, extending slightly below the knee; it was wrapped around once or twice and rolled at the waistline to secure it firm, leaving the upper torso with the breast uncovered (see Fig 4). Kumawu *Kontebapenin* – Nana Akua Achamponmaa added that, before the use of *dumas* which was long enough to cover from the breast to the knee, marriage women covered themselves; they covered their breasts with strips of cloths and fastened them behind, leaving the stomach while covering the waist to the knee with loincloths leaving the lower parts of the legs uncovered (see Fig 5).

With the arrival of the Dutch on the Coast, they also traded in cloths considered to be wider and superior to that of the Portuguese indigo-dyed cloth, called by the local people as *yapiisi* as revealed by Osae, et al., (2017). This well designed and colorful

cloth called ‘Dumas’ was patronized by the local people who used it to cover the body from – beneath the arms to the knee as indicated by Ward (2016). Nana Achamponmaa added that, a two piece of cloth was used, the first one wrapped around the lower part of the body from the waist to the ankle while the second one was used to cover the torso, stretching from under the armhole covering the breast and extending to the hip (see Fig. 6), this time without exposing the stomach. She stated that, it was only the queen mothers who used the third piece of cloth in the olden days to cover the left shoulder (see Fig. 7) in the fashion of the men’s clothing.

On the other hand, men’s clothing according to McLeod was more varied and had a wider and more elaborate range of forms than that of women. The male at a tender age between one and seven wore *danta*, a basic length of cloth tied over the genital organ and extended securely around the waist (see Fig. 8). When they turned seven to ten years, they were given a length of cloth that they wore – by wrapping it round the body under the arm and extending to the knee; the two ends crossed at the torso and were knotted at the back of the neck, leaving both arms free (see Fig. 9), a style called *k la* by some Asantes. He used this until he became an adult, when he could use the men garment which was usually a rectangular piece of cloth and still is. He wrapped the piece carefully around the body and passed a portion over the left shoulder in a fashion similar to the Roman toga (see Fig. 10).

This traditional style of clothing is mostly an identity for who a Ghanaian man is, through clothing. Among the Akans, especially the Asantes, there are many types or styles of wearing the men’s cloths, with meanings and significance that spell out the position, status or the message that the wearer is trying to carry across to the public.

Adu-Akwabo 2019) spells out fifteen types or ways of wearing the men's cloths, Nana Owusu Ansah (2016) on the other hand, point to only eleven ways of wearing the men's cloths.

Some of the cloths used are manufactured locally from strips of woven fabric and stitched together to form the *kente* cloth or from a plain cotton cloth stamped with motifs, the cloth thus stamped is called *adinkra*. Aside these two, there are other two types where the cloth is dyed locally with local dyes with or without *adinkra* designs on them, mostly used for funeral rites. Another type of cloth referred to as African prints, is usually designed with traditional motifs and printed, using modern textile technology. These fabrics, aside their used as men's cloths, are equally used by women to sew their *kaba* (blouse) and slit designs for various occasions. Men's clothes are usually worn over tailored shorts, and never over trousers, and usually go with traditional sandals known as *ahenemma* in Twi. Aside the various ways of wearing the cloths, the major changes in this traditional style depend on the designs and techniques used in producing the fabrics and the sandals, but not necessary the styles as in 'cut' of fabric.

These cloths are occasionally slide off the shoulder when greeting or paying homage to an elderly fellow and chiefs or when pouring a libation or offering sacrifices to the deities and at times when performing a dance. In other instances, the torso is laid bare by pulling the cloth off the shoulder and rolling it into a thick girdle above the waist or pulled up under the arm when performing similar functions, a dress style referred to by the Asantes as *ntomakwaha* (see Figs. 11 and 12). Aside the use of cloths, as seen in the southern and central parts of Ghana, men occasionally wore cotton smocks

believed to have originated from the north, around Gonja and Dagomba. Smock wearing is basically an Islamic influence that transcends from the northern part of Ghana into the central zone and further into the south within the last century. The comfort and free movement associated with these dresses coupled with the influence of Islamic – inscription talisman, sewn onto the smocks as a means of protection enhance their use by the Asantes especially the warriors and leaders as war dresses. The dress is associated also with mystical powers; hence some priests and elders within the community use them. McLeod, citing Bowdich, gave a description of some sort of the trousers and footwear used with the smock as ‘they wore loose cotton trowsers [sic] with immense boots of a dull red leather, coming half way up the thigh, and fastened by small chains to their cartouch or waist belt ....’



**Figure 4.4 A in a cloth wrapped around  
The body and knotted behind he neck (Kola)**

## **4.5 Cloth wrapping Styles**

There are a lot of cloths in Ashanti when it comes to Ashanti tradition. some cloth are **Kuntunkuni, Kcbene, Brisi, ntiamu Adinkra** and other modern ones. Each and every style of traditional cloth wrapping as a fashion also has a meaning, time and occasion of wearing such style. In all the styles start the same but it is only the ending that changes to make it different from the others. This is discussed below each style, meaning and time of wearing it and who can wear such style.

### **4.5.1 Konfanko Wrapping Style**

To wrap the **Konfanko** style you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right-hand side and the other to your left-hand side.

#### **Stage 2;**

Now that you have the cloth spread behind yourself up to your shoulder level, since the cloth is very large you will have some portion lying on the floor. You have to pull it three times (3x) to lift the remaining on the floor and put it on your shoulders and to also rise above your ankle to enhance movement and to show foot wear.

#### **Stage 3**

At this stage, you pass your left hand through the middle to divide the left side into two, making sure the upper edge is equal to the lower edge. This is done to ensure that the edges match after wrapping.

#### **Stage 4**

At this level, you gently remove your right hand and hold the cloth and you let the upper edge go beneath your forearm to make sure the edges are of the same level. Then the upper portion held in your right hand you throw it across the left-hand side.

### **Stage 5**

After crossing the portion in your right-hand side to the left-hand side, it is possible the cloth will be covering your ankles so you reach out your right hand to your ribs side and pull the cloth three times (3x) to your armpit then you roll it and then the remaining is pull across your left hand.

### **Stage 6**

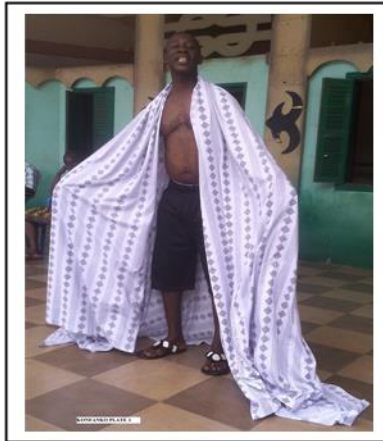
At this final stage of Konfanko style, you have all the remaining lies on your left hand; you gently roll it and put it on your left shoulder. Here you have a full design of Konfanko wrapping style.

### **Stage 7**

This is the stage the wrapping is complete as shown by the picture below. **Konfanko;** literally means diligent or punctual person; it is referred to wrapping style of people who are always present at occasions where there is a need and always committed to whatever is expected of them.

Steps in wearing the **Konfanko** style.

step 1



step 2



step 3



Step 4



step 5



step 6



step 7



step 8



#### **4.5.2 Kyemfoo Wrapping Style**

To wrap the Kyemfoo style you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right-hand side and the other to your left-hand side.

##### **Stage 2;**

Now that you have the cloth spread behind yourself up to your shoulder level, since the cloth is very large you will have some portion lying on the floor. You have to pull it three times (3x) to lift the remaining on the floor and put it on your shoulders and to also rise above your ankle to enhance movement and to show foot wear.

##### **Stage 3**

At this stage, you pass your left hand through the middle to divide the left side into two, making sure the upper edge is equal to the lower edge. This is done to ensure that the edges match after wrapping.

##### **Stage 4**

At this level, you gently remove your right hand and hold the cloth and you let the upper edge go beneath your forearm to make sure the edges are of the same level. Then the upper portion held in your right hand you throw it across the left-hand side.

##### **Stage 5**

After crossing the portion in your right-hand side to the left-hand side, it is possible the cloth will be covering your ankles so you reach out your right hand to your ribs side and pull the cloth three times (3x) to your armpit then you roll it and then the remaining is pulled across your left hand.

### **Stage 6**

At this final stage of Kyemfoo style, you have all the remaining lies on your left hand; you gently roll it and put it on your left shoulder. Here you have a full design of Kyemfoo wrapping style.

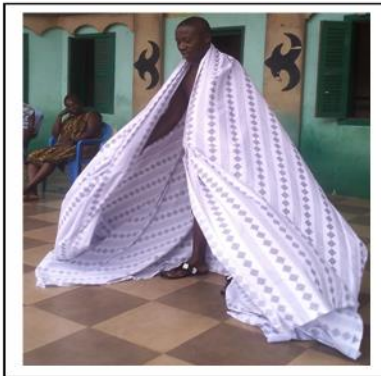
### **Stage 7**

This is the stage the wrapping is complete as shown by the picture below.

**Kyemfoo;** has a literally meaning as dignitary or recognized personality style, it is normally worn by chiefs and community elders. The plates below display all the stages of wrapping **Kyemfoo** style.

### Steps in the wearing of KYEMFOUR wrapping style

Step 1



Step 2



Step 3



Step 4



Step 5



Step 6



Step 7



Step 8



### 4.5.3 Sikafoo Anbantam Wrapping Style

To wrap the Sikafoo Anbantam style you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right hand side and the other to your left hand side.

**Stage 2;**

Now that you have the cloth spread behind yourself up to your shoulder level, since the cloth is very large you will have some portion lying on the floor. You have to pull it three times (3x) to lift the remaining on the floor and put it on your shoulders and to also rise above your ankle to enhance movement and to show foot wear.

**Stage 3**

At this stage, you pass your left hand through the middle to divide the left side into two, making sure the upper edge is equal to the lower edge. This is done to ensure that the edges match after wrapping.

**Stage 4**

At this level, you gently remove your right hand and hold the cloth and you let the upper edge go beneath your forearm to make sure the edges are of the same level. Then the upper portion held in your right hand you throw it across the left-hand side.

**Stage 5**

After crossing the portion in your right-hand side to the left-hand side, it is possible the cloth will be covering your ankles so you reach out your right hand to your ribs side and pull the cloth three times (3x) to your armpit then you roll it and then the remaining is pull across your left hand.

**Stage 6**

At this final stage of Sikafoo a bamtam style, you have all the remaining lies on your left hand; you gently roll it and put it on your left shoulder. Here you have a full design of Sikafoo a bamtam wrapping style.

**Stage 7**

This is the stage the wrapping is complete as shown by the picture below.

**Sikafoo a Bantam;** means the rich came in late; and it is known to be wear by people who always show off their wealth or the boastful. Even though they don't have much but you always see them in this wrapping style showing off in the public. The plates below display all the stages of wrapping **Sikafoo Anbantam** style.

## Steps in the wearing of Sikafoo Anbantam wrapping style

Steps 1



steps 2



steps 3



Steps 4



steps 5



steps 6



Steps 7



#### **4.5.4 Juaben Anatuo Wrapping Style**

To wrap the Juaben Anatuo style you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right-hand side and the other to your left-hand side.

##### **Stage 2;**

Now that you have the cloth spread behind yourself up to your shoulder level, since the cloth is very large you will have some portion lying on the floor. You have to pull it three times (3x) to lift the remaining on the floor and put it on your shoulders and to also rise above your ankle to enhance movement and to show foot wear.

##### **Stage 3**

At this stage, you pass your left hand through the middle to divide the left side into two, making sure the upper edge is equal to the lower edge. This is done to ensure that the edges match after wrapping.

##### **Stage 4**

At this level, you gently remove your right hand and hold the cloth and you let the upper edge go beneath your forearm to make sure the edges are of the same level. Then the upper portion held in your right hand you throw it across the left-hand side.

##### **Stage 5**

After crossing the portion in your right-hand side to the left-hand side, it is possible the cloth will be covering your ankles so you reach out your right hand to your ribs side and pull the cloth three times (3x) to your armpit then you roll it and then the remaining is pull across your left hand.

### **Stage 6**

At this final stage of Juaben Anatuo style, you have all the remaining lies on your left hand; you gently roll it and put it on your left shoulder. Here you have a full design of Juaben Anatuo wrapping style.

### **Stage 7**

This is the stage the wrapping is complete as shown by the picture below.

**Juaben Anatuo style;** Also means the Calf of Juaben, this wrapping style is mostly wrapped by people who have a beautiful calf as shown in the picture, it is fashion with anklets. The plates below display all the stages of wrapping **Juaben Anatuo** style.

## Steps in the wearing of Juaben Anatuo wrapping style

Steps 1



Steps 2



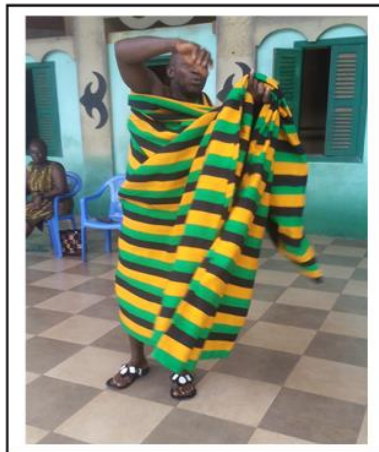
Steps 3



Steps 4



Steps 5



Steps 6



Steps 7



Steps 8



Steps 9



#### **4.5.5 Ma Ka Maka Wrapping Style**

To wrap the Ma ka Maka style, you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right-hand side and the other to your left-hand side.

##### **Stage 2;**

Now that you have the cloth spread behind yourself up to your shoulder level, since the cloth is very large you will have some portion lying on the floor. You have to pull it three times (3x) to lift the remaining on the floor and put it on your shoulders and to also rise above your ankle to enhance movement and to show foot wear.

##### **Stage 3**

At this stage, you pass your left hand through the middle to divide the left side into two, making sure the upper edge is equal to the lower edge. This is done to ensure that the edges match after wrapping.

##### **Stage 4**

At this stage the full wrapping is achieved, they normally pull the cloth up to prevent it from tying up their legs and causing accident since they are not in control of their movement.

**Ma ka Maka;** has its meaning as, if I said it, I mean so; which is known to be wear by drunkards. Drunkards always say what they wouldn't say if they're not drunk but after which if you ask them, they will tell you I mean what I said.

The plates below display all the stages of wrapping **Ma Ka Maka** style.

## Steps in the wearing of Ma Ka Maka wrapping style



### 4.5.6 Akomfo Toma Wrapping Style

To wrap the Akomfo Toma style you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right hand side and the other to your left hand side.

#### Stage 2;

Now that you have the cloth spread behind yourself up to your shoulder level, since the cloth is very large you will have some portion lying on the floor. You have to pull it three times (3x) to lift the remaining on the floor and put it on your shoulders and to also rise above your ankle to enhance movement and to show foot wear. The cloth is then brought under your armpit with each hand holding its portion

### **Stage 3**

At this stage, you put the portion your left hand across your right shoulder then the portion in your right hand across your left shoulder.

### **Stage 4**

After crossing the portion in your right-hand side to the left-hand side, you pass your hands behind and tie it as shown in the pictures below.

### **Stage 5**

At this final stage of Akomfo Ntoma style, the upper edges of the cloth are tied behind your shoulders and your hands are free. Here you have a full design of Akomfo Ntoma wrapping style.

**Akomfo Ntoma;** the name depicts, a suicide since it is tied tight around your neck and it is worn by young people and when your hands are busy. The plates below display all the stages of wrapping **Akomfo Toma** style.

### Steps in the wearing of Akomfo Ntoma wrapping style

Step 1



Step 2



Step 3



Step 4



Step 5



Step 6



### 4.5.7 Me Ko Seree Wrapping Style

To wrap the Me Ko Seree style, you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right-hand side and the other to your left-hand side.

**Stage 2;**

Now that you have the cloth spread behind yourself up to your shoulder level, since the cloth is very large you will have some portion lying on the floor. You have to pull it three times (3x) to lift the remaining on the floor and put it on your shoulders and to also rise above your ankle to enhance movement and to show foot wear.

**Stage 3**

At this stage, you pass your left hand through the middle to divide the left side into two, making sure the upper edge is equal to the lower edge. This is done to ensure that the edges match after wrapping.

**Stage 4**

At this level, you gently remove your right hand and hold the cloth and you let the upper edge go beneath your forearm to make sure the edges are of the same level. Then the upper portion held in your right hand you throw it across the left-hand side.

**Stage 5**

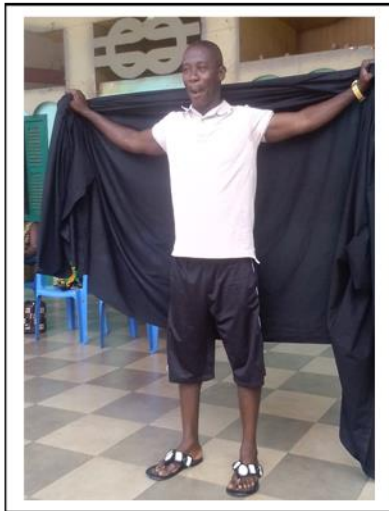
This is the full view of Me Ko Seree which has its literally meaning as “I begged for it” since it is borrowed the person wrapped with care so that it does not become dirty or get damaged. As shown in the picture below the cloth is even above knee level.

**Stage 6**

At this final stage of Me Ko Seree style, you have all the remaining lies on your left hand; you gently roll it and put it on your left shoulder. Here you have a full design of Me Ko Seree

## Steps in the wearing of Me Ko Seree wrapping style

Step 1



Step 2



Step 3



Step 4



Step 5



Step 6



#### **4.5.8 Akwadaa Bone Ntoma**

To wrap the Akwadaa Bone Ntoma style you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right-hand side and the other to your left-hand side.

##### **Stage 2;**

Now that you have the cloth spread behind yourself up to your shoulder level, without removing your hands throw the portion in your right hand across the left hand as show in the picture below.

##### **Stage 3**

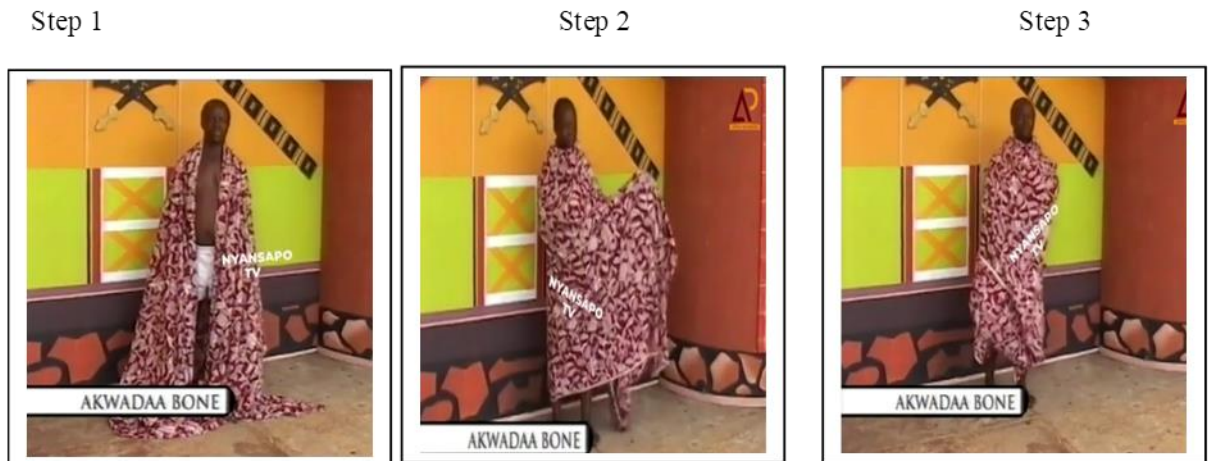
At this stage, the portion of the cloth on your left hand is also thrown across your right shoulder as show in the picture below.

##### **Stage 4**

At this level, the complete wrapping is achieved with both hands cross inside the cloth. **Akwadaa Bone Ntoma;** means a stubborn child, this wrapping style is normally seen on stubborn boys. Wrapping their both hands inside means they are not ready to do anything.

The plates below display all the stages of wrapping **Akwadaa Bone Ntoma** style.

## Steps in the wearing of Akwadaa Bone Ntoma wrapping style



Researcher Photograph 2023

### 4.5.9 Me wo Me Birribi Di Wrapping Style

To wrap the **Me wo, me birribi di** style you first of all spread the cloth behind yourself and make sure you are in the middle. Thus, half of it falls to your right-hand side and the other to your left-hand side.

#### Stage 2;

Now that you have the cloth spread behind yourself up to your shoulder level, since the cloth is very large you will have some portion lying on the floor. You have to pull it three times (3x) to lift the remaining on the floor and put it on your shoulders and to also rise above your ankle to enhance movement and to show foot wear.

#### Stage 3

At this stage, you pass your left hand through the middle to divide the left side into two, making sure the upper edge is equal to the lower edge. This is done to ensure that the edges match after wrapping.

#### **Stage 4**

At this level, you gently remove your right hand and hold the cloth and you let the upper edge go beneath your forearm to make sure the edges are of the same level. Then the upper portion held in your right hand you throw it across the left-hand side.

#### **Stage 5**

After crossing the portion in your right-hand side to the left-hand side, it is possible the cloth will be covering your ankles so you reach out your right hand to your ribs side and pull the cloth three times (3x) to your armpit then you roll it and then the remaining is pull across your left hand.

#### **Stage 6**

At this final stage of **Me wo me birribi di style**, you have all the remaining lies on your left hand; you gently roll it and put it on your left shoulder. Here you have a full design of **Me wo me birribi di wrapping** style.

#### **Stage 7**

This is the stage the wrapping is complete as shown by the picture below.

**Me wo me birribi di**; literally means I am a responsible person; it is referred to wrapping style of people who are boastful of the little wealth.

## Steps in the wearing of Me Birribi Di wrapping style

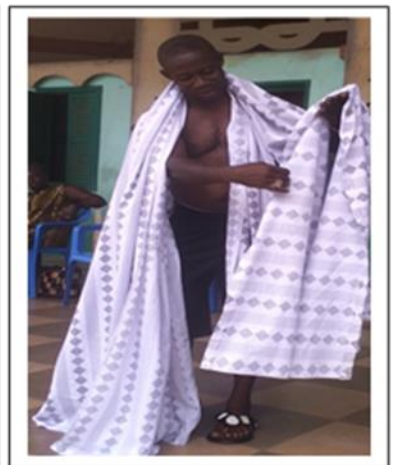
Step 1



Step 2



Step 3



Step 4



Step 5



Step 6



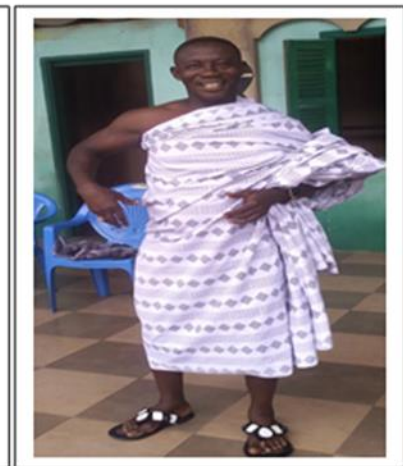
Step 7



Step 8



Step 9



## **4.6 Traditional Cloth Wearing for Women**

The Asante women too have various forms of styles of wearing cloth traditionally. Most of these forms are seen in some other African nations as well. But unlike their male counterparts, almost all the women know the art of wearing their traditional styles perfectly well. It is however, added here for the benefit of the few ignorant ones, for interested foreigners and also our sisters and brothers in the Diaspora; who desire to hold fast our beautiful cultural heritage.

Prominent amongst the various forms of women's traditional cloth wear by Asante women are; Dansinkran, Kaba ne Ntoma, Atete and Agyabera. Let us pick them one by one.

### **4.6.1 Dansinnkran:**

Two pieces of cloth of different make and or colors are needed here; one, ordinary wax print and the other a gorgeous piece. This is how it is worn.

1. The ordinary (usually, wax print) is worn(wound) from the waist d own to a little below the calves. This is secured with a rope or a piece of the cloth made in to a rope.
2. Then comes the more gorgeous piece or beautiful Kente (of only 3 yards) wrapped around behind the back diagonal from the right armpit over the left shoulder to look like the men's diagonal chest line.

Dansinkran can be worn by all women (children and teenagers included) with women Ahenemma footwear to match.

Queen mothers, however, are almost always in this form of traditional dressing in public. They wear a traditional hairdo also call Dansinkran. They in addition wear ornaments to match.

At funerals too, most woman put on Dansinkran, but for funerals, the color of the cloth pieces are red and black the traditional coolers for mourning the dead in Ghana.

The gorgeous piece or beautiful kente top is replaced by the Birisi (Black cloth). Here, a part of the rope (AbasOo) usually red in color which is used to secure the down Birisi on the waist line is seen dangling at the left side.

Fetish priestess also, have Dansinkran as their normal dressing. But unlike the Queen mothers, they do not put on ornaments. Only some small beads bands are seen at the feet. Sometimes, they wear Sedee' (cowries) rings on their hair.

**Dansinkran wrapping style**



**Dansinkran hairdo**



#### **4.6.2 Kaba Ne Ntoma**

For Kaba Ne Ntoma, you need three, two-yard pieces of the same cloth. One 2-yard piece is used to sew the kaba of any style. This is how it is worn.

- A. An Nsiaseg' is worn first from the waistline down to the thighs with a rope .to secure it. Nsiasee' is an underwear.
- B. Wound the second 2 yard piece round the body below the breast line. also secured witha rope.

This is done by tying the rope a little close to the top and allowing the cloth to overshadow (overhang) the rope. Today, however, most women prefer is known locally as the Slit'-which is the sewn version of this 2 yards wound round the body.

The last of the 2 yards remaining is worn a little above the waist line to cover the ends of the Kaba and secured by pushing the tip of the cloth somewhere under or inside the side.

Some women, however, prefer putting the remaining 2-yard piece by the neck hanging on the shoulder. By this, the ends of the Kaba is allowed to flow and show. as it is, especially if the Kaba has intricate or beautiful design ends.



**KABA Ne Ntoma Style**

### **4.6.3 Atete**

This is another kind of casual wear. It's for the home it is especially used by teenagers and young women (even sometimes used by men, too) who want to do some washing of clothes or making ready to washdown (bath).

They wrap a 2-yard cloth from the back to cover their breast and secure it by pushing one end of the cloth in inside the cloth line or under it.

Sometimes, they use big towels for this in place of the doth. Some women use this style every morning from bed and late evening, just before they go to bed. They use it like a morning, especially, when weather is warm.



**Atete Style**

### **4.6.4 Agyabera**

This form of cloth wearing is usually worn by older women in a closely-knit community. This is Kaba Ne Ntoma; but the last 2-yard piece is wrapped instead round the neck and chest line, covering both hands as if she is feeling cold.

Yes, sometimes, it means she is feeling cold or sick. But most times, it is only an informal dressing and she may even be carrying a gift hidden inside the cloth.

This is a kind of the men's style variation called Mmotoamma - woman version.

Again, the women use this Agyabera when making thanksgiving rounds from house to house in the Community.



**Agyabera style**

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Summary

This dissertation has dealt with cloth wrapping in the Asante's cultural setting of Ghanaians generally and the Akans in particular, looking at the influence of western fashion on the fashion of the people of this nation. It assessed the impact of clothing on the youths' moral live, with specific references to the indecent mode of dressing seen among the youth as expressed through clothes. To this effect, the significance associated with fashion in the cultural setting of Ghanaians in relation to their modern trends in clothing, associated with its sinking moral factors are of great concern to the research. This however, to the best knowledge of the researcher has not been touched on by other researchers in the field, hence the need to address such a problem. People have various standpoints on the issue of modesty in clothing, especially among the youth in Ghana/Akan jurisdiction.

Within the study, morality in clothing is measured in the context of the Ghanaian, especially, Asante's cultural values, which form the yardstick for determining what the society has labeled as right or wrong in terms of dress codes. To effectively deal with this, clothing and its moral connotations in the socio-cultural activities of Ghanaians must be linked with the changing trends of modernization and national identity of one's culture. This presumably becomes the bases for effective work to be carried out on cultural and moral grounds on clothing in Ghana. This has therefore, propelled the main objectives of this research:

The first objective of this dissertation was, to trace the history of clothing and fashion among the Asante's of Ghana and its relevance on the fashion of Ghanaians from the nineteenth century to the present-day Ghana. The objective was addressed by visiting the Kumasi cultural Centre, museums, archives and libraries, as well as interviews organized among the traditional folks constituting primary and secondary data collected, analyzed and assembled as a means of documentation on the historical trends of clothing and fashion in Ghana. Written documents on early European travelers and some African writers accounts, which suggested trends of evidence in the earlier periods, have been elaborated on in the first part of chapter four. The various changing trends in clothing among Asantes were compiled with illustrations to give a better meaning to the development.

The second objective of the study was, 'to identify and show the cultural significance and symbolism of the traditional Asante's cloth wrapping as expressed among chiefs, their attendants, traditional religious leaders, festive occasions, rites of passage. The various colors used traditionally, with their significance were identified and discussed. The forms of fashion associated with chieftaincy institution, traditional religious leaders and some socio-cultural activities like the various forms of rites within the various stages in rites of passage have been discussed.

The third objective was, appropriate measures for the preservation of the traditional Asante's cloth wrapping wearing styles. With regard to diminution in the dress codes of conduct, it is important that religious bodies in Ghana improved on their codes of moral values which are reflected in out-fits of their members, since most people are affiliated to one religion or the other. Community structures are being weakened by

foreign influences and urbanization, making it difficult for its leaders to enforce right or wrong conducts associated with clothing. This can be addressed if the legislature as an arm of government defines the codes that are acceptable and should be aired in all media networks and bans put in place to curtail negative dress codes within the Ghanaian society to help preserve the cloth wrapping styles of the Asante's of Ghana, similar to such bold step taken by the Liberian government in 2008.

Sizable among the literature in the field of study were reviewed to ascertain the level of work done and how vital these are to the success of the study. The review focused on major areas like, clothing and fashion history; culture and other areas that deal with accessories and color. The total population of the study was limited to two hundred and forty respondents, out of which one hundred and fifty persons responded through questionnaires while the rest were interviewed. The population among others include, traditional leaders, fashion institutions, students and a across-section of the public, most of which were randomly selected. Stratified random sampling was used due to the nature of the population.

## **5.2 Conclusions**

Having looked, however, briefly at the trends of clothing and fashion history is apparent the art of personal adornment has elaborated aesthetic concept. These are lively art, carrying traditional techniques and motifs into modern uses. Fashion documentation from the West African sub-region is keen for acquiring a broader perspective of knowledge, understanding and development of clothing in the culture of Asante's. The picture unveils the types of clothing and mode of adornment that were prevalent among the people of the coast between the fifteenth century and the

eighteenth century. Notable among cloth wrapping styles among the Asante's. Influences and changes that went on within the periods mentioned above were insignificant. Meanwhile, the status of the rich was clearly spelt out from that of the poor in the society at the time, with references to the types of clothes they wore. The rich clothes were more elaborate than that of the poor man.

The study also reveals the significance of cloth wrapping of the people of Asante's who live in Ghana. There were possibilities of internal influences exhibited among the local people within the three territories in the Ghana. Though fashion of children and adolescents were not elaborated on, there was information on the simplest form of covering among them.

Traditional institutions found among Asantes come with rites and celebrations that are inseparable from their forms of clothing. Among these institutions are rites associated with chieftaincy, religious cults, rites of passage and traditional festivals. Clothes and colors associated with most of these activities have their significance attached to them which were elaborated on in the study. Chieftaincy institutions evolve with differences in class, status and elaborate forms of accessories and clothes. Most of the clothing styles associated is of traditional and cultural significances. Costumes and accessories of traditional rulers have meanings associated with the designs, patterns and colors used. Splendor of traditional textiles is the order of the day. However, besides restrictions given by some gods in the cause of worship with regard to wearing specific attires, priest and priestesses can wear any form of attire when they are not possessed by the gods; ranging from casual to any form of designer wear.

### **5.3 Recommendations**

1. There is the need to conduct in-depth research into the historical aspects of clothing and fashion and their relationship with culture and art within the various Regions in Ghana. Such information can be incorporated into fashion course programs at various levels of the educational systems in Ghana. Further research work should be carried out on prominent fashion designers in Ghana, with focus on Akans impulse to the construction and use of fabrics especially the local fabrics. This will encourage young designers to understand the Cultural terrain in Ghana, especially in the Akan land and fashion their works with pride and Akan traditional philosophical genetic ideas behind them. This will be an important factor in projecting Cultural ideology of the Akans and their iconography through clothing construction.
2. The museums and archives in Ghana should have collection, documentation and assembling of costumes that depict the styles of past historical evidences of Ghanaians. There is therefore the need to invest into the establishment of museums of costumes in Ghana to document the past, present and future proceedings of textile and various items used to facilitate the development of body arts and clothing in Ghana. These will provide good sources of reference materials for the nation. This can be provided through collective efforts of government and donor partners who take interest in the preservation of history and Ghanaian culture in general and Asante's in particular. This is to help collect and exhibit various items of clothing and mode of adornment, to serve as historical information Centre on trends of clothing for the future generation
3. The concept of good moral has to be given serious attention in Ghanaian society by parents, teachers and other organizational heads to enable salvage

all the negative practices associated with dresses that expose the immoral standing of the youth in particular. Cultural ethnics and moral values have to be encouraged in schools, churches and at festivals by leaders of those sectors, to correct the possible moral degradation in society, especially through the use of clothes. All concern citizens must act as checks and balances on the mode of dressing of the youth to correct the menace and reduce vices like promiscuity in Ghanaian society.

4. The researcher recommends that the National Commission on Culture in collaboration with the government should implement the inclusion of local designs and patterns into the regalia, uniforms and paraphernalia of institutions like Universities, Judiciary and the Legislature's dress codes as means of awaking the interest of national identity through clothes, as spelled out in the handbook of 'culture policy of Ghana 2004'. This is to encourage ordinary citizens and other leaders of both private and government organizations to appreciate and use more locally produced fashion attires, thereby expanding the market for made in Ghana clothing which can be devoid of external negative influences.
5. Young designers in fashion should endeavor to learn more about Ghanaian culture to enable them incorporate ideas from traditional sources such as local accessories, symbols and motifs into designing and construction of clothes that can equally meet international standard, attaching the meanings and significances associated with objects used from these sources. This will propagate the culture of the country to the outside world in a different direction.

6. There seems to be an over reliance on existing catalogues and magazines, indicating lack of creativity on the part of tailors and dressmakers. There is the need therefore to improve on the creativity and designing concepts of these tailors and dressmakers to bring variations and increase the taste and desire for locally produced clothing styles in the country through Asante's cloth wrapping. This can be done by organizing short seminars and workshops for them by fashion designers to educate them in the aspect of creativity through idea developments, color techniques and illustrations in fashion. Tailors and dressmakers must be encouraged to suggest or influence their clients' choice of styles so as to limit the exposure of parts considered 'private', when sewing their preferred styles for them.
7. By-laws have to be put in place to address the indecency paraded by the youth in public places through their dress styles. The by-laws should be enforced by traditional and opinion leaders in their respective jurisdictions. By-laws that will enable chiefs to impose fines on offenders who dress indecently as a deterrent for other people should be welcomed by Ghanaians. With regard to what can be acceptable as decent or indecent, the extent of the exposure or coverage of the body parts should be in-line with traditional level of tolerance within the various societies in Ghana. In another context, the issues of indecent and inappropriate dress codes are believed to emanate from individual homes. Some parents are not being responsible enough to check the dress codes of their children, probably because they lost control of their wards or are themselves culprits to wearing unacceptable dress codes. Parents and guardians in general must set good standards in dress codes and inculcate them into their wards, if the nation is to make any meaningful headway as

culturally centered citizens with the will power to address inappropriate modes of clothing.

8. The explicitly display of provocative dresses by the youth today, has never been our culture in the past. Cultural fusion is inevitable, but any form of fashion in that regard should not be allowed to permeate the moral fibre of the Ghanaian society in the context of modernity. In Africa, our culture forms the bed-rock of our society and communal life and should not be sold on a silver platter for anything. Akan cultural values give prominence to social etiquettes, beauty concepts and the general appearances of its individual members. Each member of the society is a custodian of its values and ethics; hence every elder in the society qualifies in admonishing anybody's child when he or she goes wrong, even with regard to clothing. This important aspect of our culture needs to be re-visited to curb the menace of indecency through the use of clothes in our societies.

## REFERENCES

- Adamtey, S. K. (2015) *Foundation to Textiles and Clothing* (Revised edn.) Accra-North: Horyzon Grafix.
- Adom, D. (2013) *The Influence of European Elements on Asante Textiles*. Germany: LAP LAMBERT Academic Publishing.
- Adom, D. (2017) Promoting Cultural traditions, social inclusion and local community participation in environmental development schemes promoting cultural traditions, social inclusion and local community participation in environmental development schemes. *Glob J Sci Front Res Environ Earth Sci* 17:4 – 20.
- Adu-Akwaboa, S. (2019). *The Use of Printed and Dyed Textiles and Their Socio-Cultural Effects on the Ghanaian Society*, (Unpublished Thesis), Department of Art Education, KNUST
- Akdemir, N. (2018) Visible Expression of Social Identity: the Clothing and Fashion. *Gaziantep University Journal of Social Sciences* 17: 1389 – 1397.
- Akinbileje, T. Y. (2017) Symbolic values of clothing and textiles art in traditional and contemporary Africa. *International Journal of Development and Sustainability* 3: 626- 641
- Aldred, C. (2016). *Akhematen Pharaoh of Egypt - A New Study*, U.S.A. Themes and Hudson Publishers
- Amenuke, S.K., Dogbe, B.K., Asare F.D.K., Akiyu, R.K. & Baffoe, A. (2014). *General Knowledge in Art; for Senior Secondary Schools*, Ministry of Education: Inter Universe Printing Press,
- Anawalt, P. R. (2007) *The Worldwide History of Dress*, Thames and Hudson Ltd.

- Anku, J., Danso, D. K. & Kuwornu-Adjaottor, J. E. T (2018) Effects of Women's Seductive Dressing on Men's Behaviour and Judgement: A study in Selected Universities in Ghana
- Asare, I. T. (2012) Critical success factors for the revival of the textile sector in Ghana. *International journal of Business and Social Science*, 3(2), 307 – 310.
- Asihene, V. E. (2017). *Understanding the Traditional Art of Ghana*, Cranbury, N. Jersey: Associated University Press, Inc.
- Best, W. J. (2018). *Research in Education*, (4th ed.), Englewood Cliffs: Prentice-Hall, Inc., N.J.
- Bosmas, W. (2014). *A New and Accurate Description of the Coast of Guinea*, 4<sup>th</sup> Eng. edition, London: Frank Cass and Co Ltd.
- Breward, C. (1995) *The Culture of Fashion: a new history of fashionable dress*. Manchester: Manchester University Press.
- Coakley, J. (2012) *Nationalism, Ethnicity and the State: Making and Breaking Nations* Los Angeles, CA: Sage.
- Creswell, J. W. (2013). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (4th ed.). Boston: Pearson Education, Inc.
- Cultural Policy, (2014). *The Cultural Policy of Ghana*, Accra: National Commission on Culture, Anttis Printing Co., Limited, Daily Graphic, (May 20, 2006). 'Dressing to Kill', Story by Reverend Father Martey. Graphic Communication Group Limited.
- Damhorst, M. L., Miller-Spillman, K. A., & Michelman, S. O. (2005) *The meanings of dress* (2nd edn.). Oxford: Blackwell Publishers.

- Danso, D. K, Adom, D., Eshun. F. S., & Adamtey, S. K. (2019) Ghanaian Cultural Values and their Foreign Influence: A Spotlight on Clothing. *J Fashion Technol Textile Eng* 7:1. Doi:10.4172/2329-9568.1000179
- Dantzig, V. A. & Adam, J. (1973) *Description and Historical Account of the Gold Kingdom of Guinea (1602)*, Great Britain: Published for the British Academy by the Oxford University Press.
- Dawson, L. R. (2002). *Educational research: Competencies for analysis and application* (4th ed.). New York: Merrill/Macmillan.
- Dogoe, E. A. (2013) A Study on the Rise in the use of African Fabrics in Ghanaian and Western Societies. Bsc. In Business Administration Thesis, Ghana: Ashesi University College.
- Eicher Skivko, M. (2018) Fashion in the City and the City in Fashion: Urban Representation in Fashion Magazines. PhD Thesis, Bauhaus University, Weimar.
- Eicher, J. B. (1995) Dress and Ethnicity, Change across Space and Time. Oxford: Berg 139-164.
- Frings, G. S. (2008) Fashion from Concept to consumer (6th edn.). U. S. A: Prentice Hall Upper Saddle River.
- Gadzepko, S. K., (2015). *History of Ghana (Since Pre-History)*, Ghana: Excellent Publishing and Printing.
- Gedzi, V. S. (2009) Principles and Practices of Dispute Resolution in Ghana
- Gyekye, K. (2003) African Culture Values: An Introduction. Accra, Ghana: Sankofa Publishing Company.
- Horn (1968) book *The Second Skin*,

- Hristova, T. (2014) Clothing: A choice and image of cultural identity, Postmodernism  
 Problem 4: 1.
- Idang, G. E. (2015) Africa Culture and Values. Unisia Press 16:97-111.
- Kothari, E. C. (2014) *Introduction to research methodology* (2nd ed.). Onitsha:  
 Africana-Pep Publishers Ltd.
- Kyerematen, A.A.Y. (1964). *Panoply of Ghana*: Jarrold and Sons, Limited.
- Latzke, A. & Hostetter, H. P. (1968) The wide world of Clothing: Economics, social  
 significance, selection. New York, NY: Ronald Press Co.  
 London: John Lehmann Ltd, 6 Henrietta Street, W.C. Gyekye, K. (2003). *African  
 Culture Values: An Introduction*: Sankofa Publishing Company.
- Marshal, S. G., Jackson, H. O. & Stanley, M. S. (2012) Individuality in Clothing  
 selection and personal appearance (7th edn.). Pearson Prentice Hall California  
 State University
- McLeod, M. D. (1981) The Asante, England: British Museum Publication Ltd.
- McLeod, M.D. (2016). *The Asante*, England: British Museum Publication Ltd.  
 Mexico City Declaration on Culture, (August, 1982). *UNESCO World  
 Conference on Culture Policy*, (Publishers & Place of Publication not indicated)
- Omatseye, B. O. J., & Eneriewen, K. O. (2012) An appraisal of the aesthetic  
 dimension of the African philosophy of cloth. *Journal of Language, Technology  
 and Entrepreneurship in in Africa*, 3(2), 57-67.
- Osae, T. A. & Osumsi, A.T.O. (1974). *A short history of West Africa*: Oxford  
 University Press.
- Osuala, E. C. (2005) Introduction to Research Methodology (3rd edn.) Ghana:  
 Africana First Publishers Limited.

- Owusu, A. J.V. (2016). *The Traditional Ways of Putting on Cloth for Men and Women*, (4th ed.): Payless Publication Limited.
- Polit, D. F., & Hunglar, B. P. (1995). *Nursing research, principles and methods* (5th ed.). Philadelphia: J. B. Lippinco Co.
- Salm, J. S. & Falola, T. (2002). *Culture and Customs of Africa*, Connecticut, London: Greenwood Press Westtpport.
- Sarpong, N. J. (2014). *Infusion of Afro Centric Approach to Fashion Design in the Polytechnics*; Unpublished thesis, KNUST.
- Sarpong, N. J. *Infusion of Afro Centric Approach to Fashion Design in the Polytechnics*; Unpublished thesis, KNUST.
- Sharon, A., Gepaul, M. & Brice, B. J. (2018). *Cross – Cultural Practice; Assessment, Treatment and Training*, Canada: John Wiley and Sons, Inc.
- Shete, V. (2013) *Fashion and Social Identity: A Cultural PHENOMENON*. The Fashion Blog Wordpress.com
- Sieber, R. & Herreman, F. (2019). *Hair in African Art and Culture*: Prestel, The Museum for African Art.
- Sieber, R. (2017). *African Textiles and Decorative Arts*, (2nd ed.): The Museum of Modern Art.
- Soini, K., Deseini, J. (2016) *Culture-sustainability relation: Towards a conceptual framework*. Sustainability 8: 167.
- Statistical Service Ghana, (2012)
- Sue Jenkyn, J. (2015). *Fashion design*, (2nd ed.): Laurence King Publishing 71 Great Russell Street.
- The Cultural Policy of Ghana (2014)
- Ward, W. F. F. (2017). *A short history of the Gold Coast*. (2nd ed.): Allen and Uwin.

Wayne, E. K. & Lewinski, M. (1991) *Experiencing World History*, Circle Pines, Minnesota American: Guidance Service, Inc.

Weston, T.P. (2016). *http://www Fashion- Era. Com*, [accessed on 22/12/2022]

Wilks, I. (1975) *Asante in the 19th Century: The Structure and Evolution of a Political Order*. Cambridge: Cambridge University Press, 1975.

**APPENDIX**

**APPENDIX A**

**QUESTIONNAIRE FOR USERS OF INDIGENOUS ASANTE CLOTH**

**WRAPPING STYLES**

Please, under each section, tick (✓) in the box that appropriately answer the question attached to it.

**Section A: Demographic data on respondents**

1. Age group; (a) 15 – 25years  (b) 26 – 35years

(c) 36 – 55years  (d) Above 55years

2. Gender; (a) Male  (b) Female

3

4. Educational level; (a) Basic school  (b) second cycle

(c) Tertiary  (d) No formal

5. Marital Status; (a) Married  (b) Devoice

(c) Single

6. Profession / Occupation;

.....

7. Position /Status/ Rank;

.....

**Interview Guide**

1. Please, do you know the names of cloth wrapping styles of Asante's in Ghana?
2. Please, do you put on traditional Asante cloth wrapping styles?
3. If yes, which styles do you use?
4. Do you know the philosophical and historical basis of the various indigenous cloth wrapping styles of the Asantes of Ghana?
5. What are the impact of traditional cloth wrapping on recent dressing?
6. What measures can be put in place to preserve the traditional cloth wrapping styles for generational purposes?

**Section B: Indigenous cloth wrapping styles of the ASANTES in recent years**

1. Please, list the as many indigenous cloth wrapping styles of the Asantes in recent years.

.....

.....

.....

.....

**Section C: culture and symbolic significance of the indigenous cloth wrapping styles.**

1. Pleases, stake the culture significance and symbolic meanings for each of the cloth wrapping styles you have listed in section c.

.....

.....

.....

.....

**Section D: Measure of preservation and promotion of traditional Asante cloth wrapping styles.**

Please, select with a tick (√) from the 5- point Likert state blow to indicate your of agreement or disagreement with the statement in the table.

S A; Strongly Agree    A; Agree    N; Neutral    D; Disagree    S D; Strongly Disagree

<b>Statement</b>	<b>SA</b>	<b>A</b>	<b>N</b>	<b>D</b>	<b>SD</b>
Fashion designers should use the cloth wrapping styles as source of inspiration to develop new styles	[ ]	[ ]	[ ]	[ ]	[ ]
The styles should be documented in several forms for preservation.	[ ]	[ ]	[ ]	[ ]	[ ]
Incorporate them in school’s curriculum especially for culture, Art and Clothing related subject.	[ ]	[ ]	[ ]	[ ]	[ ]
Parents should teach the younger generation on how to wear them	[ ]	[ ]	[ ]	[ ]	[ ]
Organizations should institute cultural days to promote the styles.	[ ]	[ ]	[ ]	[ ]	[ ]