



Stylistics and Designs of Ankara Fabrics in The 21ST Century Yoruba Fashion

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Abstract

Fashion in dress has taken very different forms at different times in history. Ankara fabric is popular and unique in Nigeria as it comes in various colours and patterns. Ankara is usually worn as clothing. It is traditionally taken to a tailor or fashion designer to make into a desired garment. Styles in fashion change with time, despite this, there had not been adequate documentation on the chronology of styles and designs of Ankara fashion in recent times. This paper is an art historical analysis and it aims at giving descriptive analysis of stylistics and design of Ankara in the 21st century Yoruba fashion. Focus is on different ways in which Ankara is being used as day-to-day wears. In addition, the acceptability of the material in Nigerian fashion culture is addressed. The paper significantly documents the usage from 1964 to 2024. Therefore, the paper explores the paramount significance the Nigerians place on the use of Ankara fabric. The trend in the use of Ankara before the coming of democracy to Nigeria in 1999 and afterwards are examined, coupled with the ways in which Ankara could be sustained in Nigeria.

Keywords: clothing, stylistics, designs, Ankara fabric, fashion, usages, textiles

I. Introduction

Clothing is generally referred to as coverings or garments that are supposed to be worn on the human body to cover nakedness and to protect the body from the environment that might be harsh on the body. The difference between fashion and simple clothing is that clothing is the garment

and fashion is the style used to make the garment looks attractive.

Fashion is a general term for a currently popular style in practice especially in clothing, footwear or accessories. Anthony and Chinnamal (2018) believes that fashion is an announcement or display of identity, while Willard (2004) and Barrera (2021) corroborated this that fashion is a means of expression and identification. Fashion by Maxey (2022) is referred to as total representation of art, dress art, ready-to-wear art, commercial construction of clothing, coiffures, and clothing of any material. Therefore, fashion is a prevailing style within a given culture at a particular time. It refers to a certain way an individual expresses himself through clothing or otherwise. Masterclass (2021) believes that fashion has to do with new drifts in which some people dress in a prevalent way during a specific period. Be it as it may, the Yoruba have always culturally through history followed fashion.

The Yoruba is one of the prominent ethnic groups in Africa (Bascom, 1969) with an estimated population of about 104 million people (Mullen 2004). The Yoruba people of Nigeria are over 35 million (CIA Estimate, 2012) constituting about 21% of the Nigerian population. Their homeland in Nigeria is the southwestern part of the country spreading across nine of the thirty-six states of Nigeria namely: Kogi, Kwara, Edo, Ekiti, Ondo, Osun, Oyo, Ogun, and Lagos. Except in Kogi and Kwara, the Yoruba constitute the major ethnic group in these states. Adejumo (2023) buttressed this that beyond Nigeria, they are also found in some West African countries e.g. Republics of Ghana, Gambia, Sierra Leone, Benin and Togo.



Culture defines people's way of life including dress and fashion of the same culture. Dress and fashion are referred to as hybrid subjects by some researchers because they bring together different outline ideas and disciplinary method (Skov and Melchior (2008). Clothing are distinct and exceptional routes of taste, fashion, and culture which make man or the woman broadcast information about socio-economic classes, personality and values of certain society. Not clothes alone but also dress which include textiles and styles used to cover the body (Fakunle, 2022). Some of the cultures among the Yoruba of southwestern Nigeria are the mode of greetings, dressings, and hairstyles (Aladesanmi (2019). Fashion among the Yoruba is practical and elegant. Women usually and typically wear a long wrapped skirt, a loose blouse and a head wrap. Men on the other hand wear top and loose-fitting trousers and probably a large robe garment with cap on their heads (Jean, 2014; Adeoti, 2022).

Ankara fabric which is also referred to as wax prints, has vibrant colours, with 100% cotton fabric (Jean, 2014). It is also called African prints, Holland wax or Dutch wax which is known for its intricate composition of designs that portray the culture, tradition, and history of Africans. Though, it was not specifically produced in Africa but was embraced by Africans because of its texture and adaptability to African hot weather condition (Adeoti, 2023). Ankara fabric started as the imitation of the batik produced in Indonesia which involves the use of wax and resist dyes (Akinwumi, 2008). The fabric entered into African market through a Dutch entrepreneur Pieter Fentener Van Vlissingen who introduced a new printing method to Ghana in 1846 through his company, Vlisco. The fabric was also introduced by Dutch soldiers from Indonesia to African citizen (Nnewuihe, 2020)

However, it was later produced in Europe with engraving roller print machine in the nineteenth century with resin to design motifs which produced batik-like effect on the fabric. This then produced cracking effect on the fabric and the dye seeps through the colours around it. The fabric was by this reason rejected by the Indonesian markets and was brought into the Gold Coast which was fully accepted, and even among other African countries including Nigeria. This fabric became so popular in Africa and the Dutch manufacturers creatively made few changes on the motifs and designs so as to be specifically made for Africans (Oyedele and Obisesan, 2013); Kuwonu, 2020; Kalilu and Adeoti, 2022).

African prints are known by different names in Africa such as Dutch wax in Ghana, Kanga print in Tanzania, Kitenge in Kenya, Shweshwe cloth in South Africa, Mud cloth in Mali, Kuba cloth of Republic of Congo in Central Africa, Bark cloth in Uganda, and it is known as Ankara in Nigeria. Ankara fabric is versatile, rich in colour, durable, unique and affordable to all (Olanrewaju, 2020)

Ankara prints have vibrant colours and eye-catching designs. The beauty of Ankara prints is the colourful designs embedded in the fabric. Kalilu and Adeoti (2022) reiterated that design is an art of setting things around us creatively on paper and later transferred into fabric. This art sometimes takes individual inspiration on different conditions. It requires the skill to position related objects such as lines, angles, spaces, shape, colours, texture and other hidden values that come together to exemplify the designers abstract. African wax prints are no exception as they possess various colourful patterns which could be easily manipulated by the creative designers. The patterns and designs are usually derived from proverbs, poems, traditional tales and fables, while the colours sometimes symbolize age, social status, marital status, tribe and the likes (Uqalo (2015). But the features that are most striking to African print is the crackled effect, overlapping background colours, bold motifs, line effect, and the likes (Adeoti, 2015; Adeoye, 2022). However, the predominant colours among the Yoruba of southwestern Nigeria are the colours in the neighborhood of indigo blues and greens.

The designs themselves may be representational which may be drawn from the natural world – plants, floral, domestic birds, animals. It could also be from man-made world including architecture, hand-made or factory-made objects. Adeoti (2015) believes that the non-representational imagery may either be geometric or free from abstraction. Fashion on its own has unpredictable sudden changes possibilities, but still it plays a significant part in Ankara textile design and marketing.

Ankara fabric is known throughout the whole world today. It is a fabric that portrays African tradition in the modern society. Thereby, it is used to produce different types of dresses and accessories. It is the uniqueness of the fashion designers that makes Ankara to be outstanding. Oyairo (2020) observes that Ankara fabric is known to symbolize African fashion, and when it is used by a non-African fashion brand, the design is labeled 'African inspired'. This shows that the theme, designs, colour, styles and all the totality of Ankara



make the fashion world to feel the impact of the fabric.

As popular as styles and designs of Ankara fabric in the twenty-first century Yoruba fashion is, there had not been adequate documentation and archival record of the styles and designs. The nature of textiles generally is ephemeral, and fashion changes with time; therefore, the study needs to be done at this time the fabric designs and styles are still in vogue. Many of these styles are fading away without being documented, likewise, the designs and names given to each fashion needs to be documented before it fades out of circulation.

The paper is an art historical study of designs and styles in the usage of Ankara in the twenty-first century Yoruba fashion. The study explored themes, designs and styles that portray African beauty and human creativity. The study was conducted to find solutions to the popular names given to African designs and those who gave the names to the designs, whether the marketers or the manufacturers or even the users. In the light of this, the study intends to highlight the prominent designs of Ankara fabrics and some common styles sewn in the twenty-first century Yoruba fashion.

The study used descriptive research design with qualitative approach method. The study areas are majorly the Yoruba covering about nine states in Nigeria. The samples used were the Ankara designs prominent in Yoruba land, and they were the type of styles majorly used by the people as day-to-day wears. The users and the sellers were interviewed and the designs and styles were recorded in analogue and digital photographic modes. Random selections and collections of samples were from both primary and secondary sources. The samples used were eight designs and fourteen styles from data collected between 2020 and 2024 from the nine Yoruba states in Nigeria.

This research hopefully will adequately record the Ankara fabric designs and the styles predominant among the Yoruba of southwestern Nigeria in the twenty-first century. Through the study, the immense contribution of Ankara wax prints in contemporary textile of the world will hopefully be significantly established. The study will enrich the knowledge of trends in styles of Yoruba art.

Materials, types and sources of Ankara

Ankara fabric is from both African design and European technology made from 100% cotton cloth, having good strength and woven closely (Fibre2Fashion, 2009). The fabric has its origin in Europe but marketed in Africa. But today, the fabric

is majorly designed and printed in Africa and it has been modified to suit the West African customers in meanings, colours and styles, making it to be purely African inspired (Willard (2004).

Engraving Roller prints, according to Oyedele and Obisesan (2013) was mass produced in Europe with the use of resin to bring out design and batik pattern on fabric but the production was unsuccessful because of the cracking effect of small lines and dots through which the dyes seep into the colours in the fabric. This led to the rejection of the fabric by Indonesian market and thereby considering the fabric as wasted efforts. The fabric was brought to Ghana by the Dutch where it was considered perfect and successful by the African markets. The adaptation of the patterns of bright colours and bold patterns became the favourites of the African customers as seen today.

There are two types of Ankara fabric. There is wax type which is known to be 'authentic' and the fancy type known as 'imiwax'. The 'wax' type of Ankara is of good quality and very expensive, produced in Netherland, while the 'imiwax' type of Ankara is usually of poor quality and sold at a cheaper rate produced in Asia (Kalilu and Adeoti, 2022). The manufacturers usually copy some of the popular designs so as to compete side-by-side with the authentic type and make it affordable by all. This will be difficult for the authentic manufacturers to high-rate the price of their production. On most occasion, the authentic fabric manufacturers add unique codes to the selvage of their fabrics so as to place a difference between their authentic fabric and imitation fabrics.

Ankara fabrics bear names such as Vlisco, Abada, Ankara, Real English Wax, Veritable Java Prints, Guaranteed Dutch Java Hollands, Crowntex, Duniya, Wazobia and Chitenge. Macquet (1992:18), Oyedele and Obisesan (2013) and Lasisi, et.al. (2022) also buttressed it that they also bear names like Opulent Gold, Java Gold, Opulent Java, Plain Java (Deluxe), Super Woodin, Supper Cherax, China Wax, Chewax, etc. There are some other brand names of African Textile Manufacturers Limited (ATM) which are known for their best quality used by the fabric designers to create art works that are reproducible for dress wears.

Akinwumi (2008) highlighted that design concepts mostly used were grouped into four, which are women's life such as family, love and housework; town life and what it brings such as alphabets, television, money, power; natural objects such as animals, flowers, seeds, and leaves; and rhythm such as music and drums. Some of the popular motifs used on Ankara fabrics are alphabet



and numeral design (Fig. 1), animal motif (Fig. 2), plant motif (Fig. 3), floral motifs (Fig. 4), birds design (Fig. 5), geometrical shapes motif (Fig.6), man-made objects motif (Fig. 7), etc. (Amankwah & Howard, 2013; Chichi et al., 2016; Adeoti, 2023).

Colours in Ankara fabrics usually comply with the indigenous inclination of the customers. They are at times named after personalities, buildings, proverbs, sayings or even an important individual (Jean, 2014 and Adejumoh, 2017). While Essel (2017) opined that the colours, motifs and symbols convey messages which serve as medium

of communication that had been in use over a period of time among the users in that community. Adeloye (2022) buttressed this that when beads are used as motifs on Ankara fabrics, it means ‘prized beads do not make noise’ (Fig. 8). None the less, the fabric has vibrant eye-catching colours, but the designs and colours vary from one region to another. Kalilu and Adeoti (2022) added that bright colours of reds and yellows are favoured by the south eastern Nigeria, while the cool colours of greens and blues are favoured by the Yoruba of southwestern Nigeria.



Figure 1: Alphabet design

Clothes/Fashion.htm

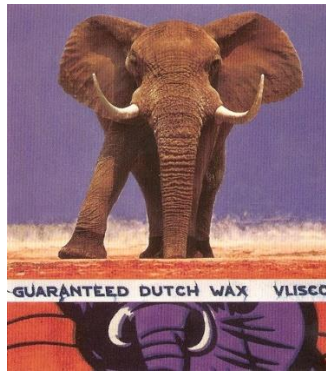


Figure 2: Animal motif

Source: Vlisco.com African

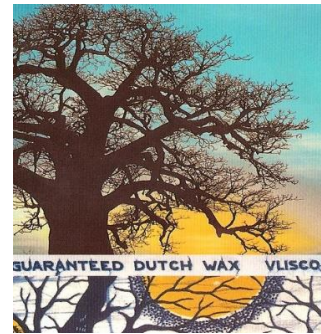


Figure 3 Plant motif



Figure 4: Floral motif

Source: Vlisco.com African
Clothes/Fashion.htm



Figure 5: Birds motif

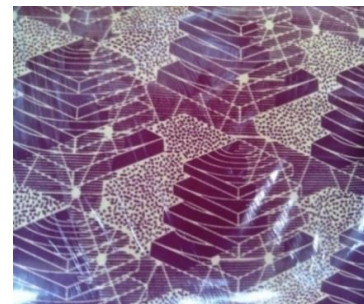


Figure 6: Geometric motif



Figure 7: A boy wearing Ankara with Object (Fan) motif



Figure 8: Beads motif

Stylistic and Design Usage

Bickford (1997:7) opined that wax and fancy Ankara fabrics are sold in a standard size of 6 yards that could be sufficient for woman's blouse (*buba*) and (*iro*) wrapper, the head tie (*gele*) or (*iborun*) shawl (Fig. 9). This is also a standard measure for the outfit of the men with top (*buba*) and trousers (*sokoto*). If the big flowing garb (*agbada*) will be added to the dressing outfit, it

needs another 6 yards measure to make the long big flowing gown robe (Fig. 10). Ademuleya (2016) established that this style of dressing is adopted and recognized among the Yoruba as complete ensemble. Today, Ankara fabric is used to make different types of outfit such as one-piece dress (Fig. 11) wear (*Kaba*), swim suit, trousers, skirt and blouse, ear rings, bags, shoes, phone pouch and other accessories (Adebowale-Tambe, 2017).



Figure 9: A woman wearing Yoruba traditional attire (*iro*, *buba* and *gele*)



Figure 10: A man wearing full Yoruba traditional attire (*buba*, *sokoto* and *agbada*)

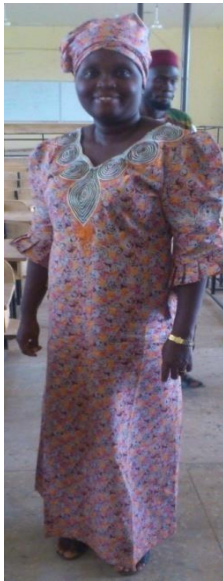


Figure 11: A woman wearing
One-piece dress wear (*Kaba*)

African wax print also known as Ankara, is a desired choice of women in Africa because of its affordability. The fabric was once considered suitable for the poor, but with time, the fabric found favour with contemporary fashion and styles. It usually looks more elegant and beautiful when it is tailored and fashioned in the right way. Amankwah and Howard (2013) added that Ankara fabrics that are manufactured in United States and Asia are measured in inches, but the Ankara types manufactured in Europe are measured in centimeters.

Ankara designs for different occasions are being made day-in day-out with brilliant creative and artistic combinations. Ajuonma (2009:10) said in an interview conducted by the Guardian Newspaper that, “we have redefined Ankara to get work clothes, party outfits, dinner wears, beach wears and the kids are not left out of the fun”.

Naturally, Nigerians are very stylish and the Yoruba are highly fashionable, pleasingly ingenious, simple and creative. Ankara has always been part of fashion in Yoruba land because it is light and comfortable to wear and goes well with the weather. There was an erroneous belief that it was being used more often by the house helps in the olden days than their employers who tend to wear lace and other more expensive fabrics, but in general, it has always been worn by Nigerians in all strata of society. This is why Odulate (2009:6) expressed that in Nigeria, it appears that Ankara bomb has exploded. It is seen in every wardrobe of an average Yoruba man or woman. It is used for all



Figure 12: A man wearing Ankara with
picture and inclusion of texts

occasions as it is light and convenient to wear by all.

Yoruba men and women use Ankara in a number of ways which can be casual or ceremonial. The fabric has reared its head in to a formal and dignified dressing in Yoruba fashion culture. Up till this present time, the fabric is worn for both regular and special occasions. The fabric is seen in nearly all special occasions as *aso-ebi*, such as birthday, wedding ceremonies, burial ceremonies and even political rallies. Friends and well-wishers dress up in the same attire to felicitate with the celebrant which will add colours to the celebration. In some occasions, Ankara print can also indicate the wearer's identity and status. It has the ability to communicate by its design, motifs and name (Sunberg, 2008). This implies that the taste, styles and affluence add importance to the dressing of the consumer.

Usage pattern and chronology

Ankara prints have been in existence for quite a long time as earlier mentioned, but it came to a time around early 1960s when it was no more popular because of the mentality of the Nigerians towards imported costly textile materials. At a time people felt that Ankara fabric is the clothing meant for the poor or house helps, thereby, making many people to fall in love with imported textile fabrics. Trendy fashion in Nigeria is extremely insatiable in quality and also in artistic reflection. The only style in fashion at that time was wrapper (*iro*) and blouse (*buba*) for women, and trousers (*sokoto*) and



top (*buba*) are for men. Later, in the 1970s, Yoruba people started trying the fabric for other styles apart from the indigenous style. At this time, imported fabrics like lace was competing with the Ankara fabric to gain market stability. This was a trying period for Ankara fabric since it was not yet fully accepted in the fashion world. The fashion designers began to make the fabric more popular by creating unique styles for the wearers.

After a while, Ankara fabric became stable between 1990s and early 2000s, entering the run-way fashion world and with so many creative items inclusive. The fabric achieved ground breaking status from the early 2000s till date due to technological advancement which makes the fashion designers create more beautiful items through their designs, which therefore contribute to development of African prints. Decorative items including fanciful dress wears made the fabric more popular, ranging from wall hangings to throw pillow, bed sheet, cushions, and many other internal decorations.

The taste of Nigerians for trendy fashions is highly voracious, not only for quality but also in aesthetic consideration. At a time when Nigerians fell in love with imported textile fabric materials, local textile industries became strangulated and this also led to the closure of many textile industries in the country.

Usage Context

Commemoration: A special category of printed cloth including Ankara is commemorative. It is used as *aso-ebi* among the Yoruba people of southwestern Nigeria. *Aso-ebi* as Makinde et.al. (2009:3) opined connotes the wearing of a chosen or commissioned cloth as a uniform dress to commemorate or celebrate an event or occasion. Aremu (2006) and Judith (1999) in Makinde et. al. (2009) explained that *aso-ebi* is seen as strong expression of communal, solidarity and love.

This practice has led to the development of the genre of printed textiles known as commemorative cloth. The genre according to Picton (1995:28) combines the widespread West and Central African practice of commemorating specific people or events through the running of a textile motif with a European score of designs that includes realistic portraits and the inclusion of text (Fig.12).

Yoruba people of southwestern Nigeria are traditionally sociable people who love to celebrate their joy with remarkable parties. Such of these parties mostly attract very large crowds where commemorative use of fabric is often required.

This was mentioned by Akinwumi (2008) where materials that are affordable could be used. Commemorative fabrics which are specially commissioned are always cheaper, upon the survey carried out, in price compared to the regular fabric sold at the open market, due to mass production of the material, there is a ready market, the sales will be in bulk and there would be instant marginal and maximum profit level that gets to the account of the producer's company. Towards the end of the year 2023, six yards of Ankara fabric could cost between 400 USD and 1000 USD, while commissioned commemorative Ankara fabric could cost between 300 USD and 600 USD per six yards.

Ankara could be mass produced and can also accommodate portraits and graphics as motifs in the surface design, and in addition, it is cheaper in cost giving room to many would be buyers to afford the prize when it is to be used as *aso-ebi*. Makinde, et. al. (2009.) reiterated that the politicians commissioned Ankara fabric for their nationwide political campaigns. Members of the religious denomination wear Ankara to mark important occasions like choir or church anniversary, fund raising carnival, etc. Church anniversaries attract *aso-ebi*, mostly the picture of the church, the year of its establishment, and/or logo of the church are used as motif on the Ankara fabric. The church deposits huge sum of money as minimum production levy to the producing company. This will be easier for the congregation to purchase the *aso ebi* to be used on the day of celebration. The usage also extends to the people in the society whereby the picture of a personality and inclusion of text appear on an Ankara fabric probably for the celebration of chieftaincy title, coronation, birthday ceremony, burial ceremony, fund raising carnivals, traditional religious festivals, etc.

Masquerades and their followers also use Ankara fabric as *aso ebi*. During the *egungun* festival where there are different *egungun* will appear and dance in the market square or in the palace, the family of each *egungun* usually dress in factory printed fabric like Ankara fabric as *aso ebi*. Therefore, each masquerade is identified with the Ankara fabric of his family compound as part of its costume.

Usage Typology

There are two main types of usage in Ankara fashion styles. They are single usage and combined usage.



In single usage, Ankara is being used singly on its own without the mixture of another fabric (Fig. 13). Ankara had entered into Nigerian dressing culture quite a very long time ago. It is used by all and sundry - men, women and children of any age (both young and old). Women in Yoruba land value the prints most especially for business, pleasure and all occasions.

The combined usage involves the mixture of Ankara fabric with another matching colour materials to make a beautiful attire for both men and women. In this type of usage, at least one different material is used to complement the style for the wearer. The soft cotton texture allows the designers to manipulate the fabric into any type of attire for the wearer. These other fabrics include satin (Fig.14), chiffon (Fig. 15), lace (Fig. 16), net (Fig. 17), organza, hand-woven aso-ofi, guinea brocade, damask, plain cotton texture. Odulate (2009:6) added that “lately, the usage of Ankara, a

traditional Nigerian fabric, has evolved to mix matching different contrasting prints of Ankara just as African-American Music Diva Beyonce Knowles does here”. When Ankara is mixed with plain cotton material, the colour chosen depends on the dominating colours on the Ankara or at times, the less dominating colour usually called ‘Plain and Patterned’ being used together to make a dress for fashion is always astonishing (Fig. 18).

The importation of foreign textiles especially lace materials into Nigeria during the colonial era had made lace materials to be very popular and widely accepted in Nigeria which is still in competition with our local fabric. Ankara fashion designers also make Ankara to lace by cutting the petals or the flora design of the Ankara, and then sew them together at the edges creating a gap or space making it look and resemble the modern day Spanish lace which is in vogue among the elites.



Figure 13: A woman wearing Ankara of single usage.
Source: Africastyle 2014



Figure 14: A woman wearing Ankara combined with satin fabric.
Source: Fashion & Styles Plus (2007) p.7



Figure 15: A woman wearing Ankara combined with chiffon material.



Figure 16: A woman wearing Ankara combined with lace fabric



Figure 17: Ankara fabric combined with net for dress wear.



Figure 18: Ankara fabric being sold with plain material called "Plain and Patterned"

The latest fashion that is just concluded in the fashion culture of the women in Yoruba land is making appliqué and patchwork out of Ankara. These are done by cutting pieces of Ankara in a decorating form or by cutting the flora design or petals and then sew them on a plain cotton material (Fig. 19). More also, stones are usually known to be attached to lace materials from the factory and it is usually very expensive and costly to get a lace fabric with stones or Swarovski crystals attached.

These days, Ankara fabrics are being decorated with stones and Swarovski crystals from the factory. It adds to its elegance and beauty, but it is costlier than the Ankara fabric with no stones or crystals (Fig. 20).

Fashion Accessories: Ankara fabric is a significant part of African culture and social economic structure, thereby making Ankara not to be ordinary printed fabric but it has become part of Nigerian fabric. Fashion designers are inspired



daily with the productions of items that are endless tailored into bags, shoes, purse, hats, fascinator, (to complement the dress worn), phone pouch, bow

and long ties, bra and pants, even cake decorations of any type of Ankara chosen (Fig. 21).



Figure 19: A woman wearing Ankara in applique style (cutting petals and sew to a plain material)



Figure 20: Ankara fabric with attached stones and Swarovski crystal from the factory.



Figure 21: Ankara tailored into hat for fashion.

Challenges in designs, marketing, usage and production

To sustain Ankara production and the use among the Yoruba people of southwestern Nigeria in this present time fashion trend, there should be a radical change of attitude for everyone in the society starting from the government policy down to the individuals. This means, the use of Ankara will go beyond, casual wears, office dress, *aso-ebi*, ceremonies, and the likes. Since it is pertinent that the Yoruba youths love and accept anything foreign as a mark of modernity, and this cannot be easily removed from their day-to-day lives, instead of discouraging them to shift away from foreign ideas

totally, our textiles could be tailored towards their interest, so that instead of everything foreign, they will use Nigerian fabrics to suit their foreign ideas (Fig. 22). Ankara is known to be flexible, adaptable and suitable for English type of dress which is now in vogue, Ankara fabric will help the inspiration of the fashion designers if they are adaptive to these modern dress forms.



Figure 22: A woman wearing Ankara top and trousers as fashion.

Source: Dews Int'l Magazine 2014

II. Conclusions

Ankara fabric is very beautiful, colourful and vibrant and so, it is well preferred and acceptable by all in Nigeria. The fabric has high economic value because the users are endless. The soft texture and light nature have paved way for its preference among all other fabrics being used vastly among Yoruba in this twenty-first century fashion in Nigeria. Though, most of the Ankara fabric is usually made in Asia. Larger percentage of the fabric are imported from China while very few are manufactured in West Africa.

The outer of the fabric is made with a mixture of wax and resin, while the inner side is usually a mixture of cotton and linen. It is one of the most beautiful fabric in Africa because of its durability, affordability and comfort. Ankara of good quality absorbs water easily, while the poor quality Ankara makes water to float for a while before it sinks into the fabric.

One of the most striking things about Ankara fabric is that the intensity of its African print does not change compared to other printed textiles that fade quickly. The authentic type usually has excellent resistance in that it does not easily scratch from abrasive movement. The fabric is used as day-to-day wears, to the office, for social gathering and important festivals and celebrations with beautiful styles both for men and women. The women are the highest patrons of the fabrics and it is used as *aso-ebi* which is seen as strong communal, solidarity and love towards the celebrant. The fabric is used as

commemorative purpose for specific people or event to show unity and love to the celebrant. The fabric is not only used as garment but as accessories such as shoes, bags, bangles, etc .

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