




Analysis of Colours of *Effutu* Festival Costumes for Application in Contemporary Textile Design

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ARTICLE INFO	ABSTRACT
<p>Keywords: Textile design, Colour, Festival costumes, Colour palettes, Effutu</p> <p>Article history: Received 17 October 2024 Revised 19 December 2024 Accepted 30 December 2024 Available online 31 December 2024</p> <p> licensed under CC BY 4.0 DOI: https://doi.org/10.32734/934zxs96</p>	<p>The <i>Aboakyir</i> festival costumes present a colourful ambience and a panoply of varied colour schemes. The different colour ways and schemes presented by the parade of costumes are always a source of colour inspiration and creative visual sensibilities. The paper attempts to analyze the colours of <i>Effutu</i> festival costumes and their application in contemporary textile design. The study presents inspirational colour palettes on the basis of inspiration from the varied colour schemes presented and applied to contemporary textile designs. Ten (10) colour palettes are generated from different locations, scenes, and activities of the <i>Effutu Aboakyir</i> festival. With the help of the CorelDRAW software, each selected scenery generates a unique colour palette worth applying in contemporary textile designing activities. Each colour palette is applied to textile designs and checked for suitability. Findings revealed that the unique sceneries produce unadulterated colour palettes that could not be easily achieved by other sources of colour inspiration. It was also noted the colours presented on the colour palettes created successful harmonious colour combinations when applied to suitable contemporary textile designs fit for varied applications.</p>
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1. Introduction

The concept of using appropriate colours with textile design and fabric decoration cannot be overstated. The element of colour is said to be the most fascinating element of design since it radiates the visual sensation the eye receives to create and awakens the aesthetic sensibilities of designed fabric and clothes. According to Dereje et al. (2013), colour choices, selection of patterns, and colour sonority embedded in these fabrics have a connection with their wearing culture and dressing styles. Most importantly, effective colour combination and aesthetics are the basic tasks of creative designers to understand and justify their sensibilities in African society. The eventual fabrics produced critically carry the cultural significance, and identity of the people and provide a historical context that highlights the rich symbolism of these colours (Buggenhagen, 2011, Clarke, 2009, Labode and Braide, 2022). Premise on this, designers are reinventing their design process to adopt key elements and colours from cultural settings to come up with interesting textile prints which reflect the rich cultural area heritage and craftsmanship of the people. The African culture in recent years has

inspired key designers such as Yinka Shonibare, Trine Lindegaard, Philippe Bestenhieder, Junya Watanabe, El Anatsui, and Grace Ndiritu (Acquaye et al., 2024) in their contemporary design practice. Colour schemes for design practice can be adopted from various sources such as traditional wall paintings, and scenes from festivals amongst others. In the latter, people in society adore themselves with traditional outfits embedded in symbolism in the historical context for visitors to fully appreciate their culture. These events provide core evidence for designers to source their design inspiration. Most importantly, the *Effutu* costume colours are representative of *Effutu* society. Some colour concepts are developed from sayings, allegiances, proverbs, and quotations in the form of narrative expressions. The colour concepts are later transformed and embedded in the adoption of colour for the festival celebrations. The colour orientations of the costumes originate from cultural backgrounds and settings nested in folkloric narratives.

Colours on fabric and cloth in the African context connote communicative meaning. The meaning differs from one another taking in cognizance different ethnic area clothes. Colours have important meanings in societies because they might associate with history or have shortcomings (Dereje et al., 2013). The *Effutu* festival culture costumes presented varied colours and these are a result of cultural underpinnings. These are evident by the display of their *Asafo* companies which are differentiated by the colours of their headdress and hairstyles, special drums, horns, and other musical instruments, designation, and emblems. Most critical of all is the *Asafo frankaa* (flags), which are usually connected with the social engagements of an *Asafo* company with colourful designed flags and proverbs to incite other companies (Brown, 2005). These colourful flags serve as visual elements, visual communicators, and signals within the cultural context. Colour plays a critical role in visual communication instantly arousing our senses and eliciting an expressive response. Colour has shaped human experiences through history and beliefs, synonymous with different cultures through the ages (Yu, 2014). Agyarkoh, Duku, and Abban, (2017) opine that colour plays a very essential role in all traditional festivities across the world of which *Simpa Aboakyir* is not an exception and that colour systems are paired and artistically combined to produce work of artefacts.

This study acknowledges design practice by relevant studies using African elements for the contemporary design processes for different applications (Howard et al., 2022, Acquaye et al., 2023, Sawyerr and Amisah, 2023). These practices aim to expose Africa's rich cultural heritage to prevent any loss of symbolism in this contemporary era. Premise on the positives drawn from previous studies, this current study contributes to the promotion of cultural heritage by adopting a different design approach of using colour schemes from scenes of a festival for design practice.

1.1 Ethnography of Effutu (Winneba)

Winneba is a municipality located in the central region of Ghana. It is inhabited by an ethnic group called the *Effutus*. The population of the town according to the 2021 population and housing census stands at 107,798 with 54,723 males and 53,075 females (<https://www.ghanadistricts.com/Home/District/68>). Winneba is located on the Accra Takoradi N1 Highway and is about sixty (60) kilometres to the west of the capital city of Ghana. It is a cultural area knowledge that the indigenes of the town belong to a bigger ethnic group referred to as the Guans. The Guans are believed to have migrated from *Gonja* land in the northern region to their present abode in the central region of Ghana. Winneba is the principal town of the *Effutu* State founded around 1530 AD.

According to oral history, the name Winneba originated from sailors who plied along the Atlantic Coast and were often met at the soothing bay by a favourable wind. From their constant use of the words “windy bay” the name Winneba was coined. The *Effutu* culture was highly influenced by the European contact resulting in the diversity of their clothing and their passion for colour which was a typical characteristic of European sailors. Typified is uniform culture and ship flags for identity. *Effutu* has a rich traditional chieftaincy structure which has two families being the successors to the throne. *Effutu* is endowed with two major festivals which are nationally recognised, that is the *aboakyir* and Masquerade festivals. Peculiar of the *aboakyir* is the use of colourful costumes and sceneries which are the interest of this research.

1.2 Textile Pattern Economy

The textile pattern economy tries to put all conventional textile patterns into identifiable categories that make identification easy. This economic categorization is based on essential characteristics that the patterns possess. Meller et al. (1991) stress the iconography of textile motifs and the vocabulary of patterns. They looked at categorizing them based on primary motifs. They categorize patterns into families that are floral, geometric, conversational, and ethnic, and they proposed a fifth group known as art movement and period style. They argued that the art movement and period style provide a distinctive and recognizable ‘look’. They further noted that the major element of categorization includes motif, layout, and colour. Yates (1996) notes that a collection of textile designs may be characterized by motifs or subject matter, the style, motifs rendition and the arrangements or layout of motifs. Furthermore, colour (visual appearance) of the pattern, forms part of the critical essentials that together form a good textile design. Yates (1996) further categorizes textile designs into four; floral (design with flowers or other plants as motifs, realistic and stylized), conversational/figurative (designs that use pictures of recognizable objects making up the pattern for example cars, clowns, animals, and other popular motifs), geometrics (designs derived from any geometric shape, realistic or stylized), and ethnic designs (designs influenced by different cultures). Cultural area philosophies and design thinking contribute to motifs, patterns, and techniques popular in various styles.

Subsequently, Wisbrun (2011) shares a similar opinion with Yates (1996) and noted that textile design patterns and motifs are drawn and inspired by different environments, typical amongst them are the geometric, florals, ethnic, conversational and that the creative instinct of the designer aids in the creation of patterns. Bickford (1997) notes that popular fabrics have a complex history of design unique to the people. Some critical questions were asked in connection with African prints. What is the source of inspiration for the vibrant textiles? Where do the African prints come from? How are they used? What meaning are they given? How have they come to stand as a symbol of African identity? Furthermore, the naming of African print is inspired by daily life, popular wisdom and current events in practice. African names for prints have cultural significance, topics of special concern to women are mostly adopted by African print names. Confirming this, Howard et al. (2012) stated that classical African fabric patterns/designs carry symbolic significance that is visually experienced through the kind of patterns depicted in the prints and that the designs have specific communal importance to several occasions in Ghanaian society in terms of cultural and social values. Gümüşer and Menek (2020) characteristic features of classical Ottoman textiles, patterns, and motifs use the general textile surfaces to reflect the whole delicacy of aesthetics considering their pattern, colour, composition, and style. Lines, dots, colours,

and balance come to the forefront among the other design elements. Design elements became determinant in the aesthetic feature of the patterns. They further propose an inventory structure for analyzing textile patterns i.e. motif, colour, composition, and pattern properties.

Textile prints play a critical role in enhancing fabric surfaces and each locality across the globe has its intrinsic style, colour, and pattern for appreciating beauty (Joshi, 2014). Their compilation puts textile designs into categories, these categories are grounded on certain looks. Each catalogued print creates historical and cultural references and subjects originating from fashion inclination. Examples of these conceptualized categorizations include toile prints, geometric prints, scenic and landscape prints, folkloric prints, ethnic prints and dot prints. Meller et al. (1991) share a similar concept as espoused by Joshi (2014) on the categorization of textile patterns as a way to identify a textile design based on basic characteristics within the pattern economy.

2. Method

The practice-based research design method with critical observation was employed as a data-gathering tool. Studio-based research in art and design which is hinged on practice refers to those research projects in which creativity plays the most important role within the research methods (De Freitas, 2002). The research design was used to establish various local cultural economies as inspiration for extracting varied interesting colour schemes through artistic practices. The practice sampled a cross-section of scenes during the festival, this included costumed individuals, heroic and historical scenes, ecstatic, dramatic scenes, and festival viewers. An observational checklist was designed. The methodological approach (Fig. 1) is adapted from the Aesthetico-action research cycle which includes observation, colour inspiration development, studio design development, implementation, and final design samples.

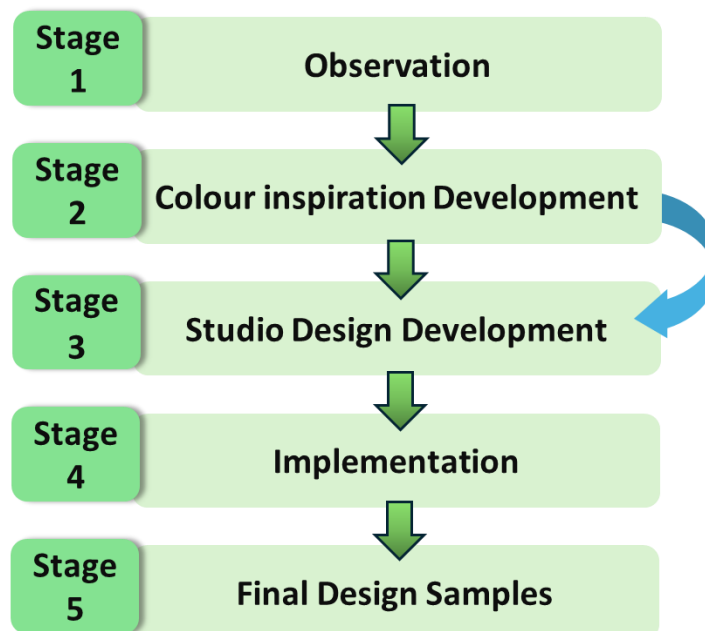


Figure 1. Methodological approach for the study

3. Result and discussion

3.1. Observation

Colour is one critical element in the context of textile design and textile fabric decoration. Its usage as the most fascinating element in textile design cannot be overstated. Proper usage of colour in a textile design project sets the mood for appreciation of the textile design, giving it a more aesthetic and decorative feel and awakening the sensibilities of users and appreciators. Discovery and rediscovery of interesting and suitable colour palettes and schemes to enhance the aesthetic look of textile designs is crucial. Thus, the researchers observed and identified potential textile design colouration implications both functional and aesthetic from the colours of *Effutu* festival costumes. New and reinvented colour schemes to suit the current contemporary needs of humans and also the sophisticated colour needs of textile users. The design process identified that the varied colour schemes displayed at the Winneba *Effutu* Festival can be sourced as unexplored inspiration for textile design colour ways and some historical and cultural language of motifs that could be adopted in design and colour scheme discoveries and reinvention.

3.2. Colour Inspiration Development

This stage was the research and photographic search; it presented a critical phase which required the researchers to scout and source suitable scenes that had the character to be adopted as inspiration for transformation into colour palettes for textile designs fit for contemporary applications. A colour board was created out of the several composite photographic representations by juxtaposing, and overlapping to form a comprehensive photomontage. This process revealed the possibility of a potential resource (Fig. 2). This presented an extensive unadulterated interplay of colours.



Figure 2. Colour board (Studio Practice 2023)

3.4. Studio Design Development

The project adopted the computer for the manipulation of the scenes to generate comprehensive and interesting colours for contemporary applications in textile design. CorelDRAW was used to extract the individual colours from the scenes to form the spectra that serve as a palette that can be adopted. Ten (10) colour palettes were generated from different locations, scenes and activities of the *Effutu Aboakyir* festival. Each colour palette was applied to a textile design and checked for suitability. The design process also revealed some unique historical material culture in the form of cultural symbols which were adopted as motifs and also used as design elements for the textile designs that the colours were applied on.

3.5. Implementation

The design process was hugely aided by the application of CorelDRAW. The studio practice yielded interesting and unique colour schemes. The cultural scenes adopted for manipulation and transformation include *Adzewa/adoba* costume in *abibi ndwom* dance scene, *Asafomba* in Performance, *Asaamfo* in performance, *Akomfo* costume (traditional priestesses) in performance, *Asafomba* in Performance, *Safohenfo* and *Asafo Asafoakyre* costumes in performance, hunted sacrificial Deer, *Dadzi kyew* in performance, and *Dentsi esikamba* in performance. The results from the studio practice generated novel outcomes. Candy (2006) notes that practice-based research is an original investigation carried out in order to gain new knowledge immensely by means of practice and the outcomes of that practice. The outcomes of this study are presented to show the application of colour to the generated textile designs. Each colour palette was applied to a textile design and checked for suitability. Findings revealed that the unique sceneries produce unadulterated colour palettes that could not be easily achieved by other sources of colour inspiration. It was also noted the colours presented on the colour palettes created successful harmonious colour combinations when applied to suitable samples of contemporary textile designs fit for varied applications. The study adopted Gümüşer and Menek (2020) structure for analyzing and describing textile designs.

3.5.1. *Adzewa/adoba* costume in *abibi ndwom* dance scene

This class of costumes is also synonymous with the coastal communities in Ghana. The costume is worn by the female counterparts of the warrior *asafo*. They are women activists who are members of the *asafo* companies. The costume derives its name from the kind of music that is made by the women's group. The costume is purely a woman's world, but there is a unique exception to that rule. Interestingly, there is the presence of one man within the group who is responsible for the playing of their drum. The group believes their existence is as old as the Christian mythology of the Egyptians and Israelites. They claim the *adzewa* group links their establishments to the Christian myth in Exodus 15:20 in the bible, where the Israelite women danced and sang with tambourines after victory in their battle over the Egyptians. Interestingly it was noted that their activities and operation looked like what has been described in the bible. The group is common to all *asafo* companies along the coast of Ghana.

They engage in the singing of *adzewa* songs in the form of *abibi ndwom* in support of their male counterparts. These are praise songs, recites of praise poems and minstrel songs in re-affirming the valour and might of their male colleagues. They use *mfoɔba* (gourd) in the creation of their music and employ different sizes of the *mfoɔba* in music making as these different sizes produce different sounds. The songs and dances they

perform have the power to create conflicts and tease (*nnsaa ndwom*). Interestingly the clothes they use are adopted because of the philosophical names they carry and ululate if they want to show strong emotional expressions. Typified of their costume is a uniform style, they adopt the kaba and slit, and t-shirt over slit as an alternative for public displays. They adopt a kaba style that is prescribed by the group. It is referred to as *maame payin atar* or *aya atar* (old woman attire). Fig. 3(a) shows details of the women's *adoba* costumes and Fig. 3(b) and (c) illustrates the textile prints. They use simple designs of African prints for their costume; their watchword is simplicity in their choice of fabric design and the overall look of the sewn costumes. Their group colour is the ultimate determinant of the choice of clothing. Typically, their beads as insignia come in handy for identification and loyalty to their groups of choice. Ululation is a common feature of the group; it is used to show strong emotional expression of the acceptance of an action by their group member.

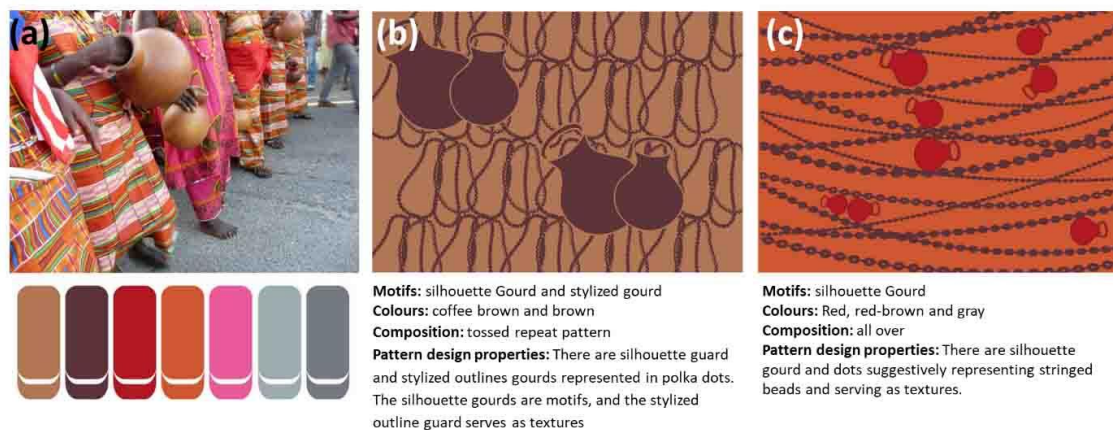


Figure 3. (a) The women's *adoba* costumes, (b) and (c) Textile prints

3.5.2. Asafomba in Performance

Asafomba basically is the members that form the Asafo group. 'Asafo' is the group and 'mba' are the members. *Asafomba* in performance as shown in Fig. 4(a) is the *dentsi asafomba*; some in jumper and *ntwontwoo*, the jumper colour to complement the shorts. The group's headdress is the *twerampong* and *nkoraba kyew* (loose fibre ends cap). Their colour suggests they belong to the *dentsi* group. They are wearing an assortment of headdresses ranging from caps to draped *kogyan* around the head like a turban with dominant red and yellow plastic beads as necklaces. Costume colour showing allegiance to group benefactor.



Figure 4. (a) *Asafomba* in Performance (b) and (c) Textile prints

3.5.3. Asaamfo in Performance

This generational grouping whose costume type and style are shown in Fig. 5 (a) is referred to as *asaamfo* (successors / young patriots) in the *Effutu* culture. These are field-ready successors of the main Asafo group members. Characteristically, the generational costume is typically a skimpy covering over a trouser or loose shorts *ntwontwoo* to allow for brisk and acrobatic movements. It is fabricated with locally printed fabrics preferably lightweight fabrics. The characteristic of the costume is the 'uniform concept' and a colour-matching *camboo* (footwear to match) specifically for hunting games. Identification beads are also employed in generational costumes. The *asaamfo* are in red *ntwontwoo* (loose shorts) and with bare chest. The scene displays young male and a female as seen in Fig. 5. The males are in red *ntwontwoo* and bare chests and have red headbands and armbands. The female among them is also costumed in *ntwontwoo* but she has a red breast strap wrapped around her breast to conceal her nakedness. She is ready to give support through appellations to her male counterparts. They are patiently sitting and waiting for a catch as a symbol of a successful *aboakyir* festival by the adult group.

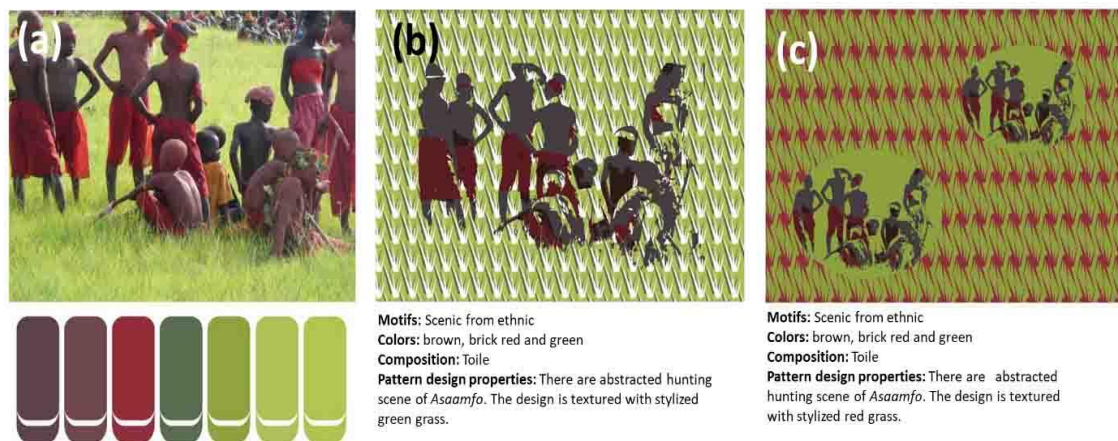


Figure 5. (a) *Asaamfo* (successors / young patriots) in the *Effutu* culture (b) and (c) Textile prints

3.5.4. Akomfo Costume (traditional priestesses) in Performance

The *akomfo* in the *Effutu* communities traditionally form the spiritual eye of the localities. They serve as custodians to the gods that are believed to be keepers and agents of the benevolence of the *oman* (state). It was established that the traditional priests/priestesses are the link between the gods and the people and that without them there will be a communication gap between the people and their benefactor agent. Typically, traditional priests and priestesses are branded for the use of the colour white, which most of the time is a lace fabric or prints of white, adorned with cowries and beads of all kinds around the neck, the wrist, the arm and the ankles. Phenomenally is the display of body paintings from simple to intricate with *shiroo* (white clay) which philosophically means victory and goodwill. Their hairstyle ranges from *takua*, *atakum* (rope plaited), and short natural hair to scarfed hair. Fig. 6 (a) a traditional priestess in her full ritual costume sitting in state at *Apa Sekum* shrine (*okutu Brigya odano-odano, Winneba*) waiting for the hunted game after a successful hunt during the *Effutu aboakyir* festival. She is wrapped in a white laced material and has on her head *takua* which is predominantly black in colour with some white linear designs on it and is accompanied by her aids. She has it on her forehead, all over her chest and arms circular body

paintings in white clay. It can be observed that the priestess has on each of her wrists a white bead as part of the costume power objects.

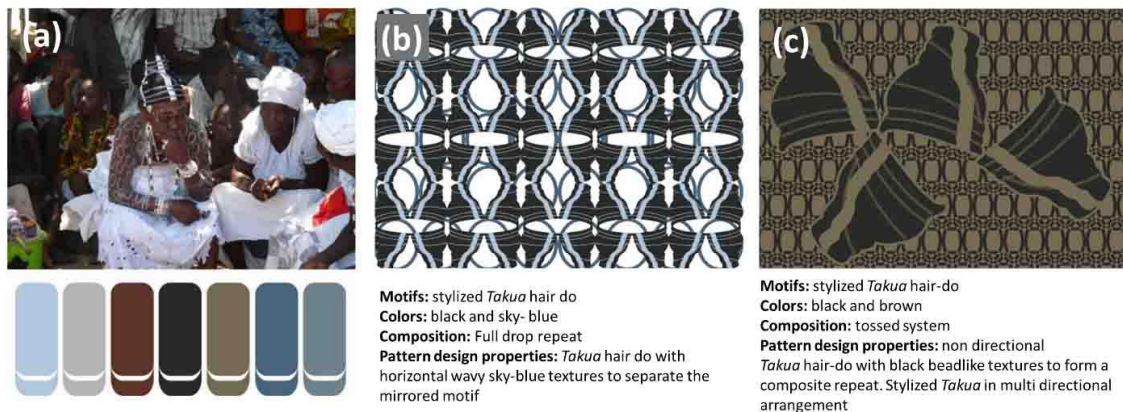


Figure 6. (a) A traditional priestess in her full ritual costume sitting in state at *Apa Sekum* shrine (*okutu Brigya odano-odano, Winneba*), (b) and (c) Textile prints

3.5.5. *Asafomba* in Performance

The *asafo* costume is important to transform a person into a warrior character, giving them strength and valour through the invocation of power into their total accoutrements that transform the character. This enables the character to spiritually and physically protect the human and material resources of the community. After the costume has transformed the character, he takes on the role of maintaining peace and order, serves as protocol during festivals, rituals, pacification, purifications, and invocations, and is consulted during the choice and installation of a new chief.

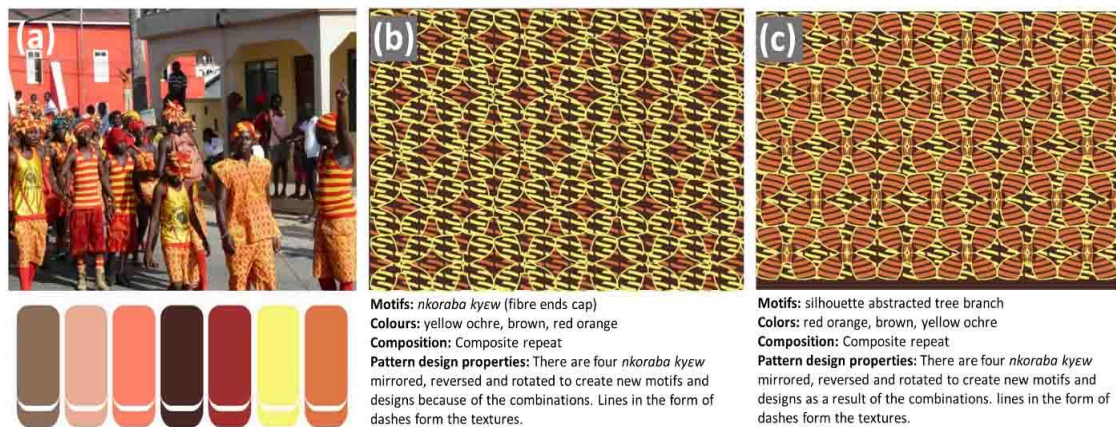


Figure 7. (a) *Asafomba* in performance, (b) and (c) Textile prints

In Fig. 7(a) they are made visible by their classical costumes and accoutrements. The costumes manifest in forms like the flags culture, *asafo abaa* –whips, headdress in the form of *nkoraba kyew* (loose fibre ends cap), *Otwerampong kyew*, songs showing allegiance, rhythmic movements exhibited at their parades and carnivals and usually characterised by simple to robust acrobatic and gymnastic displays showing valour and strength.

3.5.6. *Safohenfo* and *Asafo Asafoakyɛ* costumes in Performance

In *Effutu* festival costume tradition *safohenfo/asafo akyerɛ* costumes are very powerful and functional outfits, the individuals who wear them have influence and

control in the traditional setup. They are referred to as Nana in some local communities, which is the highest title in the traditional setup. The *safohen's* authority and power of control is in the *asafo abaa* and *akofena* they carry. This sign of authority is given to him after he/she has successfully gone through the initiation rites and because the role as *safohene* requires mental strength and valour they are made to go through gruesome initiations to prepare them spiritually, physically and mentally. The initiation is characterised by, camping the prospective *safohene* after his appointment by the abusua for a week for consecration, subsequently he/she is escorted by the *komfo payin* (Chief Priest) to jump over a bonfire three consecutive times followed by cleansing in the sea to neutralise all spirits (*wɔ yi woho sasa*). This is all to make him strong for the coming task. After a successful initiation, he/she is outdoors during the next festival season.

Characteristic of their costume ensemble is the usage of batakari and lace fabric for agbada (long jumper) styles for men and the traditional long kaba and slit and on some occasions batakari for the *asafoakyɛ*. It can be noted that the individual *safohenfo* used lace fabrics that colourfully represent their groupings. They usually decorate themselves with beads, hand bands, *ntwaaban* to beautify themselves and also as elements for protection. In Fig.8(a) *Safohenfo* and *Asafo Asafoakyɛ* costumes in performance, are fabricated in agbada (long jumper). The length is up to the knee but the sleeve is a three-quarter elbow sleeve. They are decorated with necklaces; they are in black and white plastic beads showing their allegiance. In their hands are *asafo abaa* (cane of leadership) as a sign of leadership. Traditionally *safohen's* are responsible for the control of operations of the *oasafo* militia group protecting the integrity and sovereignty of the state.

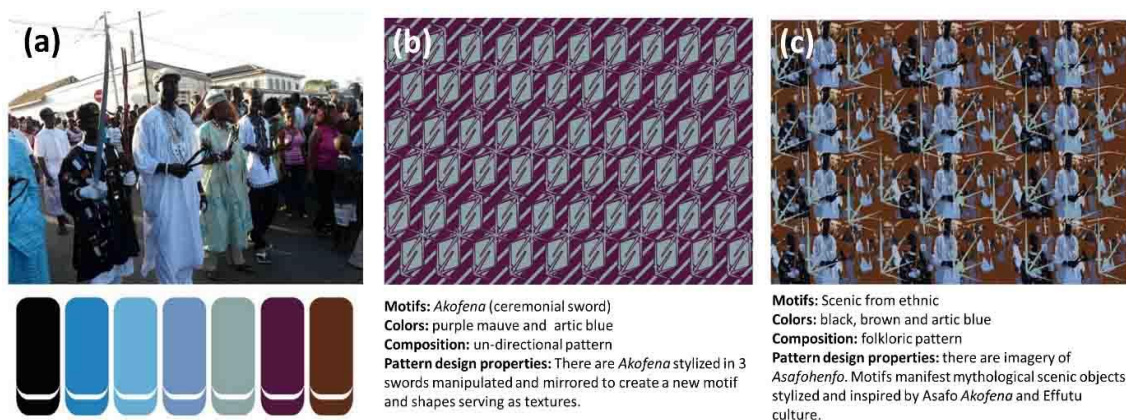


Figure 8. (a) *Safohenfo* and *Asafo Asafoakyɛ* costumes in performance, (b) and (c) Textile prints

3.5.7. Hunted Sacrificial Deer Scene

The *aboakyir* festival is basically the sacrificing of a hunted game (deer) to the community deity *Penkye Otu*, to appease the deity for the previous year and request good tidings for the year ahead. Fig. 9(a) describes the scene; it is a ritualistic state of the deer that was hunted in the forest as the sacrifice for the community deity (*Penkye Otu*). At this stage, the deer is stretched and tied on planks in front of the Shrine as pacification for the deity who will later forecast and predict the fortunes of the year ahead. The scene is typically a series of planks, naturally manifesting climbing plants as rope and the deer. The planks are carefully arranged and rhythmically placed around the deer to avoid the rope strangling the live deer. This scene is very symbolic because it is

the last scene before the deer is sacrificed. It is not witnessed by a lot of the festival celebrators.

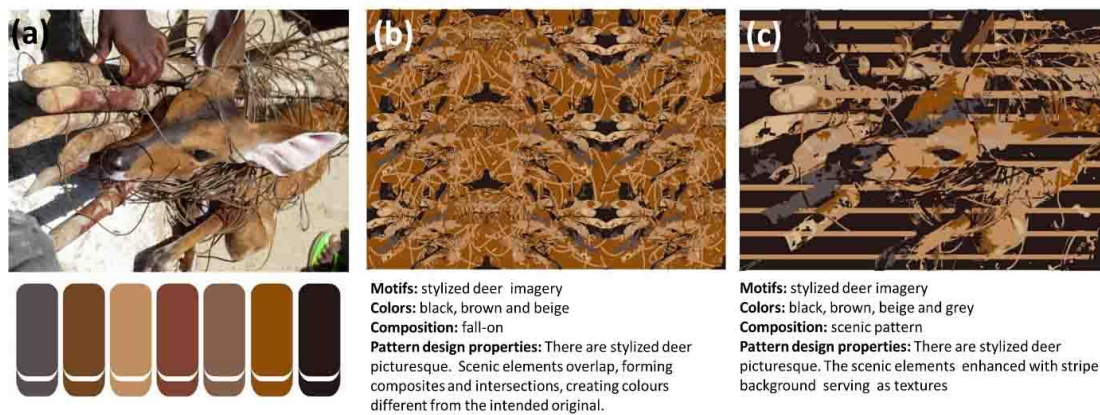


Figure 9. (a) Hunted sacrificial deer scene, (b) and (c) Textile prints

3.5.8. *Dadzi Kyew in Performance*

This element of the performance costumes brings to the fore ancient mythologies, historical facts, exploits, materials, techniques and styles depicting a time and era. For example, the *dadzi kyew* (metal helmet) of the Effutus exemplifies a historical account of the people and brings to mind the stories of ancient empire warriors, colonial slave masters and the exploits of the *asafo* system. *Dadzi kyew* talks about the historical adventure of the *asafo* grouping. The constant wars and fights with the early Europeans and their victory over them resulted in their capturing of some costume components belonging to the Europeans. These relics now are points of historical evidence, proving the worth of the warriors and valour of their *asafo* companies.

The aesthetic qualities of these costume elements are dependent on the unique interplay of the spiritual inspiration, contextual, traditional wisdom, interpretation and creative abilities transferred over by the deities and ancestors to the traditional custodians and appreciators from whom the history and identities of the coastal Fantes are materialized. Protective caps in the Effutu communities have two major roles to play when in use by its user; it is supposed to protect the head of the wearer physically and spiritually. Physically it has the role of protecting the head from missiles, stones, and other war and fighting implements during the migration adventures and on battlefields. Spiritually these caps and headbands are imbued with spiritual fortification and have the power to repel and redirect fighting implements back to senders. Some of the caps and headbands are power objects and spirits themselves. Fig 10(a) presents the *dadzi kyew* worn by some *safohenfo*, The Characteristic of that *dadzi kyew* is a brass moulded helmet to protect the head from injury. It has a sun shade to prevent the blurring of vision of the warrior and protection of the eyes. The helmet has an elastic band that passes under the chin to hold the helmet firmly in place during brisk activities and acrobatic movement. The helmet with has the *bodua* (whisk) as like a crown on top of the helmet that can be likened to the comb of a cock with a dragon-like face, coupled with a brass pipe that stands on top of the crown to carry the *bodua* (whisk). It also has a protection plate at the back of the helmet that protects the neck of the warrior in battle during the colonial period which was characterised by colonial-slave master battles. The *dadzi kyew* is a power object that gives the needed character for perfect invocation of power. The caps and headbands helped the coastal Fantes spiritually and

physically in battles, wars, hunting, festivals and other social demands that required caps.

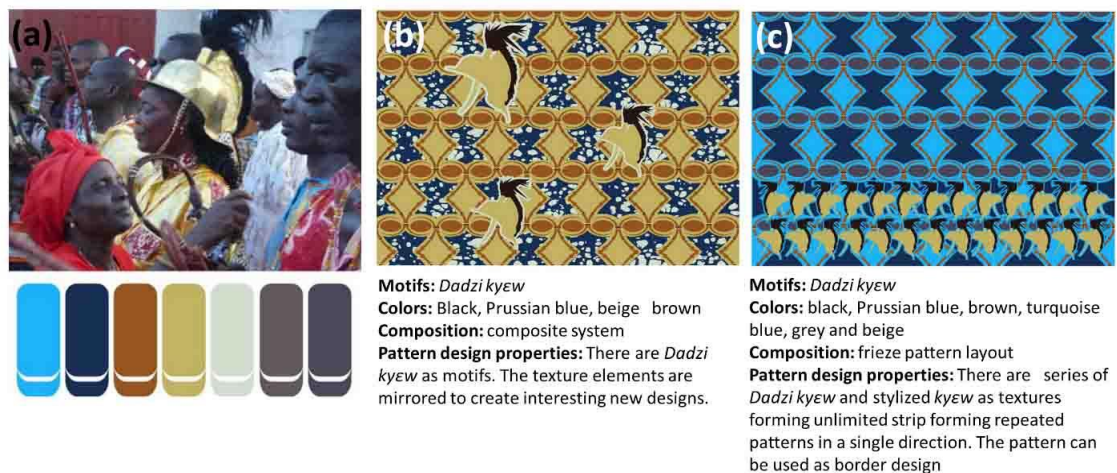


Figure 10. (a) The *dadzi kyew* worn by some *safohenfo*, (b) and (c) Textile prints

3.5.9. *Dentsi esikamba* in Performance

Fig. 11(a) represents the carrier costume of the *Dentsi esikamba* deity. Here the carrier is in *ntwontwoo*, (loose shorts just below the knee) bare chest and barefooted. He has on his head a blood-stained pillow-like shaped object. Leaning on his neck is about a five (5) feet metal rod with a tapered end that points into the skies. He has a belly belt in the form of a leather rope which is wound around his stomach to his shoulder. He uses only one hand to handle the pillow and on that same hand is a *bodua* (whisk). Following him are *abrefo* (custodians and assistants) and supporters showing allegiance. In Fig. 11(a) is the *adur soafo* (deity carrier) in performance, he is in his costume *ntwontwoo* and bare chest, swinging his metallic rod in a 360° cyclical manner while still carrying the deity (blood-stained pillow). The carrier moves in a cyclical manner when he is rekindling invocation and increasing spirituality.

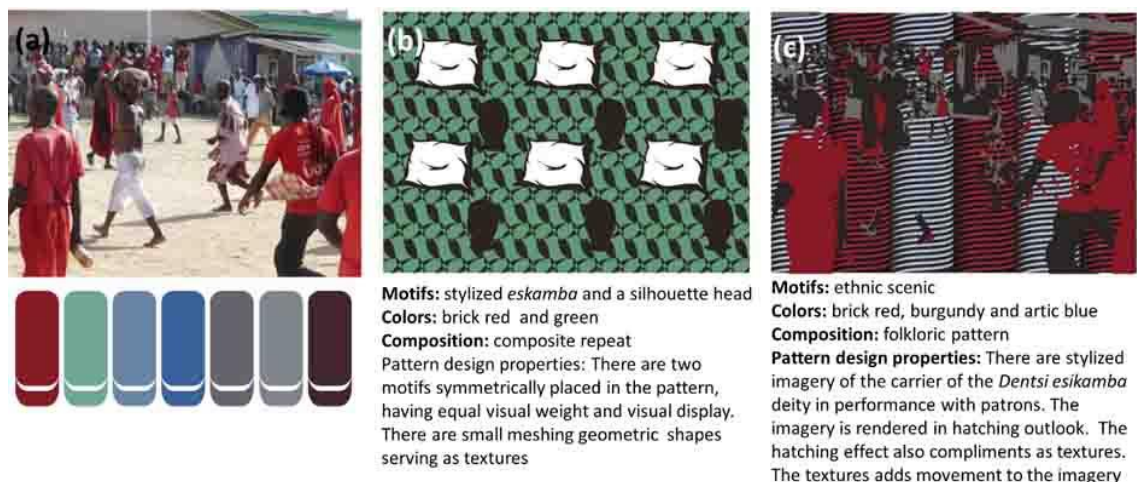


Figure 11. (a) The carrier costume of the *Dentsi esikamba* deity, (b) and (c) Textile prints

3.5.10. *Tuafo Asafo Jack / Gyamisi* in Performance

In Fig. 12(a), there are two *abrefo* men (custodians and assistants of the deity) wrapped in *krada* (pieces of white cloth) and wearing the *ntwontwoo* (loose shorts) with

their chests and feet bare which depicts the costume for the deity carrier. They are carrying together on their heads with the support of a wooden plank a rectangular-shaped deity (jack or *gyamisi* of the *tuafo asafo*) tied firmly with twine to the wooden plank. They are led by another *abrefo* (custodian and assistant of the deity) and accompanied by *asafomba* (*asafo* warriors) displaying allegiance and parading the principal streets to outdoor the deity on the plank. Typically, the deity carriers are in white ntwontwoo, bare chest and hold the flat plank on which the deity held with twine to prevent slippage.

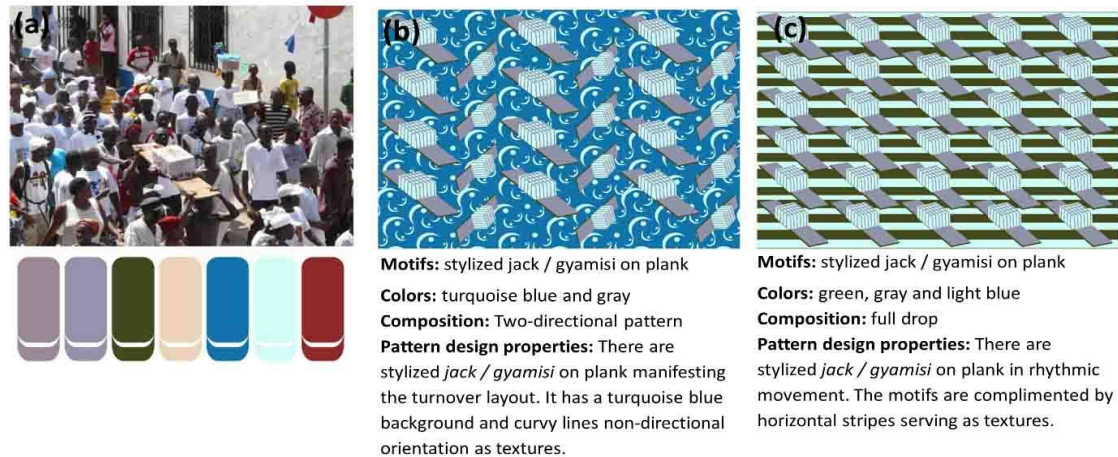


Figure 12. (a) Tuafo asafo jack / gyamisi in performance, (b) and (c) Textile prints

4. Conclusion

The *Effutu* festival costumes present culture and artistic sensibilities. These artistic presentations are indexed in cultural philosophies, ideologies and histories nested in a communal context. The varied artefacts as costume elements reflect indigenous beliefs and knowledge systems. The panoply of colours and critical elements in the costume designs serve as extensive inspiration for the creative artist in different art fields. The festival presents cultural enactments and this calls for performances and the creation of dramatic folkloric scenes that bring to a congregation of people from all walks of life, some of these scenes as great inspiration to artists during studio practice.

The study proposes a new colour palette extracted from cultural scenes as authentic sources that adds a cultural tone to the new African textile designs developed from this study. It can be noted that verbal folkloric narratives may lose their exactness over the years through inaccurate descriptions and narration. However, it can be established that there are some classic fabric patterns and designs that overlay human life expectancy and also are able to cross geographical borders. So, the researchers envisage that visualizing the cultural visual sensibilities and intangible mythologies onto tangible fabric is the transcription of cultural thoughts which can serve as vehicles for documenting the *Effutu* cultural philosophies for future implications. Documentary evidence of conserving patterns on fabrics can be seen for example in paisley patterns in the early 1800s in Europe as a fashion necessity of the very wealthy Meller et al. (1991) and Joshi (2014) Polka dot prints as typical classic and most popular fabric pattern element in the 1960s.

It can be recommended that the Ghanaian textile print industry and fashion practitioners adopt culturally inclined fabric designs in their production line in order to materialize African identities and promote the heritage in the fast fashion contemporary environment as projected by Bickford (1997) that the popular African fabrics have

complex history of design unique to the people, with complex relationships and layered identities.

Conflicts of Interest

The authors declared no conflict of interest.

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