

Promoting Innovativeness and Technological Advancement of Ankara Fashion Design for Global Competitiveness

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Abstract

People generally like to be trendy by wearing the best Ankara clothing while staying current. Tonto Dike, Iyabo Ojo, Yemi Alade, Flavour N'abania, Ebuka Obi Uchendu, Mercy Adeoti, and many other fashion-conscious celebrities, supermodels, and socialites demand individuality in their Ankara fashion consumption. As a result, they favour classic and exquisite styles that are distinct from others to express their personality. This study examines the impacts of Ankara fashion design on society. It demonstrates that innovative materials, clothing styles, sources of fashion knowledge, fashion motivation, and fashion uniqueness are major factors of Ankara fashion consciousness, and they ultimately affect customers' fashion consumption. The aim is to promote innovativeness, technological advancement, and the preservation of Nigerian material culture not just on the African continent but also globally. The creative theory of Grant and Kierkegaard is employed as a guideline in the implementation of this paper. Qualitative and descriptive research methods will be used, as well as an interview and a literary source for data. The study concludes and recommends the need for innovations by Ankara fashion designers to promote patronage of the Ankara material and preservation of Nigeria and Africa's culture.

Keywords: *Ankara, Fashion, Patterns, Timeless, National Development.*

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Background to the Study

In Nigeria and other African countries, a new generation of socially and politically engaged artists is pushing the frontiers of Ankara fashion to create social documentation and cultural identification to promote material culture. The production, creation, and trading of Ankara cloth have been vital elements in African culture for at least two millennia. Ankara wax print, also known as African wax print, Hollandaise wax print, or Real Dutch Wax, is a popular cotton fabric known for its flamboyant hues and intricate designs. These printed textiles with vibrant colours and distinctive motifs, seen as quintessentially West African cloth and mostly associated with African culture, are neither traditional nor indigenous to Africa. Our traditional textiles include Kenta, Adinkra, Kitenge, Akwete, Aso-oke, Angeh, Gara, Bogolanfini, Wala, Luru, Rigasaki, Fulani, Otuogwu, Ikaki, Popo, Onjaowu, Akwa-Ocha, Adire, Ukara, and several others.

African textiles' history suffers from a lack of documentation, which makes trying to evaluate their origin difficult. However, in the ancient Egyptian tombs dating back to at least 2000 B.C., drawings of looms were found by archaeologists along with remnants of linen. Also, 5th-century remnants of cotton cloth were found in Meroe, Northern Sudan (Gillow, 2001). African textiles' history is steeped in the loving tradition of designing from scratch, and traditional African production is highly varied from one region to another and just as easily influenced by social and technological change as in the case of Ankara prints.

In recent years, Ankara printed fabrics have seen a paradigm shift from what was previously thought to be conventional. They have become timeless pieces that are worn and celebrated not only in Africa but around the world. Indigenous Ankara prints are a kind of nonverbal communication and a reflection of the internal state of mind used to transmit a specific message that embodies Nigeria's culture, spirit, story, and diversity. Contemporarily, outstanding Nigerian fashion designers like Lisa Folawiyo, Duro Olowu, and Frank Oshodi have popularized these evocative pieces with flamboyant hues, using Ankara patterns to express ideas and the dynamism of creating modernity out of something steeped in history, thereby promoting African art, material culture, and national development.

These developments are supported by innovations by fashion designers. Scholars admit that it has led to economic and sociological advancement by preserving Nigerian material culture; locally and globally (Bremer, 2003). The study is designed to ascertain this claim. It seeks to answer the following questions;

1. Has Ankara's design innovation increased its recognition?
2. Has creativity by fashion designers increased the patronage of Ankara?
3. How will technological advancement preserve Nigerian material culture locally and globally?

The Concept of Ankara Fashion

The terms "printed fabric" and "Ankara," which means Accra, Ghana's capital, have been used interchangeably, although the Ankara printed fabric has cultural connotations in many African countries. Ankara is well-known for its wax-printed fabrics and cheaper roller-printed

imitations of African cultural heritage. Due to its colorfastness, this fabric is locally known as Abada in the Delta and Edo states and Hollandaise wax print in Eastern Nigeria. Where the prints have acquired prominence and exploited variety to convey aesthetic interest (Clarke).

A fashion designer develops ideas and concepts for new clothing designs and accessories, often by drawing and sketching. He or she is dedicated to the development of clothing and accessories. While Clayton (2021) defines textile as a process of planning and producing a fabric's appearance and structure, also, textile design is an essential aspect of the manufacturing process, and for many fashion brands, having an adequately embellished print or surface pattern is necessary for brand identity. Textiles are created by weaving, crocheting, knitting, knotting, and pressing fibers together to produce fabrics.

The mass-produced ready-to-wear dresses are created for standard sizes and produced in factories before being sold in fashion stores (boutiques), but the haute couture dresses are worn by very wealthy people, celebrities, and supermodels. Haute couture is a term for exclusive, high-end fashion made by hand to exact specifications to create that perfect hourglass shape. Charles Frederick Worth was the originator of haute culture in Paris in 1858. Currently, the best designer clothing brands for women and men are Louis Vuitton, Gucci, Saint Laurent, and Chanel (Meyer, 2021) while Shade Thomas-Fahm was the first fashion designer in Nigeria. She studied fashion at St. Martin's School of Art in London. She returned to Lagos in 1960 and established the Maison Shade boutique. But Deola Sagoe (*Lionesses of Africa*) is the leading designer of African haute couture fashion from Ondo State in Nigeria. Deola created an exquisite array of Ankara designs for international fashion to add value and bring attention to indigenous Ankara wax prints.

The historicity of the African textiles

The history of African textiles is marred by a lack of documentation, making it impossible to determine its origin. Archaeologists discovered drawings of looms as well as fragments of linen in ancient Egyptian tombs dating back to at least 2000 B.C. Cotton fragments from the fifth century were also discovered in Meroe, Northern Sudan. African textile production varies greatly from region to region and is as susceptible to social and technological evolution. The Vlisco textile company that produces Ankara prints was founded in 1846 by Fentener Van Vlissingen & Co. According to Clarke (2002), Ankara began as a mass-produced imitation of Javanese batik for the Indonesian textile market, created in Holland by Dutch textile companies.

The absence of documentation in the history of African textiles makes determining their origin impossible. Archaeologists unearthed loom drawings and linen remnants in ancient Egyptian tombs dating back to at least 2000 B.C. Cotton fragments dating back to the fifth century were also uncovered in Meroe, Northern Sudan. The history of Dutch wax prints began with Fentener Van Vlissingen & Co., who created the Vlisco textile company, which manufactures Ankara prints, in 1846. Ankara began as a mass-produced replica of Javanese batik for the Indonesian textile market, made in Holland by Dutch textile businesses (Clarke 2002).

However, in the nineteenth century, J. B. Previnaire, a Belgian printer, utilized a French engraving roller machine and dye-resistant resin to design motifs and generate batik designs on fabric. This approach was only partially successful since the resin fractured, enabling thin lines of colour to enter and create a cracked impression (perfect imperfection effect), thus preventing proper juxtaposition of the second colour. However, these merchants found a ready market in the Dutch trading ports of the Gold Coast, now Ghana, and it expanded from there to Nigeria and other West African countries (Bremer, 2003).

However, because of its versatility, recognition, and use as cultural material by prominent designers, its rich history, which connects Europe, Southern Asia, Africa, and Nigerian fashion, has just recently begun to be thoroughly researched. In reality, the print is traditionally designed and produced in European factories by Europeans before being shipped to West Africa. For the Abada production process and its classification, see *Changing Phases in Abada Design: Origin and Classification of Abada Prints*. Through Ankara prints, people can understand not only Africa's history but also its engagement with fashion globally.

Nonetheless, these prints have become one of the most commonly sold forms of African wax textiles, made both globally and locally, and can be found in almost every country in Africa and other continents. As a result, while the prints have become common in Africa, they are not indigenous to the continent. Picton (1988) contends that, aside from their aesthetic appeal, wax-printed textiles have provided a new and varied manner of expanding on long-standing Nigerian interests in the communication and expressive power of textiles.

Africa's fashion has transcended our boards, culture, and time as many artists are increasingly unafraid to express their most authentic selves through the clothes they adorn. This alternative fashion trend derives its influence from Y2K fashion and notable personalities, as you are addressed by the way you are dressed. The trend is hard to define or compartmentalize, but it is innovative and the freedom of expression is a valuable currency among A-List celebrities, supermodels, musicians, youths, and socialites that are conscious about their self-image and social identity, and this consciousness affects their consumption, including Ankara fashion.

Especially now that Ankara fashion dresses have become the building blocks of understanding contemporary fashion-conscious Nigerian artists and those in the Diaspora like America, Italy, South Africa, the United Kingdom, Paris, Milan, and New York, among other places. Because of the high cost of fashionable wear produced by Western culture, Nigerian artists' mindsets have shifted inward to create from African prints and woven fabrics to promote African material heritage. This study posits that the innovativeness of manufacturers and the Nigerian fashion designers' sophisticated production processes, constant creativity, and customized Ankara pieces have encouraged evolution, entrepreneurship, and national development. There are contemporary or millennium Ankara (1992-2020) fabrics known as Excellent, Da Viva, UNTL, Chigan, Tahra prints, and Zahra Super Prints.

Theoretical Framework

Steven Grant claims that "the juxtaposition of existing concepts leads to the presentation of higher concepts," and "the ultimate essence of art resides in appropriation," as stated by Soren Kierkegaard. Appropriation indicates that existing cultural design elements have been taken and transformed to produce culturally hybrid, visually appealing, and intellectually engaging creative designs. Subsequently, Ankara has witnessed a paradigm shift from what is considered conventional or socially acceptable to expressing and creating styles without any rules, except for the ones laid down by an individual or group of people. This study provides a foundation for future research and exposes knowledgeable observers to the complexities of running a brand like Vlisco, its collaborative exploits, and the distinctive efforts taken to enhance national development in the fashion industry.

Methodology

Qualitative and descriptive research methods were utilized for the study, as well as an interview with Nigerian fashion brands and a literary source for data. Also, data for the study was accrued from interviews and observation, respectively. The reason for adopting these methods is to understand the various innovative stages of Ankara prints, as well as the factors that propelled them to prominence both locally and globally. The aim is to promote innovativeness, technological advancement, and the preservation of Nigerian material culture not just on the African continent but also globally. Through Ankara prints, people can understand not only Africa's history but also its engagement with fashion globally. This study makes use of photography of existing printed Ankara designs. Eyewitness accounts and relevant information from primary and secondary sources are also utilized in this study.

Has Ankara Designs Innovativeness Enhanced Recognition?

Ankara has become the primary product of the Vlisco group of companies, which includes subsidiaries in Cote d'Ivoire (Uniwax and Woodin), Ghana (G.T.P.) (Veritable Wax Au Imprime, Ghana, and the United African Company (UAC), UNTL Nigeria, and the Republic of Benin, among many other African countries (Ajiginni, 2005). Ankara designs are divided into three categories: classic Ankara, transitional Ankara, and contemporary or millennium Ankara. Each phase has its history, an evolutionary history that must take into account the character of the tradition itself. Furthermore, the creative expectations of each stage of evolution vary greatly.

Ankara's traditional fabrics between 1960 and 1980 reflect the influence of Indonesian batik designs, such as complex floral and zoomorphic motifs, proverbial designs, ornamental and instructive designs, commemorative designs, and didactic designs such as Bunch of Bananas, Alphabet (ABC), Flying Horse, Record, Staircase, Umbrella and Shoe, Big Snail, Ruler, Bible, and Star, among others. These designs Bow Tie, Umbrella & Shoe, and an Indonesian pattern strictly reflected an influx of foreign motifs sent to the West African market.



Figure 1, 2, & 3: Traditional Real Dutch Printed Wax from Holland to West African

The Transitional Designs (1981–1991) are the intricate and polychromatic prints that exhibit motifs found in our immediate environment: FESTAC "77" (in commemoration of the 1977 Festival of Arts and Culture of the Black People of the World, hosted by Nigeria), Bakassi, Up Shagari (in commemoration of Nigeria's first executive president), Naira and Kobo (signifying the Nigeria currency), House of Senate (National Assembly), No condition is permanent, and other prints of that phase. The colour scheme, design components, and subject matters adequately reflect the material heritage. Thus, in transitional Ankara prints, the hybridism of traditional concepts and ideas transforms, a process of adaptation, which situates appropriately transitional prints in the new textile culture.



Figure 4, 5, & 6: Commemorative Ankara Printed Wax Designed for Nigerian Society

Contemporary or Millennium Ankara (1992-2022) are Ankara prints that demonstrate technological and mechanical design processes. Computerized linear and stylized motifs; rigid geometric motifs; and unusual and inspired uses of motifs and concepts such as cutlery sets, engine screws, dinner sets, architectural drawings, toothpaste and brushes, television sets, computer concepts, flyover bridges, wedding rings, and wedding gowns are among the patterns that repeat. Because of the heavy use of secondary and tertiary colors that provided a new style trend, they were dubbed off-color, color-blocking, and patched work. Full repeat patterns are used in the prints as opposed to half-drop/block repeat patterns used in traditional and transitional Ankara designs. Mrs. Ejirooghene, the textile retailer, emphasized that

continued innovation and technical improvement had resulted in increased patronage and recognition. Furthermore, the inventive innovation, technology developments, design changes, and influence of renowned fashion designers during these stages are unprecedented, having substantially enhanced productivity, acceptance, and engagement with fashion globally.



Figure 7, 8, & 9: Contemporary Patch Work Ankara Printed Wax used for High Fashion

Has creativity by fashion designers increased the patronage of the Ankara?

Many Nigerian fashion designers have received national and international recognition and prizes for blending Ankara design elements with cutting-edge sewing techniques to create clothing that is trendy, polished, and attractive. African traditional materials such as Kenta, Bogolanfini, Aso-oke, Adire, Ankara, and other textiles have been combined into unique fashion trends by fashion designers to promote culture and diversity (GTCO).

This study examines the works of some renowned Nigerian designers that have received the esteem of Nigerians and fashion designers worldwide for their creations, which incorporate Ankara wax prints to promote globally recognized sophisticated aesthetics. Deola Sagoe, Lisa Falawiyó (Jewel by Lisa), Ohimai Atafo, Zizi Cardow, Frank Oshodi, Ade Bakare, Yomi Makun, Folake Folarin-Coker (Tiffany Amber), Soares Anthony, and Duro Olowu are among the top 10 fashion designers. These designers create magnificent fashion trends with exceptional craftsmanship that reflect a person's social rank, worth, and distinct personality. However, there are emerging designers who are reshaping the Nigerian fashion business. Among those featured are David Kolawole-Vaughan (Dakova), Larry K. Ojomo (Mon'Ami), Supreme Stitches, and Nikki Africana. However, just three designers were highlighted in this paper: Lisa Falawiyó, Duro Olowu, and Frank Oshodi.

Lisa Falawiyó is a Nigerian fashion designer with a global collection of women's clothes and accessories. Lisa, who was schooled as a lawyer, learned about fashion without formal training. She started her business in Lagos in 2005 after collecting 12 yards of Ankara fabric and batik-inspired wax designs from all around West Africa and commissioning a local

seamstress to produce two skirts that she decorated. Her bright collections, which merge traditional West African-inspired custom luxury patterns with modern apparel, as well as her use of complex embellishments to create feminine and contemporary designs with traces of traditional African aesthetics, have earned her acclaim (Wikipedia).

Her work has been displayed in Lagos, Johannesburg, London, Paris, Milan, and New York, among other places. She's been featured in Vogue, Style.com, The New York Times, Harper's Bazaar, Women's Wear Daily, Drapers, Dazeddigital, and other magazines. She is a member of the Jewel by Lisa Group, along with the Jewel by Lisa (Ankara collection), The J label (Diffusion collection), and Pretty Precious brands (The Kids collection). Celebrities like Lupita Nyong'o, Lucy Liu, Thandie Newton, and Solange Knowles have all complimented and worn the label. Moda Operandi, Mytheresa.com, and Selfridges have all carried her collections. She has collaborated with big businesses such as Blackberry and L'Oreal to design limited edition Blackberry phone covers as well as Lipstick and Nail Polish Covers (Pinterest.com).

She has continued to create ready-to-wear collections that combine colourful traditional motifs with modern styles that are hand-finished by trained artisans. She claims that each garment is adorned with the brand's signature beads, sequins, and crystals over 249 hours. By incorporating texture into this culturally established traditional textile, she transformed it and developed a globally respected Ankara print, and this conceptual and global design hybrid has been the key to her success. She has also led a trend of Nigerian designers that have achieved international acclaim for their work. She has showrooms in both Nigeria and New York, and her collections are available in the United States, United Kingdom, South Africa, and Nigeria. She is collaborating with ESMOD Paris and Wazibia Academy in Nigeria.



Figure 10, 11, & 12: Lisa Folawiyo's Ankara Design Runway Exhibition

Doru Olowu is a Nigerian-born British fashion designer and curator best recognized for his imaginative blending of patterns and diverse textiles inspired by his dual cultures of Europe and Nigeria. He was born in Lagos, Nigeria, to a Jamaican mother and a Nigerian father, and his Jamaican and Nigerian origins influenced his creative abilities and nurtured intuition and sensitivity for fashion, particularly the feminine figure. Duro studied the law University of Canterbury in the United Kingdom. Olowu launched his eponymous women's wear label in

2004 and the Spring/Summer collections in 2005. (Menkes, 2012). His inspiration comes from women, both past and present, how they live, view things, and what they require. He blends colours, shapes, and patterns to create effortless and elegant outfits (Elkan, 2017).

A high-waist patched multi-Ankara print dress from the 2013 collection, discovered and popularized by American Vogue Editor Sally Singer and Julie Gilhart of Barneys New York, became an international hit, according to Valerie (2020). It was sold out at prestigious retailers in New York; London's Browns and Harrods; Chicago's L'Kram; and other worldwide stockists from Milan to Japan. American Vogue and British Vogue both named it the dress of the year. The style became popular among the Z generation and was known as the "Duro Dress."

His collections have been used by a lot of socialites and celebrities, including the former American First Lady Michelle Obama, who frequently wore his creations, and he has produced some commissioned works in the White House using African cultural materials (Sikoki-Coleman, 2020). He was named the African Fashion Awards' Best International Designer, and he was one of six designers shortlisted for the Swiss Textiles Federation's prestigious prize of \$100,000. His designs can be found at the Texas Fashion Institute and the FIT Museum. He has received several awards and recognition both nationally and internationally.



Figure 13, 14, & 15: Duro Olowu's Ankara Printed Wax Collections

Frank Shogbesan Oshodi, the simple and talented fashion designer, is the legend behind Bunor Creazioni and Fashion Designing (Bukola, 2021). He was born in 1959 and he resides in Dallas County, Texas. With his extensive fashion industry experience spanning over 28 years, he has been able to distinguish himself by making fashionable dresses that could boost the confidence of a client and make her feel glamorous and appreciated at all events. He started as a model for fashion houses like Nikki Africana, Supreme Stitches, and Dakova and engaged in choreography and model management before establishing his make-up label in 1989. He has designed for high-profile celebrities and aristocrats using Ankara and other

African textiles to achieve both local and western styles due to his diversified clientele (Akinboade, 2021).

His breakthrough came when he was selected by Silverbird to be the make-up artist and designer that led Agbani Darego to her glorious reign as Miss World 2001. He designed Agbani's in a simple deep yoked outfit, chosen for its simplicity and colour preference- green to portray Nigeria. Since then, he has spearheaded events that brought Nigerian fashion to the limelight with programs like the Western African Fashion Week 2008. As a matter of peculiarity, he has earned himself a reputation for bridal and bridesmaid garments, ceremonial wear, and sophisticated fitted outfits that are especially African-inspired.



Figure 16, 17, & 18: Frand Oshodi's Elegant Ankara Printed Wax Collections

The aforementioned Nigerian fashion designers have popularized and brought recognition to Ankara prints. Each time a designer releases new elegant styles on the market, fashionistas are quick to appreciate and copy the style or modify it to suit their fashion taste. Designers also add a touch of Ankara fabrics to shoes, jewelry, bags, and wallets to complement outfits. The fashion industry is increasing and creating opportunities for fashion designers to create ready-to-wear or haute couture gowns for various events because fashion encompasses designing, accessories, fashion management, textile design, and garment production. As a result, their outstanding ingenuity, highly detailed and sophisticated manufacturing techniques, constant advancements, and bespoke Ankara pieces have aided evolution, entrepreneurship, and national growth.

How will technological advancement preserve Nigerian material culture locally and globally?

The textile and fashion industries were the first to embrace industrial machines, and many world economies depended on their evolution for their economic and political dominance. The word "textile" embraces a dynamic and wide-ranging set of critical practices, from visual and material culture, studio and digital work, manufacture, and object production, to cultural theory, political economy, and philosophy (Barnett, Jefferies, & Ross, 2003). It promotes a

multifaceted approach to textiles within a broader field (Spring, 2012) A lot of advancements have been witnessed in the fashion industry as the use of advanced technologies in sewing machines is sought to satisfy the growing need for efficiency and productivity in the clothing industry. Tailors, seamstresses, dressmakers, and artisans used sewing machines to sew individual items using a single type of stitch decades ago. However, as technology advances, new high-tech sewing machines such as mechanical treadle sewing machines, electronic mechanical sewing machines, mini and portable machines, computerized or automated machines, embroidery machines, over locking or Singer machines, modular or digital feed systems, and others are becoming available.

Increasing productivity is currently one of the most important features of the fashion business, as numerous sewing machine manufacturers provide pedal-less sewing machines. These machines run for longer periods and perform more intensive tasks than household machines because they are designed for heavy-duty demands. Without the fuss of needles, thimbles, and other hand-stitching instruments, fabric flows simply into and out of the machine. As a result, the constant modification of Ankara designs, the extraordinary craftsmanship of fashion designers, and the introduction of industrial sewing machines influenced both male and female celebrities, supermodels, the music industry, and socialites locally and globally. See Figs. 19, 20, 21, 22, 23, & 24.



Fig. 19, 20, & 21: Iyabo Ojo Super Model Tonto Dikeh



Fig. 22, 23 & 24: Nelson Enweren Costume Yemi Alade Crew Flavour N'abania

It revolutionized the fashion industry while also modernizing other industries such as bag production, shoe making, interior decoration, upholstery, and others. Thus, Nigerian fashion designers use their creative and technical skills to create ready-to-wear or haute couture varieties of Ankara clothes and accessories, which are then translated into apparel for various occasions.

Promoting Ankara and the Nigerian culture globally through innovation and creativity

The Real Dutch Wax Print or Guaranty Real Dutch Wax Print, known locally as Ankara in West Africa, has transformed the fashion/textile industries via innovativeness, the workmanship of Nigerian fashion designers, and technological advancement. Creativity and innovation are critical in any culture seeking economic and national progress. It is a universal truth that all pieces of art have stories that continue far beyond the period of their creation, and Ankara textiles are no different. People can learn about Africa's history as well as its interactions with the rest of the globe through Ankara prints.

Nigerian fashion designers are a good illustration of how Ankara-based Nigerian cultural elements have been adopted in the global fashion industry since fashion has become a vital part of our lives, serving social, economic, cultural, utilitarian, and political needs. Contemporary African designers are making headlines around the world, and many of them are strongly influenced by their native land's textile traditions. These aspects necessitate the development of an innovative sector for the long-term prosperity of the fashion and garment industries. Nigerian fashion designers are a good illustration of how Ankara-based Nigerian cultural elements have been adopted in the global fashion industry since fashion has become a vital part of our lives, serving social, economic, cultural, utilitarian, and political needs.

Furthermore, celebrities are more concerned with the latest trends in Ankara outfits, and they dress elegantly because they like displaying the current trend or what is in vogue, and they have the most stylish Ankara outfit collections, among others. As a result, these findings imply that dressing styles inspire people to be creative and allow them to show their identity uniquely and

artistically. Fashionistas also seek fashion expertise from fashion magazines, the internet, catalogs, runways, and fashion fairs to stay up to date with the current trends in Ankara fashion.

Findings and Conclusion

Entrepreneurship is becoming increasingly noticeable in the textile and fashion industries, particularly with flamboyant hues and vibrant Ankara prints. The global market for Ankara fabrics is looking promising. As a result, the findings of this study have significance for art practitioners seeking employment prospects in various areas of economic and national growth. According to the findings of this study, the important components that should be stressed in popularizing Ankara fabrics locally and globally to preserve African material culture are Ankara manufacturers' original creativity; fashion designers' innovations; fashion expertise; and the business acumen of Ankara fabric wholesalers and retailers. This study has added to the body of knowledge by identifying the characteristics that influence Ankara's fashion consciousness locally and globally.

Contemporary African designers are making headlines around the world, and many of them are heavily influenced by their own country's textile traditions. These factors need the establishment of an innovative sector for the long-term prosperity of the fashion and garment industries. The study concludes and recommends the need for innovations by Ankara fashion designers to promote patronage of the Ankara material and preservation of Nigeria and Africa's culture.

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