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KCASCADES IMPRESSIONS: AN ETHNOCENTRICALLY CONSEQUENTIAL CROSS-CULTURAL OCCASIONAL WEAR

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ABSTRACT

From simple to sophisticated, elegant to excessive, what one wear says who one is. The project is experimental-descriptive research modelled on cultural trend analysis, fashion innovation and production on indigenous clothing of Temamei. The paper, therefore, catalogues the step-by-step product development of costume stimulated by tradition and modernity, history and innovation, form and beauty. The processes of design, pattern making and garment assembly were carefully employed to achieve the desired result. The target customer is an adventurous matured female (size 14) tourist to the port city of Tema and Tema Manhean, Ghana. The costume is inspired by the 'Temamei Ashin Yoo Kpemo Kpojei-Hesaamo' costumes (people of Tema puberty rite outdooring dressing) in design cut and make and comes under the brand KCascades Impressions. KCascades Impressions are soft, easy fitting clothes; ethnocentrically consequential occasional wear with cross-cultural attraction.

Keywords: Costume; KCascades Impression; Indigenous Clothing; Temamei; Puberty Rites

1. INTRODUCTION

This project seeks to analyse and produce a garment with reference to the indigenous costumes of Temamei Ashin Yoo Kpojei-Hesaamo (outdooring phase dressing). Preliminary sketches of the design was made and a selection for the most appropriate sketch for production of an occasional wear that has a cross-cultural attraction for a matured, adventure-loving female (size 14 of ages 20 – 25 years) nonGhanaian tourist to the Port city of Tema, Tema Manhean and its environs in the Greater Accra region of Ghana.

The African continent is extraordinarily rich in creativity, materials and ideas that are sources of inspiration and nourishment for Africans. Indeed, African designers are surrounded by colours and patterns, which when applied to design, engender products which exude tradition and modernity, history and innovation, form and beauty (Moroso, 2010). In some Ghanaian cultures, when young girls approach adulthood, puberty rites (rituals and ceremonies) are performed to introduce them to society as young adults. The significance of the rites is to teach the maidens the realities of adulthood. Among the various Ga groups, Wo Kpele (Temamei or the people of Tema) are the only Ga-Adangbe group who observe the Ashin Yoo Kpemo. Little is known about this puberty rite, although they have openly practised it since

the people settled in their old abode (manmomoeimi) in the Gold Coast era (Damalie, 2018). The puberty rite as performed by Temamei is in stages. Stage one is the Telekomo (pre-camping) stage. This is followed by Ashinfoo (camping), then the Kpojeei-Hesaamo (Outdooring) and the final stage is Hesaamo (post-rites).

Tema is sited along the Greenwich Meridian. As a potential tourist site, the city of Tema witnesses many interesting indigenous practices and costumes. Temamei are the indigenous owners of Tema. They are at present located at Tema Manhean. Besides being part of a concerted effort to inform the fashion community (designers and fashion followers alike) about the clothing culture of Ashin Yoo Kpemo and its likely influence on costume design, this project mainly focuses on drawing inspirations from an aspect of the rich traditional creativity: 'Ashin Yoo Kpemo Kpojei-Hesamo' phase to produce fashion that has cross-cultural attraction.

The project result is meant to be consequential (expressively trendy) in the fashion industry; to attract the attention of the fashion industry and fashion followers alike, engender design appeal and boost the production of same. This singular act would further draw the attention of more non-Ghanaian tourists to the potential fashion influence of the Temamei Ashin Yoo Kpojei-Hesaamo (outdooring phase dressing) craft, where tradition and modernity, history and innovation, form and beauty meet. Hopefully, non-Ghanaian tourists who purchase and wear fashions inspired by the costume of Temamei from Ghana such as the design created may derive a sense of adventure and vivacious enjoyment of our culture as asserted by Burns, Mullet and Bryant (2011).

1.1 Indigenous Costumes of Temamei Puberty Rites (Kpojei-Hesaamo)

The word “indigenous” connotes native, original, ethnic, local or home-grown occurrence, whereas “costume” implies clothing, dress or outfit. Costume can also be styled as an outfit worn for a specific event or worn by a particular ethnic group (Kindersley, 2012). Thus an indigenous costume as is being inferred can be described as the distinctive style of dressing of an individual or group of people. The indigenous costume of Temamei Ashin Yoo Kpemo-Hesaamo is the people of Tema's distinctive style of dressing for that specific outdooring of the maidens that reflects their heritage. Little is known about this puberty rite, particularly the associated indigenous costume used. Thus its significance in fashion design and production is not appreciated (Damalie, 2018).

The costumes of Temamei are an integral part of the culture which in turn tells who they are, as in their identity. Rouse (1989) and Yarborough & Nelson (2005) opine that various ethnic groups communicate their cultural values, norms, beliefs and aspirations as a people through the various ways in which they use their costumes.

The costumes of the Ashin maidens therefore communicate their identity and the various stages of the rites to others. The indigenous costume or dress for the Ashin Yoo Kpojei-Hesaamo includes the total arrangement of all the outwardly detectable modifications of the body itself and all material objects added to it. In other words, the dress of the maidens includes not only clothing, but all accessories, hairstyles, and any other alternations made to the body; temporary or otherwise.

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Wardrobe accounts of Temamei Ashin Yoo Kpojei-Hesaamo (outdooring phase dressing) as illustrated in Damalie (2018) are outlined in Table 1.

Table 1: Kpojei-Hesaamo (Outdooring Dressing) Costumes and Symbolism

Costumes for Kpojei-Hesamo	Symbolism
a. Oduku	The oduku is a local hairstyle. It is moulded like a wig cap then covered with black hair plaiting thread. It is worn on the head like a crown leaving the hairline by an inch or so. The remaining hair is then attached to the oduku by plaiting them together. Gold ornaments such as hair pins, and forehead jewel are used in enhancing the hairstyle.
b. One large piece of rich Ghanaian kente cloth	Kente and kete are precious hand-woven textiles associated with Ghanaian culture and royalty. The rites participants are dressed up in one piece of rich Ghanaian kente or kete cloth wrapped around the lower torso from waist down. This item of dress indicates the status of the maiden's family in society. Both the Ashanti and Ewe hand-woven designs remain an important contributor to African dress today (Dzramedo, 2009). The style of dressing leaves the breasts of the maidens bare but for the accessories that partly cover them up. The exposure of the breasts according to patrons tells the level of sexual maturity of the maidens. In recent times however, some of the maidens use either two pieces of the hand-woven kente or kete or extend the large piece of cloth worn around the lower torso to cover the breasts as well. This modification allows the breasts to be covered.
c. Strung Beads/ jewelry	The exposed upper torsos of the maidens are partially covered using several elegant strung beads such as fliwa (a prestigious dress item; the "queen" of all the strung beads) depicting colourful tones and decorations reminiscent of the joyous occasion. The lengthy strung beads worn by the maidens are adorned with gold pendants in some cases and worn together with same or shorter length gold necklaces. In some cases, they wear same fashioned armlets, and bracelets. Gold pendants and other set pieces are used for gold earrings, bracelets, rings and forehead jewelry and hair pins for hair enhancements. Several rocaille and bugle beads of different sizes are also strung and worn as armlets, wrist, knee and ankle beads.

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d. Nta

The "queen" of the anklets the maidens use are called nta. They are very significant ceremonial costume for the Ashin Yoo. They are made up of hlorkpa (thwine), ako tsele (orange feathers of a parrot) and other separately strung rocaille and bugle beads making a set. The hlorkpa and parrot feathers are believed to give the maidens protection. The parrot feathers are "inherently spiritually powerful, being light, yet flexible and tough" (Kindersley, 2012, p.28).

e. Body marks

The maidens are decorated and deodorised with fragrant herbs and spices. The green pigment which serves as a make-up foundation is applied on the bare chest, back, arms, calves of the legs and feet.

> The second powder called fers is a yellowish powdered substance like tumeric. The fers is embossed on the body of the maidens with objects such as match stitch boxes and feathers. The symbols are made on the face and the parts where klobo has been applied. The essence of decoration is to enhance the beauty of the maidens. The unique designs are also for ethnic and ceremonial identification.

Evidently, the fashion sense of Temamei Ashin Yoo Kpojei-Hesaamo is themed and reflects the great culture of the past and present. The fashion sense of Temamei Ashin Yoo Kpojei-Hesaamo illustrates the characteristics of the maidens in relation to their society over the centuries (Dzramedo, 2009). Indeed, themed costume is important as there are stories of how Esoteric costumes for instance absorbed influences from history, mythology, theatre, literary characters, and the Orient reworked by dressmakers in imaginative and extravagant ways (Kindersley, 2012). The high-fashion name designers also typically develop a theme for a collection and invest heavily in marketing that theme to retailers and the public. Often the designer's theme is also based on historical or ethnic inspiration (Burns, Mullet & Bryant, 2011). Analyses of the wardrobe accounts of Temamei Ashin Yoo KpojeiHesaamo, outlining the items, and drawing inspiration from any of them could therefore engender fashion design where tradition and modernity, history and innovation, form and beauty meet.

2. MATERIALS AND METHODS

The materials include designing tools; pattern development tools; sewing tools and equipment and sewing aids. The methods and procedures applied in achieving the desired result include design, product development and dress assembly.

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2.1 Design Processes

The project is an experimental-descriptive research design (using ethnographic findings). It is premised on the fact that design (clothing) based on unusual concepts are usually sought after for special occasions. The design model is focused on cultural trend analyses, fashion innovation and production. The design model thus follows that suggested in Pasricha and Kadolph (2009). It investigated the possible impact of one Ghanaian indigenous costume of Temamei on current globallocal fashion trends.

2.2 Customer Profile

The first phase of the design process is a brief profile which defines age group among other components. This practice is consistent with clothing design (Carr & Pomeroy, 1992). Hence the target customer is an adventure-loving matured female (size 14 between the age of 20 to 25 years) of average height, a non-Ghanaian tourist to the Port city of Tema, Tema Manhean and its environs in the Greater Accra region of Ghana.

2.3 Design Inspiration and Interpretation

Design inspiration is anywhere and everywhere. The global environment has increased interest in products from the far reaches of the world. Besides, consumers who purchase and wear fashion inspired by other cultures may derive a sense of adventure and vivacious enjoyment of that culture (Burns, Mullet & Bryant, 2011). Hence Designers seek inspiration from exotic cultures with clothing styles, fabrics and accessories that are unique. On the strength of the above evidence, the project was inspired by the dress culture, selected clothing styles, fabrics and accessories that are unique to Temamei Ashin Yoo Kpemo Kpojei-Hesaamo (Outdooring phase dressing) as illustrated in the collage in Figure 1.

Theme: Tsile Awawo / Temamei Ashin Yoo Kpemo Kpojei-Hesaamo

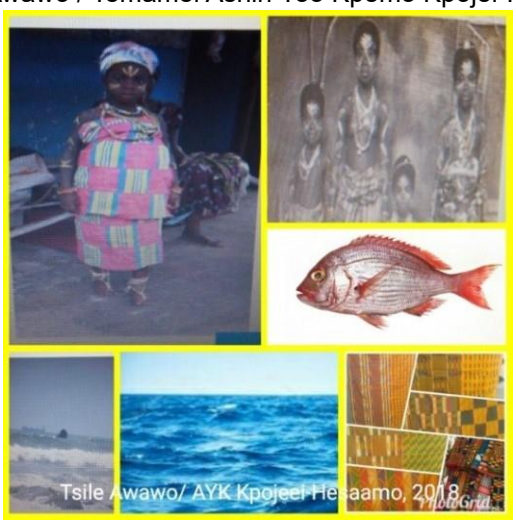


Figure 1: Tsile Awawo/Temamei Ashin Yoo Kpojei-Hesaamo (Outdooring Dress)
Source: Damalie, 2018

Consequently, the theme 'Tsile Awawo/ Temamei Ashin Yoo Kpemo Kpojei-Hesaamo' is adopted to inspire the costume design. 'Tsile Awawo is the fish season before the Homowo festival of Temamei during which the puberty rites was observed in the past.

The theme is meant to keep the focus of the project, while considering the target market's lifestyle perspectives such as interests, fashion taste and acceptability of new fashion and comfort.

2.4 Analyses of the Temamei Ashin Yoo Kpemo Kpojei-Hesaamo Wardrobe accounts

Careful content analyses of the Temamei Ashin Yo Kpemo Kpojei-Hesamo (Outdooring Dress) wardrobe accounts show a beautifully crafted distinct look. The rich hand-woven Asante and Ewe Kente or Kete fabric is the main fashion fabric draped on the maidens for the occasion; an acknowledgement of the value placed on the rich Ghanaian cultural resource; a symbol of Ghanaian ethnic heritage. The clothes are simple but elegant in shape, mostly draperies or wraps underpinned by minimal cutting of cloth.

Accessories of the Ashin Yoo include variety of beads including aggrey, glass, rocaille and bugle beads. These have been worn with gold jewelry on the neck, arms and parts of the legs and to add to the beauty of the maidens as can be observed. All the designed beads are for ethnic and ceremonial identification.

Quite apart from the fabric shapes and accessories worn by the maidens, colour also plays a major role in the ensemble of the Ashin Yei (maidens). Apart from the colourful Kente or Kete cloths, the body marks on the face, upper torso including the arms and feet have also been made in colours of white, yellow and green communicating messages of seriousness, obedience and purity. The maidens wear accessories such as strung beads; ashino yei, too pipee and the nta to embellish their feet and the whole silhouette created.

2.5 Motifs Story/ Inspiration

As a result of the analyses, the following details of the Temamei Ashin Yoo Kpemo Kpojei-Hesaamo costume are particularly chosen on this occasion to inspire an ethnocentrically consequential design: The weaves, patterns and colours of the Kente or Kete cloths, and their hung effect on the maidens; the hao (strip/scarf tied on waist); the feather shapes and yellow coloured body marks; the emphasis the adorned jewelry brings to the neck and wrists; the feather shape within the nta anklet; the sea waves, the trunk and tail details of the Tsile fish. It is discovered that the above ideas, if carefully manipulated, could engender design capable of impacting current global fashion trends.

2.6 Title

The design/product is titled KCascades Impressions. It is derived from the main cloth (Kente or Kete) used by the maidens, and the nature of undulating waves of the sea representing the fishing season during which the puberty rites take place.

2.7 Colour and Fabric Story/ Inspiration

The colour and fabric story illustrated in Figure 2 is inspired by the Kente colours, gold jewellery colours and body marks colours the maidens are dressed with.

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Figure 2: Kente colours



Figure 3: KCascades Impressions Fabrics

The materials selected for the KCascades Impressions costume as illustrated in figure 3 are modified Kente cotton print; radiant yellow feather-embroidered net lace fabric, radiant yellow "Valentino" fabric; fusible Vilene, fish string, ornamental buttons, open-ended metal 56cm zipper; using lock stitches, chain and cover-edge stitches for sewing the cut pieces. The specification sheet (i) shows the flat drawing illustration of the design (front & back views of the top; front & back view of the skirt) in figure 4 and 5.

Specification Sheets for KCascades Impressions Costume

i. Flat Drawing Illustration

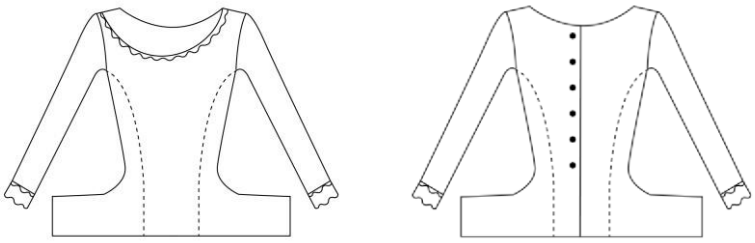


Figure 4: Front &/Back Views of Blouse

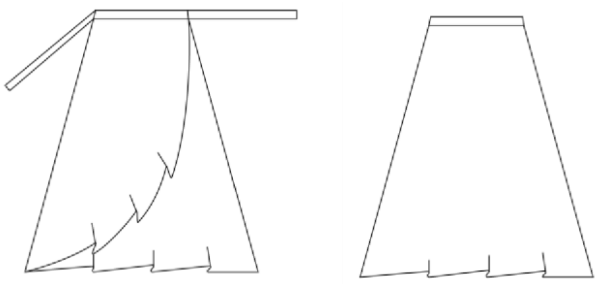


Figure 5: Front & Back Views of Wrap Skirt

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ii. Pattern and Sewing Information

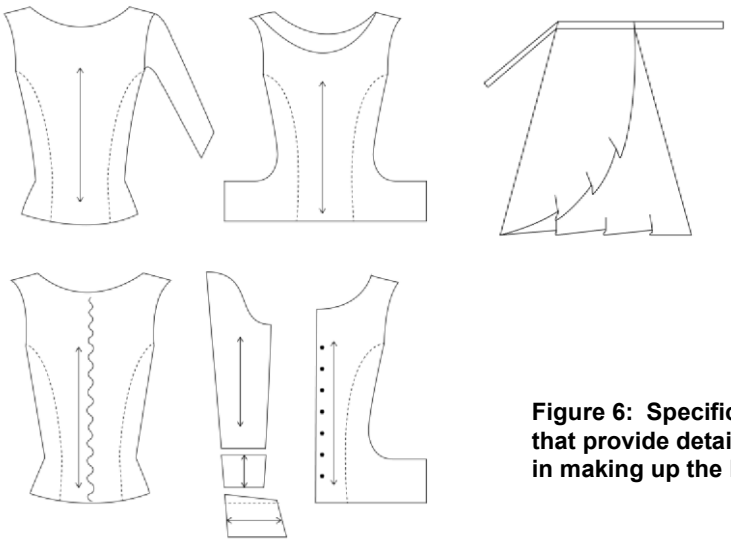


Figure 6: Specification sheets that provide detailed information in making up the KCascades outfit.

2.8 Pattern Development Processes

The flat pattern making technique was used to adapt the blouse, inner top and skirt for the KCascades Impressions costume. The technique was deemed appropriate because of the simplicity of fit and cut desired (Knowles, 2005). The final paper pattern pieces of the blouse and inner top and the skirt were placed on top of the prepared fashion fabrics as guide for cutting the garment pieces. The pattern and sewing information are illustrated in specification in figure 6.

Spreading: Blouse; the blouse was adapted from a size 14 (British standard) block patterns. Princess lines were introduced on to the front bodice block; the lower part of the bodice block hems (sides) were extended beyond the width from shoulder to shoulder (23 cm) as illustrated in the specification sheets in figure 4 to create a block which is meant to drape softly on the sides, allow vents on the side seams and to further increase the room for free fitting. A Peter Pan collar was further adapted into an asymmetric Eton collar to finish the bias-bound neckline as illustrated in figure 4. The wrist-length sleeves, though simplistic have effective ballooned effect at the hem. The blouse has full back 6buttons opening (with button-hole).

Inner top; the lacy blouse patterns were adapted and used for the inner top because they have similar features. There were however no extensions on the lower part of the inner top bodice pattern side hems. The inner top has a bias neckline facing and full back metal teeth zipper opening (decorative open-ended zipper). The inner top sleeves were shortened (2.5 cm).

Skirt; A full length regular circular skirt block of size 14 (British standard, Aldrich, 2012, p.87) as shown in figure 5 was adapted to a wrap circular skirt by allowing an extra width of 25cm on the center front waist and hem lines to allow for adequate overlap/wrap of a section of the centerline and pleated effects on waistline. Further a waistband was adapted to the waist measurement with extensions on the right and left sides (56cm and 82cm respectively) as allowance for wrap allowed at the ends and for tying. An opening stitch line position of 4cm was indicated on the waistband to allow under wrap waistband strap through for tying.

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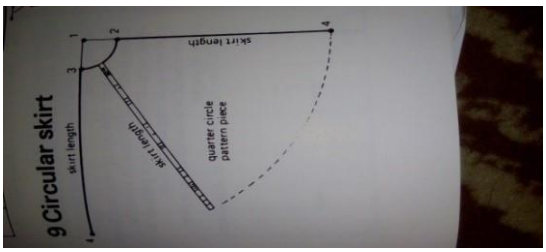


Figure 7: Circular Skirt pattern Source: Aldrich, 2012 Cutting stage





Figure 8: Laying & Cutting illustration of KCascades outfit (i.Lacy blouse;
ii. Kente print wrap skirt after shaping fabric hem)

2.9 Garment Assembly

Sewing technology and sewing aids were used in the assembly of the cut garment pieces. Lockstitches, chain-stitches and cover-edge stitches were used for joining, neatening and decorating the clothing items according the specified information on clothing assembly as shown in figure 6. The 'press-asyou-sew' principle was applied to ensure quality finish of the outfit. An opening stitch line of 4cm was sewn (using chain-stitches) and cut through towards the left side of waistband to allow under wrap waistband strap pass through for tying. All creases in the outfit as a result of handling were finally pressed-off and hung for final fitting and photoshoot.

3. RESULTS AND DISCUSSION

3.1 Results

This session consists of the presentation and discussion of the results of the project. Analyses of the Wardrobe Accounts of the indigenous costumes of Temamei Ashin Yoo Kpojei-Hesaamo (outdooring phase dress). The wardrobe account of the Ashin Yoo Kpemo Kpojei-Hesaamo shows the Asante Kente or Ewe Kete as the main clothing item used by the maidens during the outdooring. The patterns in the Kente or Kete cloths are very engaging. The drapery mode effectively displays an hourglass hang effect on the maidens. The hao (stripe of fabric) is used in securing the rather large cloth around the waist. The feather is visible in both the body marks and the nta anklet, and is boldly represented on the maidens, carrying powerful messages of not only spirituality but also artistic as well. The body marks leave a netted impression on the body of the maidens. The maidens' adornment of beads and gold jewelry around the neck is for emphasis as it frames their faces and further enhances their look, resulting in admiration. The Kente or Kete cloths colours as well as that of the jewelry are radiant and imposing. The environment of the maidens is important even as the Tsile fishing season for the rite impacts on the design. Many a designer's theme is based on historical or ethnic inspiration often times, fashion silhouettes or garment details

popular during historical periods provide a source of design inspiration. The details and motifs selected were meant to relate to the theme Tsile Awawo/ Temamei Ashin Yoo Kpemo Kpojei-Hesaamo.

Inspiration from the wardrobe accounts of Temamei Ashin Yoo Kpojei-Hesaamo (outdooring dressing). The project theme Tsile Season/ Temamei Ashin Yoo Kpemo Kpojeei-Hesaamo titled KCascades Impressions captures the fishing season in which the rites are mostly performed in the past as well as the outdooring dressing used at that period of the rite. The title was derived from the main cloth (Kente or Kete) used by the maidens for the outdooring, and the nature of undulating waves of the sea imitations (i. e. K, Cascades and Impressions for imitations of the concepts imitated).

3.1.1 Target Consumer

The target customer targeted is an adventure-loving matured female non-Ghanaian tourist of medium height, 160 – 172 cm (5 feet 3 in- 5 feet 71/2 in, size 14, of ages 20- 25 years) to the Port city of Tema, the indigenous Tema Manhean and its environs in the Greater Accra region of Ghana.

3.1.2 Design of the occasional wear that have cross cultural attraction for an adventure-loving matured female (size 14, of ages 20 -25 years)

Costume Findings: The costume findings used included radiant yellow feather-fringe embroidered net lace fabric, radiant yellow "Valentino" fabric, modified Kente African cotton fabric; fusible Vilene, fish string; and ornamental shanked buttons, lockstitches, chain-stitches and cover-edge stitches for sewing the outfit.

The concept of design has been responsible for the most exciting changes in shape and cut during the last century (Aldrich, 2012). As such, the materials used for this project were inspired by the theme. The flat pattern approach was applied for patterns used for cutting the garment pieces. Sewing technology included lockstitches, chain-stitches and cover-edge stitches. Seams were made with even stitches. They are smooth and not puckered (Carr & Pomeroy, 1992). Fusible vilene have been used sparingly because the dress design is least tailored. The outfit has enough wearing ease thereby allowing free movement for a size 14 to ensure comfortable fit in wear.

3.1.3 Costume Brief

The KCascades Impressions costume presented in figure 9 is made up of a radiant yellow feather fringe embroidered net lace fabric blouse top, a radiant "Valentino" inner top and a wrap skirt with the following details:

- The radiant yellow feather-fringe embroidered net lacy blouse has front and back princess seam lines; bias-bound neckline with asymmetric Eton collar stylishly trimmed to finish and flourish the neckline and the face of the model; lower side vents drapes softly at the side hems; an ornamental button full back (with button-hole) opening. Set-in sleeves are designed as simplistic but with effective ballooned hem.

- The lacy blouse is fully lined with a separate inner top made of radiant soft "Valentino" silky fabric. It has princess seams on both front and back; bias-bound neckline; metallic teeth 56cm open-ended zipper full back opening.

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- The wrap skirt is made from a modified Kente African print mimicking the hand-woven Ashanti Kente (edwinisoedwiniso). It is a graceful floor length wrap with pleated effects on top wrap layer, and an inserted waistband. The waistband has belt extensions at both ends to allow back tie. The weighted cover-edge seamed hemline mimics the undulating waves of the sea. The sewing philosophy reflects 'minimal cutting' as observed in the maidens' draped cloths and exudes indigenous elegance.



Figure 9: Costume Profile of KCascades Impressions: Front, Side and Back Views

3.2 Discussions

3.2.1 Theme/ Title/ Target Consumer

The elegant costume presented in Figure 9 reflects the chosen theme and title. The title KCascades Impressions is particularly apt as it is derived from the theme board and has been featured skilfully in the fashion look created. The presentation of a theme and title is consistent with fashion practice and underscores the position of Burns, Mullet and Bryant (2011) that the high-fashion name designers also typically develop a theme for a collection and invest heavily in marketing that theme to retailers

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and the public. The details and motifs selected relate to the theme hence appropriately impacting the costume as illustrated in Figure 9.

The target customer is a matured figure; a woman of medium height, 160 – 172 cm (5 feet 3 in- 5 feet 71/2 in) is reflected in the model chosen (figure 9). Aldrich (2012) aptly describes today's women consumers' change towards fashion as positive. She notes that changing social attitudes of many women have changed their attitudes to fashion; they buy clothes to satisfy themselves and they are not prepared to be restricted to a dictated line for a season. The design effectively marries design with function (ergonomics): The soft, easy- fitting costume is not only attractive but also comfortable for a size 14 (British Standard) because the style has adequate wearing ease provided in the cut as expressed in Aldrich (2012), and is easy to wear and remove. The size used makes room for one size bigger (16), thus applying the seemingly free- size concept exhibited in the same size of cloth being draped on varying sizes of participating maidens as illustrated in Damalie (2018).

3.2.2 Colour / Cut /Fabric Story

The colours and cut in the costume in figure 9 are bound to make an impression on an adventure-loving matured woman to the extent that it is colourful, youthful- looking but maturely pieced together. Though the outfit is strikingly unique, the fabrics chosen as well as the colour stories follow those trending on social media platforms as well as in the traditional media (Pinterest, 2018; Daily Graphic, 2018, p. 16, Cable News Network - CNN, 2018). The bold radiant yellow appears to be one of the colour schemes of lace choice for a sophisticated lady in the latest lace styles. Rich lace fabrics transcend cultural borders hence they have cross cultural acceptability. Thus the outfit features local global fabrics that are prestigious classics, therefore timeless; they are both historic as well as futuristic. The garment details shown in the design (figure 9) are all quite advanced garment details and can be described as engaging dress details. The design projected in figure 9 is consistent with best design practices which seek inspiration from exotic cultures with clothing styles, fabrics and accessories that are unique (Burns, Mullet & Bryant, 2011).

3.2.3 Sewing Technology

'Riches' they say 'are in stitches', as sewing technology remains the sole prevailing method of sewing durable dress that may last as long as the lifetime of the dress; manufacturers aim to make the seam as strong as the fabric. The stitches used included lockstitches, chain and cover-edge stitches. The properties of the seams used combine high standards of appearance and performance with seam economy. The stitches used have good appearance. They are smoothly joined with even stitches; no pucker, no wrinkles and no fullness. Fusible Vilene have been sparingly used to maintain the soft nature desired in the dress. The outfit has enough wearing ease required to achieve the desired result for comfortable fit in wear. These appearance and performance considerations have been painstakingly employed because of the high end use of the dress. Apparels meant for high end use are expected to meet standards of comfort, appearance and performance considerations (Carr and Pomeroy, 1992).



Figure 10: KCascades Impressions styling options

The KCascades Impressions, costume designed further allows other styling options as demonstrated in figure 10. The two top blouses; lacy blouse and the “Valentino” inner top blouse could be worn together over the gorgeous Kente print cascade wrap skirt as designed or used with the skirt separately. The top blouses could be worn in 'twists and turns'; hanging on or tucked in the wrap skirt. That notwithstanding, it further allows the use of the lacy blouse, “Valentino” inner top blouse and the gorgeous Kente print cascades wrap skirt as separate items so as to complement other dress items.

3.3 Summary

Kcascades Impressions consists of soft, easy fitting clothes, and can be described as an ethnocentrically consequential occasional wear. Quite apart from the fact that the costume designed further allows other styling options as a unit and also as complements to other dress items, it also brings innovation to existing conventional style ideas. The total distinct look created further gives the costume a cross cultural attraction from design perspective. It was rated by three fashion enthusiasts as “stylish, colourful, and exclusive indigenous elegance” (Okoli, Quansah & Quaye, 2018). The choice and use of exotic fabrics such as the delicately embroidered feather-fringed radiant yellow net lace, radiant yellow silky “Valentino” and the versatile imitated Kente African fabric (edwinisoedwiniso) symbolises an appreciation of Ghanaian and other cultures. Consumers who purchase and wear KCascades Impressions may derive a sense of adventure and vivacious enjoyment of a Ghanaian cultural elegance as the design exudes tradition and modernity, history and innovation, form and beauty.

4. CONCLUSION

The main objective of the project was to design and produce an ethnocentrically consequential, cross cultural, occasional wear with cross-cultural attraction; a design that is momentous enough to evolve into and influence many other styles. The result achieved in KCascades Impressions, is an unequivocal endorsement that 'Temamei Ashin Yoo Kpemo Kpojei-Hesaamo' costumes can indeed impact current global fashion trends. It can influence fashions, by stimulating effects in the fashion design industry if properly marketed. The design was recently exhibited at the recent Ghana Iran Cultural Exhibition at the Faculty of Applied Arts at the Takoradi Technical University.

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5. RECOMMENDATIONS

Since the project result is meant to be far-reaching in the fashion industry, it would be worthwhile to recommend that a collection of the KCascades Impressions costume be properly marketed through more exhibitions, on fashion runways and on social media platforms to further influence fashions and stimulate effects in the fashion design industry globally.

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