TEXTILE ART IN DRESSING THE HEAD: THE CONVERGENCE AND DEPARTURE IN *EFFUTU* HEAD ADORNMENT CULTURE

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ABSTRACT: *This study investigates the Textile arts in dressing the head: the convergence and departure in 'Effutu' head adornment culture. The study highlights on the material culture, the historical and aesthetic considerations related to the head adornments in the culture area. Through ethnographic research design, the study qualitatively analysed the visual, sociocultural character of selected head dress and documented the role of textile art in the head adornment culture of 'Effutu'. In the study, participant's observation and interview (purposive expert) were adopted for the collection of needed data. Participants for the study comprised selected members within the community who were purposefully sampled. The motivation of the study is to add to the literature of traditional textile art practice. Findings revealed that there are simple to complex fabric decoration techniques in the head dressing culture of the 'Effutu' head adornment. It was also brought to bear that the source materials and techniques from the headdress can be used in the textile fabric decoration experiential studio practices for learning of range of textile art techniques for teaching and learning.*

KEYWORDS: Cultural sustainability, Textile art, Head dress, Adornment, *'Effutu'*.

INTRODUCTION

Textile arts are creative expressions and functional pieces crafted from fibers, fabrics, and textile techniques. Textile art products play a significant role in the cultural identity and artistic expression of various communities, particularly in the context of head adornment. Eicher and Ross (1992) discuss how headwear and textiles are intrinsically linked to cultural narratives, serving as visual languages that communicate roles, hierarchies, and spiritual beliefs. They are not merely a fashion statement; it embodies deep-rooted traditions, beliefs, and social functions. They showcase a rich tapestry of artistic expressions that includes intricate headdresses and decorative extrinsic and intrinsic elements that signify status, identity, and spiritual connections.

Textile art head adornment is a unique art of the *'Effutu'* of *'Simpa'* (Winneba), they have a distinct creative way of dressing the head at festival celebrations. The headdress concepts and style possess unique vernacular aesthetics and symbolic expressions. The unique reverence given to head adornment is rooted in the general African philosophy which propounds that the head is the seat and citadel of wisdom(personal communication, Lorson, 2023). Arnoldi, and Kreamer, (2022) shares that…the head itself is a potent image that plays a central role in how the person is conceptualized. This assertion indicates that the head is the central core of the African concept for the appreciation of the human figure of which the *'Effutu'* shares similar concept for appreciating the head.

In the *'Effutu'* cultural settings different head embellishment and adornments are draped on the head, specific head adornments are crafted for specific occasions and ceremonies. The head adornments and signify membership, allegiance, make celebration potent and sometimes identify key performers during festivals and celebrations. The head adornment is often linked to significant events such as the *'Aboakyir'* festival, which celebrates the community's heritage and spiritual beliefs. The *'Aboakyir'* is the major festival of the *'Effutu'* people. It is celebrated on the 1st weekend of the month of May every year to pacify the community god *'Penkye Ottu'* for a successful year and ask for good tidings in the ensuing year. *'Effutu'* head adornments serve a dual purpose: they are both personal and communal symbols that reflect collective identity and ancestral reverence.

The shape, drapery and general outlook of the headdress is conceptualised based on the dictates of cultural knowledge and ethnic prescriptions. The visual characteristics of headdress manifestation includes textile fabrics and fibers, leather, metals, sequins, cowries, other material collaborations and mostly biodegradable materials. Some of the headdresses are single use biodegradable and others are classic based on the cultural beliefs bestowed on them as receptacles. Their visual presentation comes in a variety of shapes and forms. For example, caps, hats, drapes. head gear, crowns, diadems, headbands, headpieces, tiara and other circlet manifestations. Headdress and adornment in most cases are not worn for the expression of beauty, similarly in the *'Effutu'* culture the headdress denotes philosophical, hierarchical and historical ramification. They are used to celebrate communal and heroic achievements of celebrated warriors and leaders in the cultural area. Micah et al. (2022), emphasize the functionalism of these adornments within religious and socio-economic contexts, marking them as vital components of visual culture that promote Ghanaian traditions. Their usage in the community cannot be overstated as critical elements for the societal maintenance of cultural and spiritual equilibrium.

LITERATURE/THEORETICAL UNDERPINNING

Theoretical Framework

The study adopted cultural sustainability as the framework to support this work. According to Soini, and Dessein, (2016) cultural sustainability is conservation, maintenance and preservation of cultural capital in different forms as arts, heritage, knowledge, and cultural diversity for the next generations. Pereira's (2007) concept of cultural sustainability dovetails perfectly with Soini, and Dessein, (2016) it is based on the principle that the current generation can use and adapt cultural heritage only to the extent that future generations will not be affected in terms of their ability to understand and live their multiple values and meanings.

The study investigates the Textile art in dressing the head in *'Effutu'* head adornment culture, highpoints are on the material and technique convergence and departure, highlighting on the material culture, visual identity the historical and aesthetic considerations related to the head adornments in the culture area. This is a sure way to open an investigation and a dialogic inter-generational knowledge and practice engagement in order to conserve and maintain cultural resources, value systems and archive them in modern textile art practices for the future generation.

Cultural sustainability was first defined by the World Commission on Culture and Development as inter- and intra-generational access to cultural resources (Järvelä, 2008). This concept also sits well in the purview of this study, supporting the tenet of cultural resource and heritage preservation. Loach, and Rowley (2022) share critical perspectives on cultural sustainability and touches on these four main underpinning 'Heritage Preservation', 'Cultural Identity', 'Cultural Vitality' and 'Cultural Diversity'. These shared perspectives from Loach, and Rowley (2022) are major highlight to be discussed in this study. The heritage preservation of the headdress, their cultural area identity, vitalizing the traditional design concept for modern consumption and the diversification of design concepts based on open intergenerational dialogues.

Traditional Textile Art

Rusu (2011) is of the view that many traditional art forms, not only textile traditions are certainly to be lost if we do not adopt sustainable solutions. This viewpoint is critical in that the traditional textile art forms are objectified to be culturally philosophical because there has not been deliberate open intergenerational dialogue to demystify their symbolism and open them up for contemporary consumption. Akinbileje (2014) discusses that conceptualising traditional textiles art as art culture which are basically considered by art historians or ethnologists in their stylistic forms as cultural peculiar typified localised aesthetic with cultural relevance. The textile art and dress culture epitomise societal practices and its accompanying material culture in a cultural area possibly confined to a geographical location and shared cultural values.

Anaya (2011) considers traditional textiles art and textile as material culture amongst the highest of the artistic expressions, as exciting articles of trade and tribute, as a powerful identifier of identity, passages in life, and levels of authority. Interestingly the intergeneration generational discourse and appropriation for adaptions in contemporary settings has been missing. The tenet of a possible open dialogue will be how much an artist can appropriate

from traditional cultures. The possibility of the use of colours, the designs, the cultural manifestations, even the spirit of cultural confluences can be used to the benefit of modern textile artists without issues of folkloric violations.

Rizali (2018) adds that textile craft has been in existence since prehistoric times with wide range of fabrics that have varied signifiers for example philosophical, aesthetic value and medium for expression. Rizali further notes that Textile art is not simply a wall decoration for aesthetics in rooms, but also an avenue for freedom and creative exploration of materials techniques nested in context. It is worth noting that the important role of textiles and clothing does not only influence people's physicality, but also their spirituality. on the value systems attached to textile arts in most cultural set up cannot be overstated.

METHODOLOGY

Ethnographic research design was adopted for the study. Ethnography as a research design observes people in their natural setting. Creswell (2007) notes that ethnography is a qualitative design in which the researcher describes and interprets the shared and learned patterns of values, behaviours, beliefs and language of a culture-sharing group. This investigation virtually is field research, so employing an ethnography approach is appropriate to aid the researcher study all elements present in the social setting over time in order to appreciate the authenticities nested in context, for example the creative process, cultural values and the context for usage. With this approach the researcher got acquainted with the creative process, interpretations and acceptance by the community in the vernacular of their culture. It can be noted that the Akan language was extensively used with reference to the naming of the hats in order to retain their essential vernacular attributes however there are English connotations to allow for the global reader appreciation.

Much of this research activity was done through oral interviews, analysing narratives, recording extended conversations, notes taking and observation. Employing close and uninterrupted interaction and often brings the researcher face-to-face with the people artistic culture is the focus of study" (Dresner & Stone,2008). In view of this it was therefore important to be in sufficient contact with the research subjects and the setting to understand fully, issues inherent in the *'Effutu'* dressing the head culture and multivocal system with layers of interpretations which the research seeks to unravel. This approach inferred the need for fieldwork. Given (2008) also highlights some important concepts that guide ethnographers in their fieldwork. In a cultural area study like this, it requires a felid work that will bring out, a holistic perspective, contextualization, an emic perspective and multiple realities, an etic perspective, non-judgmental orientation, inter-and intracultural diversity. The field work produced bulk of data for the analysis. It also served as a validating exercise for the findings and emerging trends. It really helped the researcher to check for reliability and validity of data from multiple sources in order to present a study free from bias and ensure authentic and reliable information for generalisation.

The head dressing culture of the *'Effutu'* is typified during their *'Aboakyir'* festival celebrations, therefore the population employed for the study was the inhabitants that was the people of *'Effutu'* Municipal Assembly. A purposive(expert) sampling technique was adopted in selecting participant of the study. In adopting the purposive sampling, the researcher

depends heavily on personal decision when selecting members of the population to participate in the study (Vijayamohan, 2022; Sharma, 2017). A sampled population included *'Asafohenfo'* (leaders of traditional militia), *'Asafomba'* (traditional militia), chiefs, *'Adezewafo'*,(women ensemble) performance group members, designers and creator of the hats, opinion leaders and key informants. Selected respondents had in-depth knowledge to provide the needed data to the demands of the research objectives, which required answers and insights about the *'Effutu'* head dressing and varied textile art applications. The sampling technique was effective because all selected participants had the capacity, direct information and reflected effectively on the purpose and the objectives of the investigation, this allowed for the validity and reliability of data. Interviews and observations were the data collection tools the researcher adopted. The unstructured interviews afforded the researcher to solicit data on knowledge of the head dressing culture through purposeful interactions with interviewees who are knowledgeable on the cultural area practice on *'Effutu'* head dress culture. Some interview sessions were audio recorded and later transcribed. Observation afforded the researcher to access behavioural interactions and physically examine some head dress of some performers. This enabled material analysis (material type, colour, composite and material collaborations), the appreciation of creative innovation of head dress in the *'Effutu'* headdress culture.

RESULTS/FINDINGS

Categorisation of the head dressing culture of the *'Effutu'* Culture

The result and categorisation is based on cultural area narratives, thick descriptions, artistic descriptors from emic and insider perspectives reflected the values, customs, social meaning and context typical of head dressing culture. These essential characteristics were validated for reliability by Lawson, Kojo. and Teacher Kwesi Mensah (personal communication, May 15, 2023) The headdresses contextualised in the *'Effutu'* culture as protective cap and headbands includes, '*akroboha', 'ntrama kyɛw', 'nkuaba kyɛw', and 'abotsir'*. Protective caps and headbands are a common feature of *'Effutu'* chiefs,' *safohenfo'* (leaders of the local Militia) and '*asafombaa' (*members of the Asafo groupings)*. They are basically covering for the head either a complete cover, half-moon shape or strip of band. Protective caps and headbands in the '*Effutu*' community 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. Headdresses are typically seen in the *'Effutu'* culture as unique material culture as a source of material for educational enculturation. Malkogeorgou (2011) notes that costumes are material culture and objects of history and conservation concern, noting that cultural material, of which costumes belong, is significant in materializing and contextualizing social activity. This view was buttressed by Master Kwesi Mensah, who also claimed that historically the '*Efuttu kyɛw'* are a sought after item by all since it served as a protective cover for the head against missiles, bullets and stones which were common fighting elements.

'Akroboha'

This cap or headdress is an important costume element in the life of a warrior in *the 'Effutu 'setup. The '*Akrobo-ha'* comes in handy as casing to protect the head and an extension to cover the ears as an earplug. '*Akrobo-ha'* simply means bullet-cap, hat or casing, it can be likened to the '*sebe kyɛ'* protective cap of the Asante kingdom. The cap can also be likened to a helmet

but made of fabric and leather. It is made of a size that is able to cover the entirety of an average human head in such a manner that only the hair line to the face and back of the neck is exposed. It has an extension to cover the ears of the wearer from missile attack as shown in Figure 1(a). The extension around the ear has one being longer than the other, the left is made shorter to aid communication with the wearer when sitting in state or battle ground. It has amulets and other power objects laminated all over the cap as a sign of power and authority. Fig. 1(b,c) presents another version of the '*akaboha'*, this is a simple cap format which can be likened to the Muslims cap, but the difference is the addition of the amulets and objects of power that transforms the cap to a sacri-religious object. This type fits completely over the wearers head serving as protective gear. The power objects are rhythmically distributed and attached to the caps to maintain spiritual equilibrium.
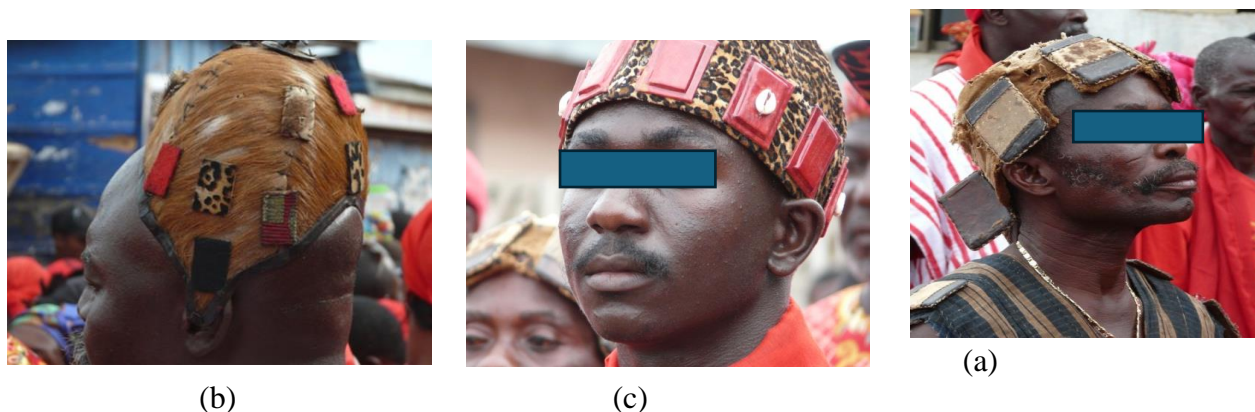
Fig 1(a) '*Akrobo-ha'* (bullet-cap) with ear extensions

(b &c) '*Akaboha'*, with rhythmic amulets round the base of the cap

'*Ntrama Kyεw'*

The '*ntrama kyεw'* (cowrie cap) manifest in two major versions; the '*fo kyεw'* and the '*otwerampong kyew'*. The '*fo kyεw'* and the '*otwerampong kyew'* are artistically fabricated, they manifest in a suggestive cone like manner. The base is made to fit the head of the wearer and tappers to a pointed end at an apex. It can be likened to a type of the priesthood caps in the Roman Catholic fraternity. Fig.2(a,b &c) is the '*fo kyεw',* the general colour of the cap looks hairy black because of the animal skin used. Its fluffy nature in the Fante language is '*fotufotu'* thereby the name '*fo kyεw'*. Another school of thought suggest the animal skin used for the cap comes from the untreated(unsinged) animal. Characteristically the cap is in a cone like orientation of about 1foot to 2 feet in height. A lightweight cloth bias binding is used as support for all the areas of the cap that is stitched as bindings during construction. It is decorated with '*ntrama' and 'bire'* (cowries) organised in linear format to create intricate trail movement as '*ntrama'* path as shown in Fig.2(a,b&c) The '*ntrama'* laminated around the cap as power objects gives, the cap the needed character for perfect invocation of power.

The material for the construction is from goat hide which is not treated, this character of the material makes is right for the moulding. The material is also not singed in order to give the finished work its hairy surface which is desired. Unfortunately, it was expressed that these

needed unique characteristics also adversely promote the quick degradation of the '*fo kyɛw*'. Termites, moth, shellfish and other bacterial parasite on the leather as food and invariably creates holes in the headdress and eventually causes disintegration to the '*kyɛw*' (hat). Aesthetically the shape of the cap, its hairy nature makes it right and fit for purpose (hunting, disguise and '*asafo*' activities). It was noted that, historically wearers of this caps could easily disappear in battle fields and also use it as a disguise in hunting adventures. This is because the unsinged hair on the cap may deceive an animal in thinking that it is a fellow animal.

Fig. 3(a&b) shows the '*Otwerampong kyɛw*', it is similar to the of the '*fo kyɛw*'. it has essential characteristics like its cone shape, the height, the style of wearing. However, the major difference is the material that is adopted for the production. Characteristically the cap is in a cone like orientation of about 1 foot to 2 feet in height and it has fragmented fabric fringes depicting colours of allegiance. The '*Otwerampong kyɛw*' has an armature of either a cardboard or stiffener (Pellon) to give it the cone like shape. It is covered with the fabric that is used for the creation of the costume, so to give that graceful and harmonious colour combination. It usually come in the whites, the blues, black and white or sometimes red and yellow . It is used by the '*tuafo* asafo' or '*dentsi*' group depending on the colours used, the hats are symbolically used depending on the colour for identification. Fig.4 shows '*Otwerampong kyɛw*' in performance. During performance the wearers bend and roll over the head wearing hat in a rhythmic pattern pointing the apex to the skies thanking God who is known as '*Otwerampong*' for a successful year.
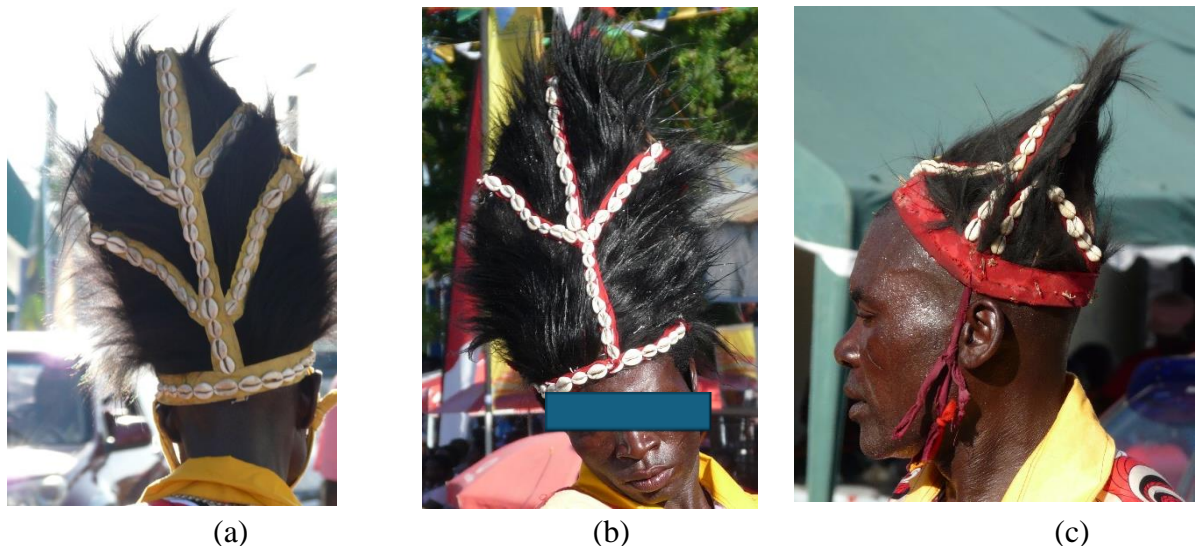

| (a) | (b) | (c) |

Fig. 2 (a,b.c) *'fo kyɛw'* in different angle manifestations

(a) (b)

Fig. 3 (a&b) '*Otwerampong kyɛw*' showing allegiance with colour adoption

Fig. 4 'O*twerampong kyɛw*' in performance

'Nkuraba Kyɛw'

This category of caps is basically (fabric ends hat). They are made from pieces of fabrics either recycled or upcycled and attached to a foundation fabricated fabric that can fit the head of a performer. The fabric ends are fashioned into rectangular, triangular or square shapes before their attachment to the foundation cap. This artistry is based on the creative ability of the hat maker. It is fabricated according to the size of the head of the wearer. They are loose fabrics ends that forms a bulk and creates a fluffy pile on the wearer head. The give the feel of a pile fabric that can be blown by the wind in any direction. The '*Nkuraba Kyɛw*' is usually use by the '*asafomba*' during processions and other Asafo activities. It was also revealed that the pile of fabrics pieces on the wearers head also serves as a disguise for some Asafo operations that requires some level of hidden identity. The colours of the fabric pieces are well selected to match that of the costumes to create a harmonious combination. One interesting revelation is that the 'Efuttu' people understands colour concepts when it comes to matching the colour of the headdress to the overall costume ensemble.

Fig.5 : '*Nkuraba Kyɛw*'

'*Abotsir*'

'*Abotsir*' is basically a three (3) element braid, it employs tree different silky '*dukuu*' (scarf), by the process of intertwining to produce a single cord (band), wound around the head to symbolise authority and royalty. The texture and colour of '*dukuu*' scarf is an important factor to consider, the texture is to promote cohesiveness of the silky '*dukuu*' scarfs and colour harmony respectively. Characteristically the '*abotsir*' produces a raised and sunken effect along the braided cord, exposing overlaps where the braids took place, as shown in Fig.5(a,b &c). The other similar version is the use of a single stretch of cloth that is manipulated (self-braid) by folding or twisting to create a band which is wound around the head as presented in Fig 5 (d).

'*Abotsir*' is an important element in the '*Effutu*' head dressing, it is basically like a crown to compliment the '*afadzi*' (dress).The '*Effutu*' belonging to a bigger umbrella of Africans who see the head as the seat of wisdom, so the head is always to be emphasised and projected as such. Historical implications suggested that the '*abotsir*' carry power and magical preparations as an element for public displays. Other thoughts expressed were that it is a sign of authority and unity. This unity concept is generated from the way the '*abotsir*' is constructed by a three (3) element braid, employing tree different '*dukuu*' (scarf) by intertwining to produce a single band, wound around the head to symbolise authority and royalty as seen in Fig.5(a,b &c) It is mostly worn by royals and specially appointed persons in the royal spectacle. Visibly at festivals, it is used to adorn the '*mbaawa*' (maidens) who herald the chiefs at public place and the festival arena. The single cloth self-braid version as seen in Fig.5(d) is worn by people in authority for example chiefs, sub chiefs, '*asafohenfo*' and other sub community-based leaders. Contextually they are worn either in festive mood or seclusion moments, determinant of the mood is colour.

(a)

(b)

(c)

(d)

Fig. 6 (ab,&c) three (3) element braided '*Abotsir'*

(d) single cloth self-braid '*Abotsir'*

'*Dadzi kyɛw'* (helmet and the '*bodua'*) whisk

This is a unique metal helmet of the '*Effutu'* cultural area. It is a antique relic of a helmet that is worn by the leaders of the Asafo groups. It is basically a metal cap worn by some '*safohene'* of the '*asafo'* companies. The cap just on sight brings to mind characters of typical colonial roman soldiers or warriors of early empires. Characteristic of that cap is a brass moulded helmet to protect the head from injury. 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 '*bodua'* (whisk) a tassel-like loose fibres on top of the helmet is a medium for spiritual fortification for the wearer. It 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. This is a cap with composite materials, material collaboration can be identified. The metal and the textile art material that forms the tassel- like loose fibers at the top of the helmet.

Kojo Lawson of Winneba recounting the historical implication of '*kyɛw*' noted that the '*dadzi kyɛw*' worn by some '*safohenfo*' has a historical antecedent. The '*dadzi kyɛw*' talks about the historical adventure of their '*asafo*' grouping. He narrated that the constant wars and fight with the early Europeans and their victory over them resulted in the *'Asafo'* worriers capturing some costume components belonging to the Europeans. These relics now is a point of historical evidence, proving the worth and valour of their '*asafo*' companies.

This dovetails into views shared by Malkogeorgou (2011) who sees costumes as a material culture and an object of history of conservation concern, noting that cultural material, of which costumes belong, is significant in materializing and contextualizing social activity. This view was buttressed by Master Kwesi Mensah, who also claimed that historically the '*dadzi kyɛw*' was a sought-after item by all since it served as a protective cover for the head against missiles, bullets and stones which were common fighting elements.

(a)   (b)

Fig. 7 (a &b) '*Dadzi kyɛw*' (helmet and the '*bodua*' (whisk)

DISCUSSION

Context and Meaning of Headdresses /Protective Caps and Headbands

These protective caps and headdresses are a common feature of *'Effutu'* festive ensemble. Protective caps and headdresses 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 projecting the visual identity of the wearer, protecting wearers head from possible thrown objects during the festive possessions and on festival arenas. Spiritually these caps and headdresses are imbued with spiritual fortification and have the power to repel and redirect jealous machinations   back to senders. Some of the caps and headdresses are power objects and spirits themselves. They tend to manifest when there is brewing calamity and prompt the wearer. As a non-innocent material "language," headdress and headwear can be worn, removed, modified, and culturally objectified with philosophies based on how socially they are put into play (Arnoldi, & Kreamer, 2022). In the *'Effutu'* cultural set up, which belongs to a bigger umbrella of Africans, the concept of head cannot be overstated, much emphasis is attached to it in everyday life and in spiritual equilibrium, this makes the protection and covering of head by the '*Effutu*' paramount. Some of the headdresses are relics and have survived different epochs. Because of this notion there are numerous caps and headdresses sporadically manifested during festivals and other communal celebrations. Protection and covering of the head manifest in the form of *'akroboha', 'fo kyɛw', 'otwerampong kyɛw', 'nkuraba kyɛw', 'abotsir'* and its derivatives during festive occasions.

Kojo Lawson of Winneba recounting the historical implication of costumes at a group discussion noted that there is no doubt that these protective caps and headdresses have become living records of the '*Effutu*' people and their past traditions, exploits and achievements. These relics now are points of historical evidence, proving the worth of their warriors and valour of their '*asafo'* companies. Other examples are the '*fo kyɛw*' and the '*otwerampong kyew*' that is artistically fabricated, it comes in a cone like manner, it can be likened to a type of the caps in the Roman Catholic fraternity as shown in Fig. 2. Aesthetically the shape of the cap and its hairy nature makes it right and fit for purpose (hunting and disguise). The general colour of the cap looks hairy black because of the animal skin used. It is decorated with *'ntrama'* and *'bire'* (cowries) organised in linear format to create intricate trail movement as *'ntrama'* path as shown in Fig.2 (a,b&c). The '*ntrama*' laminated around the cap as power objects gives it the needed character for perfect invocation of power.

 Other hats are fabricated with colour choice as the basic requirement, colour notion and its symbolism within the '*Effutu*' community is a treasured concept. In the '*Effutu*' culture colour promotes invocation or otherwise. Spiritual invocations become potent or otherwise when specific colours are present at arenas for mystical performances. The two Asafo companies are clearly differentiated by the adoption of specific colour as their form of visual identification and   social interactionism. The caps and headdresses helped the '*Effutu*' spiritually and physically in their socio-cultural engagements and other social demands that require caps.

Convergence and departure materials and techniques

Materials and techniques are essential ingredient in any studio-based practice of which textile art is a critical subset. The appropriateness of materials and techniques are key requirements for quality and effectiveness in any creative endeavour. In carrying out and open practice dialogue of Textile art in headdresses and headbands of the '*Effutu*', this attempt opens up and analysis of material and techniques and springboards for multi layered cross fertilization for contemporary textile art, artists, practice and theory. '*Effutu*' headdresses manifest different materials that can render the concept of user friendliness, protect the user, conceal the head, characterise appearances. It can be noted that there is the use of variety of local materials within the community, ranging from fabric pieces, scarfs, leather, amulets, loose fibres, malleable cards, cowries, animal skins with fur. It was noted that some headdresses and caps had single material for production as seen in Fig.5 and others had composite materials to create a single headdress as shown in Fig.7. These materials are believed to possess cultural embedded potencies that provides the headdresses with multiple layers of interpretations. Fig. 1(a,b&c) and Fig 2 (a,b&c) have embossed square like talismanic power objects and cowries('*ntrama*' and '*bire*') respectively. Fig. 5 present typically waste fabric ends from the seamstresses end during production. They are polyester fabric pieces reshaped for headdress making. Repurposed fabric pieces that would have found itself in the land fields or incinerated. The mate-rial adoption projects the concepts of environmental sustainability. Fig.6 (ab&c) shows a typical material culture of the '*Effutu*' called 'Abotsir', fabricated for series of '*duku*'. The '*duku*' is a silk scarfs typified with the women of '*Effutu*' and head coverings during daily activities and ceremonies. Three (3) singles of the '*duku*' are braided by the act of interlacing and plaiting to form a tubular narrow fabric for the purposes of the headdress. Fig. 7, presents material collaboration, which gives the headdress its visual aesthetic appeal, material analysis shows a brass component as the head covering forming about ninety percent (90%) of the total form of the headdress and a ten percent (10%) textile art component in the form of a tassel projecting on the peak of the metal helmet. The tassel manifest in the form of a '*bodua*' (whisk).

There are varied techniques employed by the local headdress fabricators. It was revealed that some of the techniques have been as a result of years of try and error. The beauty of their techniques is culturally nested in societal aesthetics. The culture area semiotics underpins technique appropriation The multi techniques includes moulding, plaiting, tasselling, glueing, smocking, patchworking, flocking appliqueing, couching, hand and machine embroidering. Interestingly all these traditional techniques are potent and viable in the 21st century textile and fibre art practices, technological determination is the only variable that has brought change to practice. Technological determinism as a concept coined by Thostein Veblen (1857-1929) may apply in this context, it stresses that the technology of a society determines the development of its social structure and cultural values and that fast-changing technologies alter human lives, invariably affecting artistic creations forming majority of material culture with a culture. All these traditional techniques mentioned fall under textile and fibre art with a composite of fabric decoration. It was revealed that classical concept for production is upheld in headdress fabrication making, based on culture related appropriation it difficult for the adoption of fast production and fast consumption regime.

IMPLICATION TO TEXTILE/FIBRE ART RESEARCH AND PRACTICE

These traditional head dresses have historical and cultural heritage ramifications. Valorising them as elements for inspiration for contemporary textile and fiber art presents an open space for dialogue bringing to fore an intergeneration multivocal systems. Presenting an inter layered traditional techniques and methods such as tasselling, embossing, weaving, embroidery, applique, or beadwork. This provides an extensive platform for researching traditionalised approaches an eventually projecting revitalization of material and techniques for modern contextualisation. Researching in Textile art in headdresses as an under- research area and incorporating design patterns and concepts into contemporary textile art will help renew the cultural heritage and introduce conceptual interpretations to modern practice. For example, the creation of headdresses is not just ' art for art sake' textile projects but culturally, socially and environmentally sensitive art practices and artifacts which may endure beyond the regular life cycle of a textile art artifact.

Implications from Textile art in headdresses will negotiate cross generation innovation resulting from colour and pattern economy of intergenerational and intercultural cross fertilizations, this can inspire unique and diverse contemporary textile designs. This will result in material hybridization in artforms. This cross-generation negotiation will generate the adaptation of colour concepts and patterns for contemporary creative designs and even complete knockoffs of cultural artefacts based on the concept of cultural sustainability and archiving. Results from this study will impact on the production practices of contemporary textile and fibre artists in that the elements of sustainable production practices can be emulated there by playing down on fast production and consumption trends that has negative effects on the environment, this can be an avenue to create responsible consumption and production. Ensuring sustainable consumption and production patterns, helping to achieve (SDG 12). For example, the use of materials that easily degrade, the recycling of materials for the production of the headdress, symbolic and philosophical connotations placed on object produced which gives them extended life because of context and meanings within the cultural area.

In opening the practice dialogue through this research and achieving cultural sustainability, the study exposes the traditional artifacts (perishable material) to the concept of digitization, documenting traditional designs for varied possibilities such as prints on fabrics, and other suitable substrates so as to preserve for the next generation without change in value. For examples images of headdresses and head bands can be transformed into motifs for textile designs or a picturesque illustration for graphical wallpaper. This study has implications to textile art theory, research and practice in that it discusses how recreating old handcraft traditions with contemporary art methods both revitalizing and re-constructing culture. It results in acquiring traditional skills and employing them in creative contemporary art. The practice-oriented activities will inevitably improve the competencies of artists for the attainment of cultural sustainability.

This exposition will aid the acquisition of traditional textile art knowledge as well as the skill, techniques and style which can be used as inspiration to supplement the existing textile art technique resource for teaching and learning of the textile art component of the general Textile and Fashion programme at different levels of the educational system. The practical skills and experience can be a resource for experiential classroom learning. From deliberations and observations, it was revealed that it is possible that higher degree of adaptability of traditional

textile art techniques can create as alternative income possibilities for garment makers, for example the '*nkuraba ky3w*' concept can be an avenue to create de-cent work and economic growth helping to achieve (SDG 8). The use of fabric ends for headdresses can help achieve environmental and economic sustainability/

CONCLUSION

The narrative analysis and critical observation revealed the possibility of losing substantial material culture through non intergenerational open dialogue of knowledge, practice and possible acculturation. Many more age longed traditions within cultural area setups, not only textile traditions are surely to be lost if we do not create long term sustainable strategies and solutions that will aid knowledge and skill transfer, quality-cultural value sustainable practices. The intergenerational open discourse techniques will bring the convergence and departure of realities in the traditional textile art and the modern alternative practices. This resultant may be beneficial to inter- and intra-generational, in respect to accessing to cultural resources hither to may be lost or acculturated and not worth for enculturation. The warehouse of knowledge and skill cross fertilized will serve as resource for students, artisans, and cultural historians as a way of sustaining the culture heritage and a possible alternative for income generation.

FUTURE RESEARCH

Future research into culturally related artifacts will not only contribute to the preservation of cultural heritage, however it can provide innovative applications in modern textile art, design, and practice and research. Areas such as comparative studies of traditional textile art across culture and ethnicities can be explored to investigate the convergence and divergence of head adornment cultures and practices. Researchers can also explore community-based art practices and sustainability issues in textile art production. Findings could help mitigate the environmental impact of contemporary textile art. Lastly focus can also be laid on the possible pedagogical integration of traditional knowledge into educational curriculum at different levels of learning. These studies can bridge the gap between tradition and modernity, ensuring that the cultural practices of the '*Effutu*' community remain relevant and impactful in contemporary times.

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