



## **A COMPARATIVE STUDY OF PRINTED FABRIC PRODUCT LINES AND DESIGN CONCEPTS OF TEXSTYLE GHANA LIMITED**

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### **ABSTRACT**

**Purpose:** This research investigates TexStyle Ghana Limited's printed fabric design concepts over three decades, focusing on cultural heritage and consumer preferences, aiming to understand trends and patterns.

**Design/Methodology/Approach:** This research employs qualitative data analysis as the primary approach to investigate design concepts. The research method adopted for this study is a single-case method. The data is collected from TexStyle Ghana Limited (TSGL), a prominent textile printing company in Ghana, with a specific focus on their product lines and historical design trends. The data is analysed based on patterns, and themes within textual or visual data.

**Findings:** TexStyle Ghana Limited (TSGL) offers four unique brands of printed fabrics catering to diverse consumer segments. Their design concepts reflect cultural motifs, traditional heritage, and bold African textile utilisation. TSGL's product lines, such as the Adepa Dumas and NuStyle collections, target specific demographics with distinctive design elements.

**Research Limitation/Implications:** The study's limitation includes focusing on TSGL, although there are other printing companies in Ghana. However, the findings or implications could apply to other textile printing companies.

**Practical Implication:** The research highlights the significance of considering customer preferences and cultural heritage in textile design for Ghanaian companies. These include traditional motifs, vibrant colours, and cultural symbolism that enhances competitiveness and customer satisfaction.

**Social Implication:** Preserving Ghanaian cultural heritage through printed fabrics promotes representation, inclusivity, and global promotion of African art and fashion while catering to diverse consumer segments.

**Originality/Value:** This industry-specific lens allows for targeted insights into the unique challenges and innovations in textile printing, contributing to a more granular understanding of Ghana's fashion landscape.

**Keywords:** *Concepts. design. fabric. heritage. textile*



## INTRODUCTION

The textile industry in Ghana boasts of a vibrant and culturally rich heritage, renowned for its exquisite printed fabrics that symbolise the nation's creativity and traditions. Ghana's leading textile printing companies, including TexStyle Ghana Limited (TSGL), play a pivotal role in shaping this dynamic landscape, continually innovating to meet consumer demands while honouring their cultural roots.

The historical overview of Ghana's textile printing industry reveals a rich tapestry of traditions and innovations that have shaped its development over the years. The evolution of textile printing techniques in Ghana has seen the utilisation of ancient methods such as Adinkra, Batik, Kente, and others, which continue to influence modern designs (Ampadu, Acquaye & Appoh, 2021; Adom, 2016).

Cultural influences play a significant role in the industry, with Ghanaian cultural symbols and meanings being prominently incorporated into printed fabric designs. The impact of traditional art and craftsmanship on contemporary designs reinforces the country's commitment to preserving cultural identity through its textiles (Seidu, Howard, Apau & Eghan, 2022).

Innovations in textile printing technology have revolutionised the industry, with advancements in digital printing techniques allowing for more intricate and detailed designs (Owusu et al., 2022). Moreover, sustainable printing practices and eco-friendly materials have gained prominence, demonstrating a commitment to environmental responsibility while fostering enhanced creativity through technology integration (Agyekum et al., 2021).

Market trends and consumer preferences guide the direction of the textile printing industry. Understanding consumer demographics and buying behaviours is crucial for producing fabric styles and themes that resonate with the target market (Sarfo et al., 2019). Local and global market trends influence the industry, balancing traditional design concepts and the demand for global appeal (Mensah & Bonsu, 2020).

Designers and artisans play essential roles in the textile printing process. Designers are at the forefront of creating fabric product lines that reflect contemporary tastes, while artisanal approaches to design and production contribute to the uniqueness and craftsmanship of Ghanaian textiles (Aidoo & Frimpong, 2018; Acquah & Addo, 2021). Collaborations between designers and printing companies foster creativity and mutual inspiration (Nyarko & Osei, 2022).

Artistic expression and aesthetics are fundamental elements in the textile printing process. Exploring artistic freedom in designs fosters creativity and allows for unique and expressive fabric creations that reflect the intersection of art, culture, and fashion (Rizali, 2018). Artistic expression and aesthetics are integral to textile printing, as they empower designers to explore creative freedom, resulting in distinctive fabric creations that embody the fusion of art, culture, and fashion.

ISSN: 2408-7920

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Overcoming design and production challenges is essential for sustaining the growth of the industry. Fostering creativity and innovation is critical to stay competitive in the global market (Al-Essa, 2022). Identifying potential trends and future directions ensures the industry remains dynamic and adaptive to evolving consumer demands and preferences (Ntim, Ocran & Acquaye, 2017). Textile printing faces technical issues, material sourcing, production inefficiencies, and quality standards. To sustain growth, companies must streamline processes, invest in modern technologies, foster creativity, collaborate, and adapt to market trends.

This study examines TSGL's product lines, design concepts, and creative processes in Ghana's textile industry. It seeks to determine how Ghanaian companies can stay competitive by combining tradition and innovation. Through analysing consumer choices, market trends, and the fusion of heritage and contemporary influences, the research aims to promote innovation, sustainability, and the preservation of Ghana's cultural heritage in the global textile market.

## **THEORIES UNDERPINNING THE STUDY**

The various theories related to design concepts offer different perspectives on how to approach design. These theories provide designers with frameworks and guidelines that can help them create effective designs that meet users' needs and preferences. By adopting these theories, designers can create products that are more effective, efficient, and satisfying for users. This paper adopted the design trend theory.

### **Design Trend Theory**

Design Trend Theory is a widely researched topic in the field of design. According to Dong and Han (2016), design trends refer to the changes and developments that occur in the field of design over time. The authors also state that design trends are shaped by a variety of factors, such as changes in technology, cultural shifts, and aesthetic preferences. One study by Yan and Wen (2018) examined the impact of technology on design trends. The authors argue that technological advancements have led to the emergence of new design trends, such as the use of virtual and augmented reality in product design. They also suggest that designers must keep up with technological developments to stay current and relevant in the field.

Another study by Wang et al. (2020) explored the role of cultural factors in shaping design trends. The authors argue that design trends are heavily influenced by cultural values and beliefs. They also suggest that designers must be aware of cultural differences when creating products that will be used by people from different cultures.

In a different perspective, Gero and Kannengiesser (2018) proposed a design trend theory that is based on the idea that design trends are not random, but rather the result of the evolution of design knowledge. They suggest that design trends are the manifestation of patterns in the evolution of design knowledge and that designers can use this knowledge to create innovative designs. Design Trend Theory is a complex area that has been studied from different perspectives, including

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technological advancements, cultural factors, and the evolution of design knowledge. Understanding design trends is crucial for designers to create innovative products that meet the changing needs and preferences of consumers.

According to Muir et al. (2008), the creators of trends should be given the most attention. These fall on a sliding scale of tangibility, with commerce providing highly visible items that, at the practical end of the spectrum, can directly influence consumers' and designers' perceptions of aesthetics.

### **Origins of Trends**

It can be observed that some people generate or embrace innovations earlier than others, and as a result, these groups are a valuable source of information for recognizing trends. The three key categories that this study is interested in are cultural influences, innovators, and affluent consumers (Muir et al., 2008). Sproles and Burns (1994) indicated that fashions are imitated by the aristocracy before being copied by the lower classes. For example, different classical patterns have been inculcated into one complete design for one printed fabric locally called 'asasawa' which means patchwork. Designers take into account the actions and trends that originate in the surroundings of the target consumer. This could result in the discovery of new or established trends or behaviours that have the potential to affect how fabrics are designed.

### **Diffusion of trends**

There are also, several hypotheses that explain how a trend spreads throughout society after it has been started. For its time, Miller et al. (1993) published a study of these viewpoints that was quite thorough. The trend depicted an individual or social emphasis; factors operating on the consumer from the internal and external; and both. The ideas, however, are largely concerned with clothing fashion; as a result, their applicability and consequences for consumer goods or printed textile fabrics may differ. However, it is generally acknowledged that any product having visual attributes may be motivated to adopt a style (Muir et al., 2008).

The only concept presented within the first quadrant is that people learn to enjoy things that are just enough different from familiar objects for them to notice them (Sproles & Burns, 1994). The consumer can comprehend and classify the new product because of similarities between it and existing items (Coates, 2003). However, according to Coates' (2003) aesthetic balance, appealing items must strike a balance between novelty and familiarity. Several ideas that describe how sociocultural and commercial elements influence how society's tastes are shaped may be found in the second external quadrant. This quadrant offers individual viewpoints that are interested in the psychological drivers of certain consumers. The consumer is influenced by social, cultural, and commercial forces as well as the trend, but also contributes to it. The consumer's self-image is a reflection of the internal and external forces influencing them, including institutions, leaders and followers, and people who exhibit a mix of traits like individualism and traditionalism.



## Evolution of trends

The earlier theories discussed provide useful insights into the evolution of product forms and styles over time. There are intrinsic restraints on the rate at which design changes take place, according to Lowe & Lowe, who also claim that "most design failures have flouted the notion of cultural continuity." This idea was raised by Muir et al. (2008), who proposed that trends cycle between extremes, which represent constraints on a trend's potential to persist. These extremes might be brought on by limitations in technology, nature, or simple practicality. Designers may acquire a dynamic insight into their target markets and customers by understanding the traits and lifecycles of trends. This allows designers to react properly by designing and releasing their fabrics at the right time for the intended effect.

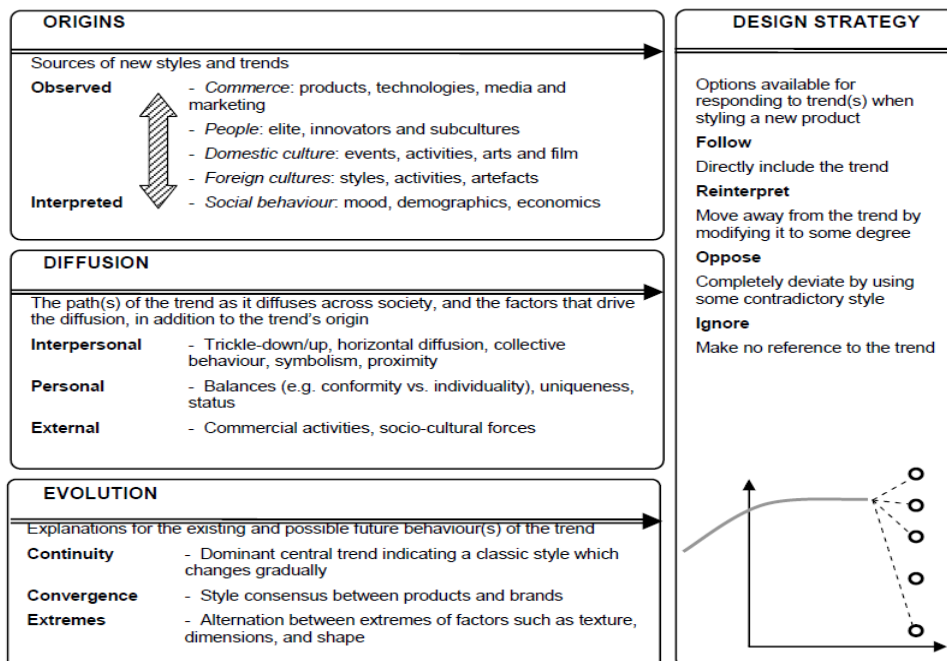


Figure 1: Trend Framework for Designers

Source: Muir et al. (2008)

The framework examines the beginnings, spread, and development of trends that may influence the aesthetic choices made by designers. Building a dynamic image of a target segment may be achievable by gathering and organizing information in these areas. This shifting perspective demonstrates how the creator could imagine a product with a design that reflects the spirit of the times of the present or the future. The alternatives that seem to be accessible in response to a specific trend are then presented by the framework.



## **METHODOLOGY**

For this study, a qualitative research methodology was employed to delve deeply into the design concepts and product lines of TexStyle Ghana Limited (TSGL). Qualitative research allows for a nuanced exploration of the rich and intricate aspects of the textile industry in Ghana. In-depth interviews and personal communications with industry experts were conducted to gather valuable insights into TSGL's textile production practices over the past three decades. The research design chosen for this study is a single-case design, focusing exclusively on TexStyle Ghana Limited (TSGL), a leading textile printing company in Ghana. A single-case design offers an in-depth and comprehensive examination of one specific entity, allowing for a detailed understanding of TSGL's product lines and design concepts. By focusing on a single case, the study can thoroughly investigate the factors and dynamics that have shaped TSGL's textile production practices.

The sampling technique employed in this research was purposive sampling, which involves selecting participants or sources deliberately based on their expertise and relevance to the study's objectives. In this case, two studio designers were purposefully chosen as the industry experts for personal communication and interviews, given their in-depth knowledge and experience within TSGL. Moreover, the study utilised purposive sampling to select relevant research studies by established scholars to complement the primary data gathered from studio designers.

The analysis focused on understanding printed fabric design philosophies, fabric collections, and historical popularity, specifically emphasising the Adepa and NuStyle collections. The analysis anchored on showcasing fabric samples between 1990 and 2020, the study provided valuable insights into integrating social and cultural aspects in TSGL's fabric creations. The analysis is based on interpreting the underlying meanings, patterns, and themes within textual or visual data. In this case, the analysis involves extracting insights, perspectives, and rich contextual information from the in-depth personal communication and interviews with the selected studio designers.

## **RESULTS AND DISCUSSION**

### **Design Concepts of Printed Fabrics**

The qualitative analysis provided a rich and detailed understanding of design concepts used in Ghanaian textile companies over the past three decades under the following:

During the 1990s to early 2000s, Ghanaian textile production was dominated by producing colourful printed fabrics. These fabrics were typically made using cotton and were known for their vibrant colours and intricate patterns. Based on personal communication, Studio Designer 1 (SD 1) indicated that one of the most popular types of Ghanaian printed fabrics during this period was the wax print fabrics, characterised by a waxy coating applied to the fabric before the printing process. Studies by Alidu (2015) and Antwi and Dankyi (2015) confirmed that this waxy coating

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helped to resist the dye, resulting in a bold, colourful design that was resistant to fading. Wax prints (Bates, 2002) held significant cultural importance and were commonly used in the creation of traditional Ghanaian clothing. Women often wore flowing and colourful dresses and skirts made from wax prints.




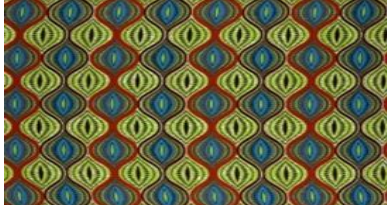


TSGL offers four unique brands of printed fabrics - Nsroma, NuStyle, Adepa, and Safoa - to cater to diverse consumers' needs. Customers value the GTP name and its specialised product lines as they target specific demographics and meet particular requirements. The latest addition to GTP's product line, the high-end Adepa Dumas collection, is specifically designed for confident women who want to showcase their style, and this collection comes in even softer textures, fresher styles, and more vibrant tones.

Again, SD I indicated that the NuStyle line is designed for young consumers who taste bright colours and brilliant designs according to the GTP design room's vision board. On the other hand, Nsroma, Adepa, and Safoa satisfy older clientele with more profound, sombre colour palettes. The market participants' perspective on labelling and designing fabrics is evident through cloth patterns, names, and the incorporation of proverbs in cloth design. This aligns with the findings of Thompson et al. (2020) and Niinimäki et al. (2020), who discovered that African textile manufacturers have adopted a production approach that integrates social and cultural aspects.

Consequently, African textile manufacturers started producing fabrics rooted in social and cultural dimensions, emphasising bold textile usage. As a result, TSGL fabric creations embody the vibrant heritage and audacious textile utilisation that characterise African cultures. Tables 4.3 to 4.18 showcase the product lines and design concepts, descriptions of classical, contemporary, or a combination of classical and contemporary designs with colourful schemes of TSGL printed fabric samples between the years 1990 to 2020.



Table 1: Samples of TSGL Product lines

<b>GTP Adepa 1990 – 2000</b>		
 <p><b>Design 1 Akyekyedia akyi</b>        It resembles the back of a tortoise's shell, with its rough and oval shape taking after the housing of the land-based reptile.</p>	 <p><b>Design 2 Enibre nsogya</b>        It has tiny lines and spotted shapes alternatively arranged.</p>	 <p><b>Design 3 Felicia</b>        It is designed with leaves and floral.</p>
<b>2000 – 2020</b>	<b>2000 – 2020</b>	<b>1990 - 2000</b>
 <p><b>Design 4 Adepa Dumas</b>        They are contemporary designs produced between the period 2000 - 2020. They are designed with smaller shapes and lines to create an abstract effect.</p>	 <p><b>Design 5 Nsroma Classic</b>        They are modified designs with a combination of classical and contemporary designs. The timeless beauty of the Ghanaian culture is captured and reflected in the Nsroma collection.</p>	 <p><b>Design 6 GTP Safoa</b>        They target the discerning consumer who wants a simple African print and people who celebrate outdoor or some other joyous occasion. It is a wax print that comes in just the base colour. The designs constitute one block with a variety of textures to create patterns in one colour or monochrome colours.</p>

Designs 1, 2, and 3 are classical designs with symbolic names akyekedea akyi, enibre nsogya and Felicia, respectively. These designs, as observed, fall under the Adepa collections, which are considered elegant, classic, timeless, and sophisticated designs, as confirmed by SD 1.

SD 2 (personal communication, 30 October 2021) further explained that Adepa collections showcase a diverse range of prints with an array of colours and patterns with motifs such as floral, geometric shapes and abstract designs that meet the taste of a broad spectrum of consumer preferences for traditional or classical designs. Thompson (2022) and Lomas (2022) affirm that the fabrics utilised in this collection are crafted from top-notch materials and are available in an array of colours and patterns, encompassing floral motifs, geometric shapes, and abstract designs. Notably, these designs gained popularity during the period spanning from the 1990s to the early 2000s, owing to their incorporation of symbolic names. In 2000, GTP developed a new collection dubbed with Adepa Dumas. Design 4 showcases a sample of Adepa Dumas' design. The GTP Adepa Dumas collection offers an exceptional selection of opulent fabrics for self-assured women





who exude elegance through their style. The latest fabrics in the Adepa Dumas line boast a noticeably smoother texture, invigorating and distinctive designs, as well as vibrant and lustrous colours. Heskett (2006) and Orhin (2007) emphasised that the designs incorporate various elements, including colour, shape, form, and textures. These design elements effectively convey messages, values, and qualities, evoking emotional responses. It could be inferred that from 2000 to 2020, the collection consistently showcased contemporary designs characterised by sleek lines, intricate patterns, captivating textures, and warm hues.

Within the same period, TSGL introduced the Nsroma design collections, as shown in sample Design 5. The Nsroma collection by GTP Ghana is highly regarded for its ability to encapsulate and showcase the timeless beauty of Ghanaian culture, as indicated by SD 2. The Nsroma collection is famous for its intricate designs, bold patterns, and vibrant colours that represent the essence of Ghanaian culture, confirming the observations made by Amoakoh (2021) and Mawufemor, Danso, and Aboagyewaa-Ntiri (2019) that most printed fabrics used in Ghana have communicative values, especially the local prints with intricate designs, bold patterns and exciting colours. The fabrics in this collection are carefully crafted to ensure that they meet the highest quality standards, with each piece reflecting the skill and craftsmanship of the GTP Ghana team. From elegant and sophisticated designs to bold and expressive prints, the Nsroma collection offers something for everyone.

Again, GTP Safoa, in Table 1. presented as a remarkable fabric collection designed for discerning consumers who appreciate the simplicity and beauty of African prints. Omatseye and Emeriewen (2012) and Halls and Martino (2018) highlight that the creation of motifs in African textile cloth serves not only to please the eyes of viewers but also as a means of communication that conveys spiritual values and beliefs from ancestors within society. The fabrics in the Safoa collection, as shown in sample Design 6, consist of wax prints that primarily feature a single base colour, appealing to individuals seeking a more understated and elegant aesthetic. The meticulously crafted designs within the Safoa collection present patterns in a single colour or monochrome tones, enhancing the elegance and simplicity of the collection. These patterns comprise a single block incorporating various textures, resulting in intricate and distinctive designs that reflect Ghana's rich cultural heritage.

### **TSGL Product line for NuStyle 2019 Collection**

In 2019, NuStyle, as indicated in Designs 7 – 15 (Table 2.), was introduced by TSGL as a “fighter brand” to match the hitarget printed fabrics on the Ghanaian market. The design is a lower-grade GTP wax print with exciting colours and a wide range of designs targeting the younger generation to boost sales. GTP Ghana's NuStyle collection is tailored for individuals seeking to make a bold fashion statement. It is a vibrant and energetic collection that celebrates colour and exudes a sense of vibrancy and vitality. The inspiration behind the NuStyle collection stems from Ghana's lively hip-life culture. The prints within the collection reflect the fearless and self-assured nature of

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Ghanaians who embrace their uniqueness and stand out in any crowd. It was indicated that the range offers a captivating selection of fabrics, catering for those who wish to express themselves through their clothing choices.

Moreover, SD 1 added that the NuStyle collection encompasses many options, from vivid and striking colours to daring and adventurous patterns, ensuring something for everyone. NuStyle collection significantly influenced design trends, with trended designs falling under sub-themes such as NuStyle Drapes, Delicacy, Mirror, Pearl, Night light, Romantic dreams, Zoom, Day & Night, and NuStyle Mini. Additionally, in 2020, designs such as “Lockdown” and “Fellow Ghanaians” gained significant attention.

*Table 2: Samples of NuStyle Designs*

NuStyle Collection 2019		
<p><b>Design 7 Drapes</b>  <i>It is a NuStyle brand about colour, energy and making a statement. This range puts the hip into hip life. NuStyle prints may not be for the fainthearted, but we all know that life favours the bold.</i></p>	<p><b>Design 8 Delicacy</b>  <i>The delicacy collection Designs 8 is based on stringing together fine and intricate pearls around elegant motives to give a dainty and elegant appearance that fits in the gracefulness of the GTP brand essence.</i></p>	<p><b>Design 9 Mirror</b>  <i>Small, large, and abstract patterns are all used to expose the same design pattern on either side of a line in this collection of mirrors, which may be viewed in a horizontal or vertical orientation. This line is especially aspirational since it allows buyers to express their individuality through clothing.</i></p>
<p><b>Design 10 Pearl</b>  <i>Pearl designs talk about beauty in motion. The latest GTP Collection, Pearls, will keep up with your graceful looks without skipping a beat.</i></p>	<p><b>Design 11 Night Light</b>  <i>This is a one-time offer from GTP to refresh and improve your “second skin” with items from the new NuStyle Collection - Night Light. There are ten distinct patterns to choose from in this set. All patterns have large, background colours contrasted by smaller primary colours.</i></p>	<p><b>Design 12 Romantic Dreams</b>  <i>Inspiration derived from a fantasy world of flowers and psychedelic colours, where two worlds collide. GTP NuStyle exudes yesteryear's classic femininity and elegance while providing you with the enticement of love in the form of vivid colours and daring patterns. The Romantic Dreams collection's floral designs and bright colours will brighten up any closet instantly.</i></p>



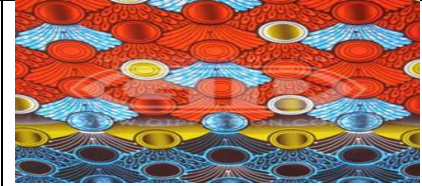
**Design 13 Zoom**

The skillfully combined small and maxi designs in the Zoom Collection will catch your attention and stimulate your senses. Small motifs at one end of the fabric gradually grow into enormous decorative designs at the opposite end in a lovely way.



**Design 14 NuStyle Mini**

GTP NuStyle mini collection designs are colourful fancy fabrics with a variety of geometrical shapes



**Design 15 Day and Night**

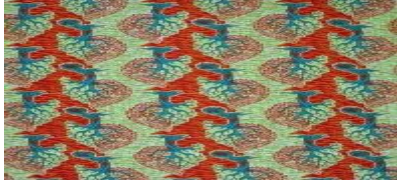
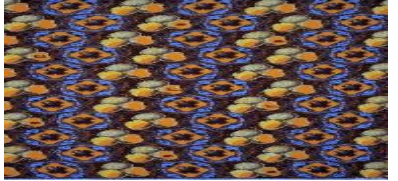
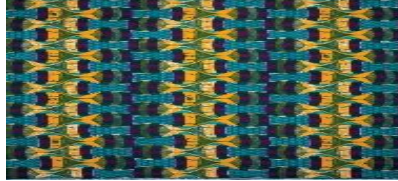
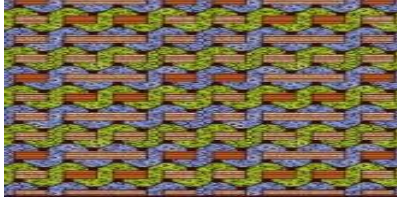





Day & Night is an innovative, abstract departure from traditional drawing methods, although it is well known in the wax industry for its popular designs.

SD 1 stated that the company primarily sees itself as a storyteller who uses colour, design, and titles to relate important ideas. For this reason, a decision was made to produce a line of textile designs “as a reminder of the safety measures adopted to protect Ghanaians and curb the spread of COVID-19,” as Navei and Donkoh (2022) confirmed. Moreover, this approach cleverly maintains the historical context of Ghana's experience with COVID-19, weaving it into the project's essence of promoting independence through the development of designs originating in Ghana and crafted by Ghanaians.

In June 2020, as stated by SD 2, TexStyle Ghana Limited released two collections of authentic GTP prints onto the Ghanaian market: Lockdown and Fellow Ghanaians, as shown in Designs 16 – 24 (Table 3). The Lockdown collection features four unique designs, each with four different colourways, representing various lockdown techniques. One artwork displays the words “No Flights” to represent the shutting of the borders, while another encourages people to “Stay at home.” The third artwork depicts the relaxation of some lockdown precautions according to TSGL and in a study by Navei and Donkoh (2022).



*Table 3: Samples of Designs of Covid 19 Collection 2020*

NuStyle Collection 2020 (This too shall pass)		
 <p><b>Design 16</b> It has motifs that depict movement from a state of barrenness to a better state of flourishing. This is conceptualised by the tree when drought prevails and in better times when the rains set in.</p>	 <p><b>Design 17</b> It depicts a nest of eggs which shall eventually hatch into new life. There is hope for the future. This pandemic will not deny us of our hope of survival.</p>	 <p><b>Design 18</b> The design employs the hourglass, filled with the sands of time that flow with the fortunes of men in a never-ending movement between good and evil eras.</p>
 <p><b>Design 19</b> 'No Flights' to signify the closing of the borders.</p>	 <p><b>Design 20</b> It depicts 'stay at home'</p>	 <p><b>Design 21</b> The design shows the easing of some of the lockdown measures.</p>
 <p><b>Design 22</b> It shows this motif on the T.V. screen.</p>	 <p><b>Design 23</b> The design creatively features the iconic pair of spectacles which characterise the face of His Excellency in different renditions.</p>	 <p><b>Design 24</b> It features radio waves as his broadcasts go nationwide</p>

*Source: Field Research, 2022*

Inferring from the foregoing discussion on the product lines and design concepts of TSGL, it could be established that the new line of high-end fabrics from GTP Adepa Dumas reflects various design concepts in the Ghanaian printing company, including the origin and evolution of cultural motifs and design skills. The Ghanaian culture, for instance, inspires the timeless beauty in the Nsroma collection, while the NuStyle collection embraces vibrant colours and bold patterns to make a statement. The design skills of the GTP team are evident in the delicacy collection, which is based on the concept of stringing fine and intricate pearls around elegant motives for a dainty and elegant appearance. The GTP Safoa collection, on the other hand, caters for the discerning consumer who prefers a simple African print, and the Pearls collection keeps up with the latest fashion trends. The diffusion of fashion trends is evident in the NuStyle Collection - Night Light, which offers ten distinct patterns, and the GTP Day and Night collection, which departs from traditional drawing



methods to depict movement from barrenness to flourishing. The Zoom Collection designs also showcase the skills and ability to combine small and maxi designs to catch attention and stimulate the senses.

### **Influential Factors Impacting Design Concepts at TSGL**

The study found that factors influencing the design concepts of TSGL are design style, customer preference, religion, culture, and economic considerations. These design concepts contribute to the industry's rich and pulsating printed fabrics.

#### ***Design Style***

The study established that design style is one of the factors that influence the design concept of TSGL. For this reason, the company produces printed fabrics known for their vibrant colours and intricate patterns. Wax prints are one of the most popular types of TSGL printed fabrics. According to Boateng (2017), these wax prints were characterised by a waxy coating applied to the fabric before printing. This coating helped to resist the dye, resulting in a bold, colourful design that was resistant to fading.

The design style of TSGL exhibits vibrant colours and intricate patterns of the wax prints, which have become a symbol of Ghanaian culture and fashion. The resistance to fading ensured that the designs remained bold and colourful for a long time, making them an ideal choice for traditional occasions and celebrations. This corroborates the finding of Chichi, Howard, & Baines (2016), establishing TSGL as a premier brand that appeals to both the older generation and the young at heart. The wax print also influenced the design concept by encouraging bold and expressive patterns. The waxy coating allowed intricate designs to be printed on the fabric, resulting in a wide range of traditional and modern patterns. This encouraged designers to experiment with designs and patterns, creating unique and innovative looks.

TSGL's diverse collection of printed fabrics reflected the company's ability to cater to its target market's various design styles. The intricate designs of the GTP Adepa Dumas high-end line and the NuStyle collection showcased the company's attention to detail and bold use of colours and patterns. On the other hand, the delicacy and GTP Safoa collections demonstrated the company's understanding of customers who preferred delicate and simple African prints.

#### ***Customer Preference***

The study revealed that customers highly preferred TSGL printed fabrics. The popularity of GTP wax prints was due to their affordability and versatility, as Nikoi (2022) confirmed. TSGL fabrics were used to create traditional and contemporary clothing styles, often worn by men and women. In addition, Obeng et al. (2018) confirmed that the intricate designs and bold colours of TSGL fabrics were considered highly fashionable and stylish. The popularity of TSGL printed fabrics influenced the design concept of affordability and versatility to attract a wider range of customers.

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The designs had to be traditional and contemporary to suit the customers' diverse fashion needs, incorporating intricate designs and bold colours to meet their desire for fashionable clothing. This shows that customer preference and economic factors were important considerations in the design process of TSGL printed fabrics. TSGL's diverse collection of printed fabrics reflected the company's ability to satisfy the various design styles and customer preferences of its target market, as supported by Nyarko (2022) and Daddah et al. (2015) to hold 35% to 40% of the market share.

### ***Religion***

Religion did not play a significant role in the design or production of TSGL printed fabrics because the market was targeted to the mass market rather than customised prints. However, some designs may have been influenced by religious motifs or symbols, as Pozzo (2020) argued. For example, some wax print fabrics featured patterns inspired by Islamic geometric designs or Christian crosses.

Religion may play a role in the design concept of textiles, as religious symbols or motifs can be incorporated into designs. The use of Islamic geometric designs or Christian crosses in some GTP wax print fabrics shows how religion can influence the design concept of fabrics. However, in the case of TSGL printed fabrics during the 1990s – 2000s, religion did not significantly influence the overall design or production process. Gwilt and Rissanen (2012) indicated that the focus was on creating stylish and fashionable designs that were affordable and versatile for both traditional and contemporary clothing styles.

Religion did not play a significant role in the design concept of GTP printed fabrics during this period. However, religious motifs or symbols may have influenced some designs, as with some wax print fabrics.

### ***Culture***

From the findings, TSGL printed fabrics were an important part of Ghanaian culture. The influence of Ghanaian culture on TSGL printed fabrics is evident in the designs and use of the fabrics. Traditional Ghanaian clothing and home decor items were made from TSGL fabrics, highlighting the importance of these fabrics in Ghanaian culture. The intricate designs and bold colours of TSGL fabrics also symbolised Ghanaian cultural identity, reflecting Ghanaian artisans' cultural motifs and design skills. This shows how culture can influence the design concept of textiles, as designers draw inspiration from the cultural heritage and traditions of a particular region or country. According to Boateng (2017), wax print fabrics were often used to create traditional Ghanaian clothing, such as the flowing, colourful dresses and skirts women wore. In addition, TSGL fabrics were also used to create home decor items, such as curtains and tablecloths. The intricate designs and bold colours of TSGL fabrics were considered a symbol of Ghanaian cultural identity.



Regarding culture, TSGI continued to produce fabrics inspired by Ghanaian culture, such as the Nsroma collection, which reflected timeless beauty. The Pearls and GTP Day and Night collections showed the company's ability to keep up with the latest fashion trends. At the same time, the Zoom Collection demonstrated the company's design skills and ability to combine small and maxi designs to catch attention and stimulate the senses.

### ***Economic***

The production and sale of TSGI printed fabrics was an important part of Ghana's economy. According to Boateng (2017), TSGI was one of the largest textile manufacturers in Ghana and employed thousands of people in the company. The company also exported its fabrics to other countries in Africa, Europe, and North America, contributing to Ghana's overall economic growth. Additionally, the affordability and versatility of TSGI fabrics made them accessible to a wide range of customers, further contributing to the success of the company (Owusu-Ansah, 2017).

The economic significance of TSGI printed fabrics influenced the design concept of the fabrics. The affordability and versatility of TSGI fabrics made them accessible to a wider range of customers, which meant that the design concept had to appeal to diverse tastes and preferences. Additionally, the need to compete with other textile manufacturers in Ghana and abroad may have influenced the design concept of TSGI fabrics, focusing on creating fashionable designs that would stand out in the market. The economic success of TSGI also meant that the company was able to invest in research and development, leading to the creation of new fabric lines, such as the high-end GTP Adepa Dumas collection, which incorporated cultural motifs and design skills to appeal to discerning customers and NuStyle as a "fighter brand" to match its competitor Hitarget prints.

In terms of economic influence, the affordability, price range and versatility of GTP fabrics made them accessible to a wide range of customers, which contributed to the success of the company (Owusu-Ansah, 2017). The company's ability to export its fabrics to other countries in Africa, Europe, and North America contributed to Ghana's overall economic growth.

In recapitulation, it is evident that TSGI considers design style, customer preferences, religion, culture, and economic factors in the design concepts and product lines. The new high-end fabrics from GTP Adepa Dumas reflect cultural motifs and design skills to satisfy customer preferences. The Nsroma collection showcases the timeless beauty of Ghanaian culture, while the NuStyle collection uses bold colours and patterns to make a statement. The Delicacy Collection is based on stringing pearls around elegant motives, while the GTP Safoa collection caters to those who prefer simple African prints. The Pearls collection keeps up with fashion trends, and the NuStyle Collection and GTP Day and Night Collection demonstrate the diffusion of fashion trends. The Zoom Collection combines small and maxi designs to catch attention and stimulate the senses, highlighting the economic aspect of the designs.

ISSN: 2408-7920

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Table 4 presents various trendy designs of TSGL, which reflect different drivers of trends in the fashion industry. For instance, the GTP Adepa Dumas line draws inspiration from Ghanaian culture, design skills, and fashion trends.

*Table 4: Production lines and Design Concepts of Printed Fabrics for TSGL*

Product Lines and Design Concepts of Printed Fabrics for three decades (1990 – 2020) TSGL		
1990 – 2000	2000 – 2020	2019 – 2020
<p><b>GTP Wax Print Designs</b>            Classical designs with a dyed base colour and one, two or three colours stamped (Design style – Nature, Geometric Patterns &amp; Traditional Motifs)</p> <p><b>Safoa Designs</b>            (Wax print a base colour)            One block with variety of textures to create Elements like lines, shapes and patterns of monochrome colours</p> <p><b>GTP Adepa Designs</b>            Adepa collection is known for its elegant, classic, and sophisticated designs, featuring floral motifs, geometric shapes, and abstract designs</p>	<p><b>Nsroma Classic Designs</b>            Intricate bold patterns in black or black and white colours. Mix of Traditional and Contemporary elements</p> <p><b>Adepa Dumas Designs</b>            Contemporary designs with lines, smaller shapes and warm colours            (Floral, geometric &amp; abstract with symbolic names)</p> <p><b>NuStyle Designs</b>            Both classical and contemporary designs with collection themes. Colours are mixture of cool and warm colours</p>	<p><b>NuStyle Designs</b>            Day Light and GTP Mini Collection.</p> <p><b>Collection themes</b>            Drapes, Delicacy, Mirror, Pearl, Night Light Lockdown, This Too Shall Pass, Stay home &amp; Fellow Ghanaians</p>
<p><b>TSGL Product lines</b></p> <ul style="list-style-type: none"> <li>• GTP Wax Print (Real wax and Imitation wax)</li> <li>• Safoa</li> <li>• GTP Adepa</li> <li>• Nsroma Classic</li> <li>• NuStyle</li> </ul>	<p><b>TSGL Design Concepts</b></p> <ul style="list-style-type: none"> <li>• <b>Design style</b> – waxy effect, vibrant colours, bold patterns, themes with intricate lines shapes and textures, motifs from nature and artificial objects</li> <li>• <b>Customer preferences</b> – classical and contemporary designs, bold and intricate patterns, vibrant colour schemes</li> <li>• <b>Religion</b> – some wax prints patterns inspired religious motifs or symbols (Islamic geometric and Christian crosses)</li> <li>• <b>Culture</b> – the purpose or use of the printed fabrics (joyous occasion – colourful and wax monochrome, funeral – black, black and white)</li> <li>• <b>Economic</b> – Affordability – price range for wax print different from java and fancy print. Market for different designs and colours</li> </ul>	

*Source: Researchers Construct, 2022*





## CONCLUSION

TexStyle Ghana Limited produces to meet different classes of consumers, hence segregating the customer into lower and upper classes. This is characterised by colour, unique design, texture and lifestyle themes. TexStyle Ghana Limited, a prominent Ghanaian textile printing industry player, has transformed from traditional African designs to modern and diverse styles driven by global fashion trends, market demands, and digital printing technology. This shift has resulted in a growing trend of African-inspired fashion, incorporating traditional designs into contemporary styles for various consumer segments. Adopting digital printing technology has allowed for more intricate and efficient fabric designs. TexStyle Ghana Limited has embraced this evolution, reflecting a heightened appreciation for African art and culture locally and globally. The company's success lies in considering diverse design concepts, sustaining customer preferences, cultural elements, and economic factors to create printed fabrics that resonate with consumers and meet their changing needs, leading to increased customer satisfaction and business prosperity in the industry. The novelty of this research lies in its comprehensive exploration of Ghanaian textile printing companies, considering cultural heritage, customer preferences, and economic factors. The study's unique approach contributes to a richer understanding of the dynamics shaping the fashion industry in Ghana, with potential implications for businesses, policies, education, and global fashion discourse.

### *Practical Implications*

Textile printing companies can leverage the insights gained to make informed and strategic design decisions. Understanding the interplay between cultural heritage, customer preferences, and economic factors allows companies to align their design concepts with market demands, potentially leading to increased customer satisfaction and market competitiveness.

The practical implications of this research extend across various dimensions of the fashion industry, empowering textile companies, policymakers, educators, and consumers to make informed decisions that contribute to the vibrancy and sustainability of Ghana's fashion landscape.

### *Social Implications*

Textile companies that engage with local communities for inspiration and craftsmanship foster collaborative relationships. This engagement contributes to a sense of community and shared cultural ownership of the fashion narrative, bridging the gap between designers and the broader society. Socially conscious consumers increasingly value environmentally friendly and ethically produced fashion items, contributing to a growing awareness of sustainable fashion practices within society.

The social implications of this research extend to the heart of Ghanaian society, influencing cultural narratives, promoting inclusivity, and fostering a socially responsible and sustainable



fashion industry. The integration of cultural heritage, customer preferences, and economic factors creates a holistic approach that aligns fashion with societal values and aspirations.

## Recommendation

The Ghanaian textile printing industry must stay competitive by staying updated with global design trends, embracing cultural heritage, and understanding consumer preferences. By incorporating traditional motifs, vibrant colours, and cultural symbolism, companies can appeal to a wider audience and expand their market reach. Understanding consumer preferences and market segmentation is essential for tailoring design concepts that resonate with target audiences and drive customer satisfaction.

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ISSN: 2408-7920

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