

Classicon Africa

When classical Africa meets contemporary
See it | Feel it | Love It

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CERTIFICATION

I hereby declare that this submission is my own work towards the BIFD and that, to the best of my knowledge contains no material beforehand distributed by someone else nor material which has been acknowledged for the honor of some other level of the University, with the exception of where due affirmation has been made in the content.

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Head of Department`s name Signature Da

Dedication

I just want to dedicate my thesis and dissertation to my parents (Sarah Khan Zada and Khan Zada) and my husband (FahadLak) who are the continuous sources of inspiration and motivation. Without their motivation, I would never be able to do my thesis.

Acknowledgment

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Abstract

Wax prints and the non-wax prints were the most earliest material prints sent out to Ghana by the Europeans. These prints, which are normally alluded to as traditional prints were generally utilized by Ghanaians amid the nineteenth and the twentieth century. As time went on, outline inclination changed and material makers adjusted more inventive courses in planning that fulfilled the taste and requests of material customers. This thus offered ascend to contemporary outlines that were immediately grasped by the general population particularly by the young. The motivation behind the investigation was to enlarge the extent of African print outlines by making new plans that fuse traditional and contemporary outline ideas. Tests of African prints were watched and talks with led to decide the motivation behind why individuals favored either established or contemporary prints. The discoveries prompted the advancement of new outlines named "classicon". The "classicon" prints consolidate the components, standards and theory of both the traditional and the contemporary plans. The investigation suggests that material planners ought to think about the mix of imagery and feel in material outlining.

CHAPTER ONE

INTRODUCTION

1.1 Background

Man, in the wake of making cheerful by addressing a need the essential issues to keep him alive, has constantly attempted to offer articulation to his aesthetic hunch. The historical backdrop of enhancing the distinctive textures worn by man takes after nearly the historical backdrop of man from the time he initially took shield in caverns. African material Print relies upon the Javanese batik print that was familiar with West Africa in the midst of the second half of the nineteenth Century (Steiner, 1960). African print is a general word (term) utilized by the European material firms in Africa to which machine printed are used to achieve surfaces. These surfaces are utilizing wax tars and shades with a specific genuine goal to accomplish batik effect on the two sides of the surface, and a term for those emulating or accomplishing a likeness of the wax make impacts (Akinwumi, 2008).