





Tattoo Fabric: A Trend in Fashionable Textiles

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ABSTRACT

Tattoo art has been in existence for ages. They have long served powerful personal and cultural purposes. People wear tattoos for identification, beautification, to express emotions and many more. In recent times, the perception of tattoos has evolved, transforming from static symbols to other forms of self-expression akin to clothing. Tattoo fabric is an innovative trend moving steadily within modern textiles' scope. It integrates the aesthetics and cultural elements of tattoo art into fabric design and their usage. This paper explores the means of doing tattoo designs in modern times, technological advancements and how they are being worn as fabrics to meet fashionable trends. The study was conducted using the case study approach. Observations, document analysis and semi-structured interviews were used in gathering the data. Fifteen participants were selected for the study. This study gives a clear insight into the potential of tattoo fabrics to redefine the aesthetics and functional aspects of textiles. Thus, some present-day tattoo wearers are not just using their body art for identification; they are also wearing it as clothing. This visual extension of identity adapts to personal, social, and aesthetic contexts and it is now becoming more accepted by many who have sought to use their bodies as canvases for body adornment. The study recommends that this means of self-expression by adorning oneself with tattoos should be closely studied further to find out more modern ways by which mankind is using their artistic skills to express their perceptions in other jurisdictions. Also, stigmatization of tattoo wearers should be reversed and tattoo wearers should consider many fashionable facts before they select their designs.

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INTRODUCTION

Tattoo art is one of the evolving body arts that is being worn by many lovers by inking the respective parts of choice. This type of body art used to be done willingly or forcefully, depending on situations that were either determined by the individual or by the society which one finds him/herself. Tattoos have been in existence for ages. It has undergone a remarkable transformation in serving the purposes of cultural perceptions, perception symbols of rebellion and identity to mainstream expressions that deal with personal narrative and style.¹

¹ Jane Caplan, “‘Speaking Scars’: The Tattoo in Popular Practice and Medico-Legal Debate in Nineteenth-Century Europe,” *History Workshop Journal*, (1997): 106–42.

When researching how tattoo arts have evolved in contemporary society, it is observed that tattoos have undergone some means of meeting fashion choices that reveal a person's tastes, affiliation and values. However, unlike traditional clothing, tattoos occupy an intimate, unchangeable space by deeply intertwining with the wearer's identity. In recent times, some tattoo wearers have taken a new dimension. These tattoos mimic fabric designs like textures, patterns and adornments with very intricate wearable art. This emerging trend in the textile fashion world is positioning tattoos as an extension of the one-self, as it creates a perpetual garment that carries meaning most especially to the wearer. As time passes, many efforts are being made by tattoo artists to bring about many intricate designs that seemingly serve purposes such as fabric design which is worn by many tattoo lovers and art appreciators.

The newest forms of designs that are being created and worn by tattoo lovers in modern times represent a fascinating convergence of traditional craftsmanship where the body is being used as a canvas to express their thoughts and emotions. These seemingly lightweight fabrics are characterized by intricate patterns and cultural motifs that reflect a growing trend in the textile industry to embrace unconventional artistic expressions.

Traditionally, tattoos have served various purposes, from cultural and religious symbols to personal adornment and status indicators. The transition of tattoo art into seeming fabric is a relatively recent phenomenon influenced by the evolving fashion industry and advancements in the textile industry. Early inspiration and influences of tattoo motifs in the indigenous cultures have had some impact on the modern types of tattoos that are being worn to give a very good resemblance to the fabrics that people wear. This study presents ways of wearing tattoos that mimic textile fabrics and shows how tattoo arts are evolving.

LITERATURE REVIEW

Brief History of the Genesis of Tattoos

Tattoos are body arts that are intentionally chosen by an individual or made on an individual by force. This happens depending on the reason for the tattoos. When it comes to the origins of tattooing, Captain James Cook and his crew are believed to have been the first or one of the first groups of people to learn about the Māori custom of tattooing while travelling around New Zealand. Most of the data gathered from the ship's records show that some of the locals wore curvilinear face markings that they called "Moko". People became aware that they could get permanent body tattoos from this, but at the time, it was not explained as a tattoo. When Captain Cook and his crew saw this "Moko", they were ecstatic about this type of body art. There was a great desire to show their local men and women what they had found in other places since they knew that it was a permanent mark or body art, and even dead and preserved bodies still had these tattoos. As a result, Cook, (the navigator) and his crew gathered the preserved skulls of these people and shipped them abroad as mementoes for European collectors. Europeans have long used a similar technique, which they dubbed "pricking" to ceremoniously brand their bodies.

However, Captain Cook was the first to present the procedure as a type of body alteration that was only for aesthetic purposes. Additionally, he promoted and created the term "tattoo," which is thought to have come from the Tahitian word "ta-tu", meaning "to strike" or "to mark".²

More so, the movement of the practice of tattooing has indeed transcended various parts of the world with time. The practice of tattooing first went to America as an extension of European colonial exploration. Being a new form of cultural exchange, the practice quickly captured most of the European imagination. Therefore, these sailors from the past began to have these permanent markings on their bodies. Not only did sailors at the time usually return wearing exotic Polynesian and Māori designs, but they also brought with them tattooed natives and displayed them as spectacles in pubs, dime museums and exhibition centres. The European audience found this method intriguing and unique, and it allowed them to see and justify a significant advancement and superiority over the archaic cultures.

² Clinton Sanders and D Angus Vail, *Customizing the Body: The Art and Culture of Tattooing* (Temple University Press, 2008); Marc Blanchard, "Post-Bourgeois Tattoo: Reflections on Skin Writing in Late Capitalist Societies," *Visual Anthropology Review* 7, no. 2 (1991): 11–21; Jane Caplan, *Written on the Body: The Tattoo in European and American History* (Princeton University Press, 2000).

With numerous developments, tattoos had their first significant uptick in popularity among most Europeans in the late 1800s, after Captain Cook's voyage and Japan's opening to the West for trade. Aristocrats and political figures, including Kaiser Wilhelm, Czar Nicolas II, and most of the male members of the British Royal Family, reportedly recognised ink to follow the newest fashion.³

Over time, tattooing has become more and more well-known on both sides of the Atlantic, which has led to the emergence of a tattoo business that is exclusively American. However, tattooing was still a delicate art at that time, involving the rhythmic injection of ink into the skin, one puncture at a time, using a single needle. Samuel O'Reilly's introduction of electric tattoo machines in 1891 allowed the technique to serve a considerably wider clientele and became accessible to the public.⁴ Despite its clear advantages, this technical development eventually contributed to tattoos becoming associated with the underprivileged and disenfranchised. By the middle of the 20th century, tattooing was viewed as a sinister and deviant pastime.⁵

The widespread stigmatisation of tattoos and their wearers began at this point. The "tattoo renaissance" is a cultural phenomenon that refers to the broad acceptance of tattoos and their development into a type of fine art. Since the advent of this tattoo renaissance, the revolution has reshaped society's view of deviance and crossed cultural, ethnic, and gender borders.⁶ When more people started to express a keen interest in "foreign" culture in the 1960s and early 1970s, the tattoo renaissance issue initially arose.

The revolution has changed how society views deviance and cuts through barriers of gender, culture, and ethnicity. As a result, many people started getting Japanese tattoos. Due to their quicker acceptance of this craze, it gained more substantial momentum in the latter half of the 1970s with the rise of lifestyles that many refer to as the "New Social Movements (NSMs)". Along with adopting the newest lifestyle possible, other practices, such as feminism and LGBT rights, were part of the New Social Movements. These groups of people who belonged here made multiple attempts to obtain the "rights" to carry out tasks in their own manner. "These types of groups pushed members to incorporate group goals into their actions and choices, which changed the culture and way of life associated with membership".⁷ Therefore, it was clear that getting a tattoo became a means of associating with a specific group or subculture and that the choice of design started to indicate allegiance to a group or philosophy.

Additionally, the emergence of additional ideological organisations led to further fragmentation of diverse communities. As a result, people started to get tattoos to help them stay grounded during the transition. As diversity becomes further emphasised, the tattoo becomes one more way of reassuring the pressure.⁸ This led to an increase in the link between bodily modification and social transformation. As time goes on, a lot of tattoo parlours are also advancing their technology and expanding their reach to a more diverse clientele. As a result, tattoo artists work very hard to satisfy the diverse needs of their customers. Tattoo artists are trying to re-brand themselves as fine artists rather than inexperienced stencil workers since they are working so hard in their many fields to demonstrate their mastery of art talents. Many tattooists now boast experience and training as fine artists and are now consequentially able to develop more sophisticated designs that conform well to body contours.⁹

It is now clear that tattooing collectives have sophisticated aesthetics and useful artistic abilities. Tattoo artists take great pleasure in their professionalism and work hard to adapt their methods to the needs of their clients and the modern world. Some tattoo artists are now viewed as "showing off" because of how they demonstrate their professionalism. The groups are aware that displaying, marketing, and discussing tattoo forms allows them to have significant control over their work.¹⁰ As a result, they can meet "a new client pool with sophisticated aesthetic tastes and sufficient disposable income to purchase extensive, custom-designed art products." More groups now view getting a tattoo as a socially acceptable

³ Sanders and Vail, *Customizing the Body: The Art and Culture of Tattooing*.

⁴ Sanders and Vail, *Customizing the Body: The Art and Culture of Tattooing*.

⁵ Sanders and Vail, *Customizing the Body: The Art and Culture of Tattooing*.

⁶ Margot Mifflin, *Bodies of Subversion: A Secret History of Women and Tattoos*, (London: Juno Books, 1997).

⁷ Nelson A. Pichardo, "New Social Movements: A Critical Review," *Annual Review of Sociology* 23, no. 1 (1997): 411-30.

⁸ Pichardo, "New Social Movements: A Critical Review."

⁹ Clinton R Sanders, "Tattoo Consumption: Risk and Regret in the Purchase of a Socially Marginal Service.," *Advances in Consumer Research* 12, no. 1 (1985).

¹⁰ Sanders, "Tattoo Consumption: Risk and Regret in the Purchase of a Socially Marginal Service."

practice. As a result, they are utilising their "body as canvas," which further blurs the distinction between tattooing and art. Labelling one's tattoo as a "work of art" helps people view the practice as a creative expression of the self rather than a challenge to society's valued structures.¹¹

In the post-renaissance era, tattooing has become a global phenomenon, once described as an "ironic trend".¹² When considering the way tattooing has recently become more popular in our society, there is a contradiction between its permanency and the fleeting nature of other fashion trends. The common cultural labels that tattoos are rebellious are now being sold in ways that are "gentrified and desirable", and this is also worth highlighting. As a result, they are incorporating tattooing into a broad cultural mainstream.

Furthermore, it is no longer possible to classify consumers of tattoos based on age, gender, sub-cultural activity, or class, as increasing numbers from across the social spectrum are acquiring tattoos, all be it in varying quantities and for different reasons.¹³ Some people are making every effort to connect their body arts to the "creation of identity" and the functions of the embodied self as time slowly changes.¹⁴

"As the tensions between art and tattoos continued to grow, tattoos functioned as a way to define group affiliation while also expressing the wearer's individuality."¹⁵ Just by looking at how body modification relates to identifying expression and how it reflects people's current social milieu, attitudes towards tattooing have changed significantly throughout time. Accordingly, it has been suggested that "tattooing among younger groups with high social capital constitutes a form of identity anchoring for those living in the context of post-modernity, a society filled with individuals who suffer from a fragmented sense of self."¹⁶

Perception about Tattoos

Tattooing has indeed changed significantly over the years. As a result, its history has been diverse in terms of how many people around the world perceive it. The art of permanently inking designs on the body's skin by pricking or staining it with a dye that is difficult to rub off is known as tattooing.¹⁷

Additionally, tattooing has to do with a permanent condition on the wearer's skin.¹⁸ Given the techniques employed and the attitudes that individuals have about getting a tattoo, tattooing has changed significantly throughout the years and is still going strong. Over the years, there have been some notable cases of marginalisation associated with tattoo wear. Tattooing is somewhat associated with prison inmates.¹⁹ Sweetman expressed a completely different viewpoint when he stated, among other things, that "tattooing is a form of fad or fashion, and many tattoo wearers recognise their ink as an accessory that they can choose to show or not show." He then identified specific areas of the body in which certain individuals wear tattoos. While some tattoo owners voluntarily choose to display their ink, others believe it is not necessary to expose it to the public.²⁰ This is evident in situations where some tattoo artists get their body art done in intimate areas that are not visible to the public, such as their buttocks, breasts, or genital organs. Other people who have tattoos have them in locations where the public can easily see them.

The argument that tattoos are worn at places of choice of the individual wearer is supported by scholars who state that "tattoos are highly individualised acts and as a form of claiming ownership over

¹¹ Mary Kosut, "An Ironic Fad: The Commodification and Consumption of Tattoos.," *Journal of Popular Culture* 39, no. 6 (2006).

¹² Kosut, "An Ironic Fad: The Commodification and Consumption of Tattoos."

¹³ Myrna L. Armstrong and Kathleen Pace Murphy, "Tattooing: Another Adolescent Risk Behavior Warranting Health Education," *Applied Nursing Research* 10, no. 4 (1997): 181–89; Vaughn S Millner and Bernard H Eichold, "Body Piercing and Tattooing Perspectives," *Clinical Nursing Research* 10, no. 4 (2001): 424–41; Christina Goulding and John Follett, "Sub-Cultures, Women and Tattoos: An Exploratory Study," *ACR Gender and Consumer Behavior*, 2002.

¹⁴ Marcel Mauss, "Body Techniques in Sociology and Psychology," *Trans. B. Brewster, London: Routledge and Kegan Paul*, 1979.

¹⁵ Sanders and Vail, *Customizing the Body: The Art and Culture of Tattooing*.

¹⁶ J Gergen Kenneth, "The Saturated Self: Dilemmas of Identity in Contemporary Life," (New York: Basic Books, 1991).

¹⁷ K. Osei-Boateng, *Discovering General Knowledge in Art*, (Kumasi: Redemption Business Centre, 2013).

¹⁸ Osei-Boateng, *Discovering General Knowledge in Art*.

¹⁹ Erving Goffman, *Stigma: Notes on the Management of Spoiled Identity*, (New York: Simon and Schuster, 1967).

²⁰ Paul Sweetman, "Stop Making Sense? The Problem of the Body in Youth/Sub/Counter-Culture," in *Exploring the Body* (Springer, 2001), 183–200.

oneself."²¹ These forms are typically found on men's foreheads, arms, chests, and feet/legs.²² Because tattoos are so personal, the person who gets one is considered the only owner and chooses where to get it done. There have been many debates surrounding the concept of tattoo wearers wearing their designs wherever they choose. Considering "its relation to social marginalisation and/or deviance", there has been a lot of discussion and disagreement regarding the social worth of tattooing. Thus, this has persisted over the years, with most viewpoints tending to lean towards the latter. On the other hand, attitudes towards tattooing have changed significantly in recent years. One in five Americans is probably tattooed, as evidenced by the fact that the number of licensed tattoo parlours in the US grew from 500 to 10,000 during the 1960s and 1980s alone.²³ The issues surrounding tattooing have changed significantly in the last few decades because of this. As a result of these changes, contemporary tattoo artists have distinct and sophisticated viewpoints on the practice of this type of body art, unlike their illustrious forebears.

THEORETICAL FRAMEWORK

Explaining human behaviour is a very complex activity and a very difficult task to undertake. It can be considered at many levels, which concerns psychological processes at one extreme, to concentrate on social institutions at the other end. The concept also refers to behavioural dispositions, such as social attitudes and personality traits, which collectively have played an important role in its attempts to predict and explain human behaviour when considering the general attitudes they put up when responding to situations that confront them.

In undertaking this investigative study, a very useful assessment of the beliefs, attitudes and practices of norms and their respective related activities can well be done using the Theory of Planned Behaviour (TPB) which was propounded by Ajzen in 1985 and the theory of instrumentalism which is closely related to pragmatism. The theory of planned behaviour is basically a psychological one and that of instrumentalism relates to practical consequences which are an essential basis for determining truth or value which are directly or indirectly connected to art.

Instrumentalism, also known as pragmatism, has been described as the view that art serves a purpose and prompts thought, action, or activity beyond itself. This position has been affirmed by scholars who emphasize the functional and purposeful nature of art within society.²⁴ The perception supporting this theory of instrumentalism, which is related to aesthetics in art suggests that artefacts can be adequately used to promote ideas or try to convince one to share ideas on issues either relating or not relating directly to them. This theory of instrumentalism suggests and agrees that there may be many other uses of artefacts produced by artists other than what they might have thought it to serve, hence, producing the artefacts to meet that particular purpose. This therefore conforms to the concessions that humans or consumers of artefacts can have different emotions and exposures in life and may react differently to items or situations that they encounter. Therefore, an artefact that has a specific purpose according to the artist may have other minor uses according to other people who may encounter that produced artefact. This therefore confirms the idea of the instrumentalist when they agreed that artefacts may not have only a singular purpose or perform only the function that the artist has stated and made the item for, but rather it depends also on what emotions and experiences those other consumers or users have had in respect to the product. The above opinions on the theory of instrumentalism, therefore, can be related to the theory-planned behaviour in areas of having a psychological point of view in connection to the artefacts.

In relation to the theory of planned behaviour, it has been asserted that the theory of planned behaviour has been greatly applied in undertaking studies that involve an individual or a group of people mostly when it must predict the individual or group intention to behave in a certain way other than their actual behaviour. The thrust of the theory of planned behaviour is that behavioural decisions are the results of thoroughly thought-through processes in which the behaviour is influenced by attitudes, norms and

²¹ Victoria Pitts, *In the Flesh: The Cultural Politics of Body Modification* (Springer, 2003).

²² Richard Lemay, "The Tattoo Artist's Black Book," Slideshare, 2008, <https://www.slideshare.net/slideshow/the-tattoo-artist-s-black-book/2584375>.

²³ Kosut, "An Ironic Fad: The Commodification and Consumption of Tattoos."

²⁴ G. Brako-Hiapa, "Documentation of Artifacts in Selected Ghanaian Senior High Schools" (Kwame Nkrumah University of Science and Technology, 2011).

perceived behavioural control.²⁵ This makes it more prudent to argue that the influence of an individual's behaviour is governed or closely guided by his or her behavioural intention. Regarding the usage of the theory of instrumentalism in art, it can be duly identified that most communities have embedded their belief systems in artefacts that are mostly used to talk about their culture. Combining the theories of planned behaviour and instrumentalism in relation to art is very efficient in talking about belief systems.

METHODOLOGY

This study is within the qualitative domain, and took the form of a case study. The study involved the formation of relevant contacts among the researchers and the participants so that a common ground of perception could be shared, thus granting the attainment of the greater objective of adding to knowledge.

The study used document analysis, audio-visual materials, in-depth semi-structured interviews, and participant and non-participant observational methods. In all, fifteen participants played major roles until the information collected reached its saturation stage. These participants comprised three tattoo artists, three art teachers, one fashion designer, and eight tattoo wearers.

Participants were selected using purposive sampling techniques. The thematic analysis method, as used in qualitative research, was adopted.

Study Area

The study was carried out in Accra, which is the capital of Ghana. The researchers selected this study area because the city is populated with many people who are indigenes and those who have migrated to the city in search of greener pastures. This has therefore made it less difficult to meet many tattoo artists and people who wear different designs of tattoos and are ready to share their perceptions with the researchers.

Ethical Considerations

Humans engage in many activities daily. Most of all, life's activities are geared towards learning in one form or the other. The said learning activities that mankind engages in have their ethics that will guarantee success. In terms of this study, the researchers sought oral permission from the individuals who participated in the study and asked for their consent with the assurance that the study is only for academic purposes. There was, however, a general decline in putting their body art in public spaces, though they were ready to respond to questions on the interview guides.

PRESENTATIONS OF FINDINGS AND DISCUSSIONS

Tattoos are worn by many people for different purposes. This confirms the thought of scholars when it was presented that tattoos have been with us for ages and that they have undergone a remarkable transformation in serving the purposes of cultural perceptions and as symbols of rebellion.²⁶ In this study, the participants brought to light some of the individualised reasons for wearing tattoos. It is evident that the tattoos in this document are purposely for body adornment, and therefore the wearers do try hard to expose them for the public to see and admire their body art. The various designs described in this document are basically for beautification when one considers how and where the tattoos have been made on the body.

In some instances, it was evident that a tattoo wearer would display designs that appear as if he/she is wearing a long-sleeved garment. Therefore, these tattoos have been made to cover the entire arms. Wearers of this type of tattoo design decide whether to make the same designs on both arms, and make different designs on different arms. This is done in such a way that the design that is worn on the left arm would be different from what is worn on the right arm. Caplan, shared that the purpose of a tattoo design plays a major role as far as this is concerned.²⁷

²⁵ F. Awuah, "Classroom Assessment of Learners: The Beliefs, Attitudes and Practices of Basic School Social Studies Teachers in Selected Districts in Ghana." (University of Education, Winneba, , 2014).

²⁶ Caplan, " " Speaking Scars': The Tattoo in Popular Practice and Medico-Legal Debate in Nineteenth-Century Europe."

²⁷ Caplan, " " Speaking Scars': The Tattoo in Popular Practice and Medico-Legal Debate in Nineteenth-Century Europe."

In making this type of tattoo designs, the colour schemes used are mostly selected in such a way that the images that have been drawn and inked would appear as realistic drawings. One tattoo artist in an interview stated that,

'Most of the time, the clients bring pictures of the images they want me to ink onto their bodies, but at other times, the person only comes to describe what he/she wish that I draw and ink onto their bodies for them.' (Tattoo artist, 2024)

In other instances, the designs that are worn are made as if the wearer has the tattoo as an undergarment, that has intentionally been made to project underneath another garment that has been worn. This may also appear as a long-sleeved or short-sleeved garment design.

During the study, a tattoo artist informed the researchers that there are times when the tattoo wearers wish to conceal this body art and, therefore, they take delight in making such designs so that when they button up their garments, nobody can visibly see any trace of their tattoos. This perception of the tattoo artist was confirmed by another tattoo wearer when he stated that:

'There are times when some people within our communities make negative comments about our body arts and so when we are going to some places we try to conceal them as much as possible since it's an individualized body art.' (Mr. A. a Tattoo wearer, 2024)

There are times when one can notice a distinction between his/her skin colour and the tattoos that have been worn. The perception shared by this tattoo artist and the tattoo wearer conforms with the Theory of Planned Behaviour, which suggests that everyone has a reason for engaging in whatever activity.²⁸ Brako-Hiapa also shared that, in relating to the perception of pragmatism or instrumentalism, purposes for making art connect to thoughts, actions or activities that go beyond themselves. He further added that, most often, the theory of instrumentalism relates to aesthetics in art, thus argue that artefacts can be largely used to promote ideas or issues that are either related or not related directly to them.²⁹

The idea shared by the tattoo artist aligns with the issues pointed out by Sweetman, who stated that tattooing is a form of fad or fashion, and many tattoo wearers recognize their ink as an accessory that they can choose to show or not show. By this, he clarifies that while some tattoo owners voluntarily choose to display their ink, others believe it is not necessary to expose it to the public.³⁰

The argument that tattoos are worn at places of choice of the individual wearer is supported by the fact that "tattoos are highly individualised acts and as a form of claiming ownership over oneself".³¹ The forms of tattooing that the owners wish to let others see are typically found on men's foreheads, arms, chests, and feet/legs. A similar opinion is shared in the view that tattoos are so personal that the person who gets one is considered the only owner and chooses where to get it done.³² These arguments are made due to social marginalizations.

Other perceptions on the tattoo designs and places where they are worn are confirmed by a participant in the study when he said:

'I prefer my body art to be seen by others because it is better not to do it if nobody can see and appreciate it.' (Mr. B, a Tattoo wearer, 2024)

The researchers observed that most designs that the tattoo wearers wish to display to the public are on the arms and also on the entire legs or just the calf, which appears as socks or leggings that the wearer has put on. These types of tattoo design that appears as a pair of socks is usually worn by footballers or other sports personalities.

Most often, when one takes a critical look at the tattoo designs that are worn as textile garments, the tattooed bodies appear as if the person is wearing a netted or laced fabric, which is mostly described

²⁸ Icek Ajzen, *Attitudes, Personality and Behaviour* (McGraw-hill education (UK), 2005).

²⁹ Brako-Hiapa, "Documentation of Artifacts in Selected Ghanaian Senior High Schools."

³⁰ Paul Sweetman, "Anchoring the Postmodern Self? Body Modification and Fashion and Identity," *Body and Society* 5, no. 2-3 (1999): 51-76.

³¹ Pitts, *In the Flesh: The Cultural Politics of Body Modification*.

³² Lemay, "The Tattoo Artist's Black Book."

to be see-through fabrics, and they are most often ornamented with various designs which may include various shapes. The designs may appear to be complicated or very simple.

RECOMMENDATIONS

Regarding the findings, the researchers recommend that:

1. People who are into the habit of stigmatizing tattoo wearers should desist from that act and allow those interested to express themselves artistically by wearing whatever design they wish to wear, because it is highly individualized.
2. In selecting the coloured clothing, the tattoo wearers are encouraged to use neutral tones like black, white and grey to enable their tattooed designs to stand out. Plain tops, fitted tees, or tank tops also work well to show off the ink on the arms or chest.
3. Where the tattoo wearer wishes to let a fashion designer sew for him/her, they should select designs that would let the tailor/garment maker give them some strategic cutouts or sleeveless pieces, off-shoulder tops, and backless. This can help to highlight specific areas of tattoos. For example, leg tattoos, short or slit skirts may also offer a very good balance.
4. Sheer and mesh fabrics should most often be preferred since they are considered see-through fabrics that can reveal their tattoos, and this allows the wearer to intentionally display their tattoos to whoever may wish to see their artistic expressions.
5. Tattoo wearers are also encouraged to use light, flowy fabrics because they usually appear in contrast to the intensity of tattoos and light and flowing materials can add softness, balancing out the look in an unexpected way.
6. When considering footwear, boots, high-tops, or distinctive sneakers can help ground your feet and add a personality that aligns with your tattooed style. Layered textures do look good when they are paired with fabrics like leather, denim, or even linen. This gives the tattoos a well-balanced edge. Most often, leather jackets with rolled-up sleeves or denim vests can create a contrast that complements the inked skin.

CONCLUSION

The conclusion that is drawn from the study is that for those who wear tattoos as clothing, their selected styles should be well considered so that they can become a powerful extension of their self-expression. Tattoos are already considered deeply personal and visually impactful, therefore, with an appropriate thoughtful clothing choice, they can become even more of a centrepiece in one's daily lifestyle. Additionally, by integrating clothing that complements or highlights their ink, individuals can achieve a look that feels cohesive, balanced, and true to their body arts while enhancing its presence.

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