UNIVERSITY OF EDUCATION, WINNEBA

DEPARTMENT OF TEXTILES AND FASHION EDUCATION

2026 Edition



Eighth

ANNUAL GRADUATE FASHION SHOW '26

Theme:
Redefining Sustainable Fashion.

Fashion
Creativity
Culture


Eighth
ANNUAL
GRADUATE
FASHION
SHOW
'26

University of Education, Winneba, Ghana
School of Creative Arts (SCA)
Department of Textiles and Fashion Education
8th Annual Graduate Fashion Show, 2026

CONTENTS

01	Creativity and Inspiration: Imagination Knows No Bounds	
02	Fierce Beauty	
03	Tidal Lullaby	
04	Timeless Romance: Love Beyond the Moment	
05	Geometric Elegance	
06	Cultural Renaissance	
07	Golden Elegance	
08	Afrocentric Heritage	
09	Coastal Chic Romance	
10	Poetry of Chaos	
11	Serenade of Nature	
12	Ethereal Elegance	
13	Voluptuous Desires	
14	Stellar Bloom	
15	Spiral Symphony of Light	

Acknowledgements	**iii**
Editorial Team	**iv**
Dedication	**v**
Foreword	**vi**
Editor's Letter	**vii**
Meet our Staff	**viii**
Introduction	**ix**

CONTENTS

16 Fairytale Elegance

17 Soulful Rebirth: From Bondage to Brilliance

18 Sun Kissed Harvest

19 Urban Rodeo

20 Wild Beauty

21 Eternal Bloom

22 Roots and Radiance

23 Picturesque

24 Bloom in the Realm

25 Radiant Blaze

26 Buzz Bloom Radiance

27 Thorn Elegance

28 Modern Afro

29 Bridal Elegance

30 Azure Symphony

: Acknowledgments

This edition of TEXFA exists because of many hands. We begin with gratitude to the Vice-Chancellor, Prof. Stephen Jobson Mitchell, and the University management, whose support carries every creative endeavour on this campus.

Our thanks also go to the Dean of the School of Creative Arts, Prof. Emmanuel Obed Acquah; the Head of the Department of Textiles and Fashion Education, Dr. Emmanuel Abban; and all the staff of the Department, whose quiet, steady work makes the showcase possible long before the lights come up. The stage told its own story this year, and we owe that to Dr. Daniel Ato Adubah and Mr. Edward Buxton, together with their crew, for exceptional stage design and construction.

The energy and devotion they poured into the entire organisation deserve the highest commendation. A special salute goes to Prof. Osuanyi Quaicoo Essel, whose leadership and guidance inspired and steered the production of this third edition of TEXFA magazine. To our models, makeup artists, hairstylists, technical crew, DJ and ushers: you brought the clothes to life.

To the Fashion Show Committee, led by Daniel Nii Ablorh Sowah, and to every individual and group whose contribution, however big or small, made this show a resounding success: thank you. This magazine, and the memories it holds, belong to you all.

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Dedication

We proudly dedicate this edition to our Vice-Chancellor, Prof. Stephen Jobson Mitchual, University of Education, Winneba, for his immense support for the Creative Arts



Prof. Stephen Jobson Mitchual, PhD.
Vice-Chancellor of U.E.W

Foreword

It is with great pleasure that I welcome readers to the 2026 edition of the annual Fashion Show Magazine of the Department of Textiles and Fashion Education, School of Creative Arts, University of Education, Winneba. The annual fashion show has become an important feature of the Department's academic and creative calendar. Beyond the glamour of the runway, it provides an opportunity for our students to demonstrate the knowledge, skills and creative thinking developed through their training. Every garment presented represents a journey from conceptualisation and design development through material selection, construction and finishing to presentation before an audience. The fashion show therefore provides a valuable platform where learning moves beyond the classroom and studio into professional creative practice.

I am particularly pleased that the Department continues to provide opportunities for students to explore Ghana's rich textile and cultural heritage while engaging contemporary approaches to design. Our indigenous fabrics, symbols, techniques, forms and philosophies constitute an enormous creative resource. The challenge for the emerging designer is not simply to reproduce these traditions, but to reinterpret them imaginatively in ways that preserve cultural identity while responding to contemporary lifestyles and international developments. Through experiences such as this show, students develop not only their artistic abilities but also confidence, teamwork, communication, production management and the professional discipline required to transform creative ideas into viable careers and enterprises.

As Dean of the School of Creative Arts, I remain proud of the contribution of the Department of Textiles and Fashion Education to our collective mandate of developing creative professionals who can contribute meaningfully to Ghana's cultural and socio-economic development. I encourage our students to see this fashion show not as the end of an academic exercise, but as another important step towards becoming innovative designers, educators, entrepreneurs and leaders within the creative industries.

Professor Emmanuel Obed Acquah, PhD.
Dean, School of Creative Arts-U.E.W

Foreword

In fashion, the writer's pen is as important as the designer's needle. Designers give us the collections; writers give us the stories that make those collections travel beyond the runway. This third edition of TEXFA magazine is living proof of that truth, and it is a joy to introduce it. This third edition celebrates the 2026 graduating class of the Department of Textiles and Fashion Education. What an inspiring group they are.

From the very first sketches to the final fitting, these young designers showed creativity, discipline and boldness. They designed and produced their own fabrics, and then transformed them into garments that speak of identity, culture and fresh ideas. Each collection on these pages carries the obvious mark of a designer who has something to say. I commend them wholeheartedly. The future of Ghanaian fashion is brighter because of them.

I must also congratulate our editorial team, the Fashion Writers. What you have achieved here is remarkable. You listened to the designers, understood their inspiration, and turned their creative ideas into narratives that any reader can enjoy. You captured the mood of the show, the detail in the fabrics and the personality behind each collection. That is not easy, and you did it with growing skill and genuine passion.

I am especially proud of how this team came together. These are students carrying full academic workloads, with tight lecture schedules and demanding deadlines of their own. Yet they gave their evenings and weekends, submitted themselves to coaching, accepted corrections, and rewrote and rewrote until their stories came alive. That commitment, freely given, is exactly what this mentorship was founded on. Well done, one and all.

When I nurtured the idea of mentoring fashion writers in this department, my hope was simple: that our industry's stories should be told by those who understand both the fabric and the culture behind it. Today, that hope stands in print before you. And it is only the beginning. I look forward with great optimism to the day this department partners with the Department of Communication and Media Studies to establish a full diploma programme in fashion journalism. With the talent I have witnessed in this team, and the growing strength of Ghana's fashion industry, I believe that day is not far off.

When it comes, the writers you read in this magazine will be remembered as its pioneers. So, as you turn these pages, celebrate twice over. Celebrate the graduating designers whose collections fill this edition with colour, art and courage. And celebrate the writers who made sure their voices were heard, the needle and the pen, working together. That is how our stories will be told.

Professor Osuanyi Quaicoo Essel, PhD.
Patron, Fashion Writers

: Editor's Letter

It is with great pride and a deep sense of fulfilment that this edition of the departmental magazine is presented to readers. Its pages chronicle the journey of the 8th Graduate Fashion Show of the Department of Textiles and Fashion Education, an event that has, over the years, grown into one of the most anticipated fixtures on the departmental calendar. What follows is more than an account of a single evening on the runway; it is a record of months of dedication, creativity and collective effort by students, lecturers, technical staff and supporters who worked tirelessly to bring the vision to life.

The 8th edition carried particular weight. Each graduate show asks its designers the same demanding questions: what do they have to say, and can their work say it in fabric, form and finish? This year's collection answered with confidence. The designs drew on a wide range of sources, from Ghanaian and wider African heritage to contemporary global trends, and demonstrated the technical grounding, cultural awareness and creative courage that the department seeks to build in every student. For many of the graduating class, the show marked the first time their work was seen, photographed and judged by a public audience, a milestone that marks the passage from learner to practising designer.

The pages that follow capture the many dimensions of the event. They include the insights of lecturers who guided the process, the diligence of the behind-the-scenes crew whose work rarely receives the spotlight, the artistry displayed on the runway, and the stories of the models who gave each design movement and character. Sections on the design process, the backstage atmosphere and the audience response have been curated to give readers a genuine sense of what it took, creatively and organisationally, to make this year's showcase a success.

Sincere appreciation is extended to every contributor who committed time and effort to this publication, and to the entire Department of Textiles and Fashion Education for the platform and support that made both the fashion show and this magazine possible. The hope is that this edition will serve not only as a record of achievement, but also as a source of inspiration and a practical reference for the classes that will follow, showing them what is possible when talent is matched with discipline and teamwork. Welcome, and enjoy the read.

Ahadjie Korbla Gershon.
Chief Editor, TEXFA Magazine

Meet Our Staff



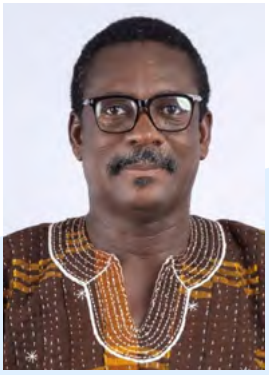
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Examination Officer



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Graduate Coordinator



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Assoc. Professor



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Prof. & Vice-Dean, SCA



Daniel Ato Adubah, PhD.
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Edward Buxton.
Lecturer



Linda Arthur.
Department Administrator



Esther Baah.
Studio Technician & Makeup Artist

Introduction

"Redefining Sustainable Fashion Series" I was more than a theme for the 8th Graduates' Fashion Show. It was a challenge, and our final-year students answered it with conviction, colour and craft. As the curtains rose, the runway came alive: thirty groups, ninety designers, one shared belief that style and sustainability are allies, not opposites. What followed was a journey through fashion that celebrated creativity without costing the planet that inspires it.

Working in trios, each group of designers brought its own voice to a common cause. Some transformed discarded textiles into garments of striking elegance, proving that waste can be reborn as wonder. Others drew on indigenous dyeing and weaving traditions, pairing eco-conscious materials with contemporary silhouettes to show that heritage and sustainability speak the same language. Still others experimented with natural dyes, upcycled accessories and zero-waste pattern cutting, turning technical constraint into artistic opportunity. Across all thirty groups, one thread ran true: fashion that honours the earth as much as it honours the wearer.

The showcase was also a story of scale and collaboration. Thirty groups worked independently, yet together they formed a mosaic of interpretations, each collection asking in its own way how fashion can be beautiful, bold and responsible all at once. The designers proved that sustainability is not a limitation but a wellspring of creativity. It pushed them to look inward, to their materials, their communities and their craft, for solutions the world urgently needs. Every stitch carried intention. Every silhouette told a story of resourcefulness triumphing over excess.

Culture reflects our lived experience, and this year that experience was one of urgency and hope intertwined. African fashion has always carried this wisdom. Long before "sustainable fashion" became a global slogan, our textile traditions were built on reusing, mending and passing garments down rather than throwing them away.

As Essel and Amissah (2015) show in their study of Ghana's smock fashion culture, garments such as the fugu and batakari have carried identity, history and meaning across generations, woven to last and treasured enough to be handed on. Fashion, in this sense, is not a new lesson but a returning one. As the designer Vivienne Westwood put it, "Buy less, choose well, make it last." Our students embraced that philosophy, choosing purpose over excess and craftsmanship over convenience.

Sustainable fashion also opens new economic frontiers. It creates opportunities in local textile recycling, artisanal dye-making and small-batch production, empowering a generation of designers to build businesses that are both profitable and principled. This magazine captures that spirit. Within these pages you will find dazzling, conscience-driven designs, worn not to distract from the world's challenges but to answer them with elegance and intention.

The show left behind a trail of glamour, creativity and purpose. It pushed the boundaries of what fashion education can achieve and offered clear evidence of what happens when creativity is harnessed for the greater good. These are designers who are not only skilled but thoughtful stewards of their craft, and if this showcase is anything to go by, the future of African fashion is in very capable hands.



Welcome to the heart of the show.

Here, thirty groups of three, ninety designers in all, unveil the culminating collections of the 2026 Textiles and Fashion graduating class, each one the product of months of imagination, experimentation and fearless collaboration.

From upcycled elegance to heritage reimagined, every thematic direction is presented first, followed by the collection it inspired.

So, turn the pages slowly and savour each concept; these are not merely garments, but statements, and every statement deserves an audience.

CREATIVITY AND INSPIRATION

Fashion Statement

Our collection is a canvas of creativity, where imagination knows no bounds. We are inspired by the world around us, by growth and renewal, and by the idea of sparking creativity and positivity in everyone who sees our work. We bring together a rich mix of colours, textures and patterns that evoke wonder and awe. Every stitch, fold and detail is meant to inspire the wearer to express a style that is uniquely theirs.

Our fabrics include crepe, Mikado, satin rosette on mesh, organza, chiffon, yarns, cotton and linen, chosen for comfort, durability and elegance. Our fashion is not just clothing; it tells a story, stirs emotions and sparks creativity. Let our collection be your muse, and let your style reflect the artist within you.







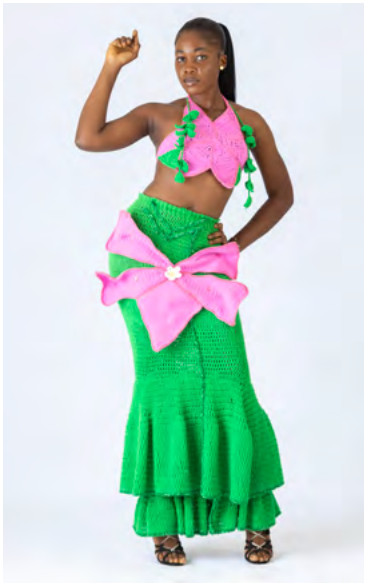
DESIGNERS

SALAMATU ALHASSAN
CECILIA DUROWAA
ANITA OFOSU



















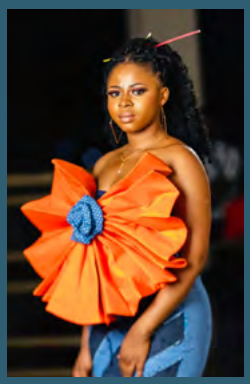


FIERCE BEAUTY

Fashion Statement

“Fierce Beauty” combines the tiger’s powerful presence with the peacock’s stunning plumage. The look is confident, strong and beautiful all at once, built on rich textures, vibrant colours and regal silhouettes. Every piece speaks of strength and unapologetic elegance, encouraging the wearer to unleash her inner fierceness. Imagine wearing a piece of art that roars with confidence and shines with grace. “Fierce Beauty” is not just a theme; it is a movement about owning your strength and your beauty. This collection is more than clothes: it is a statement of empowerment. Are you ready to unleash your roar?

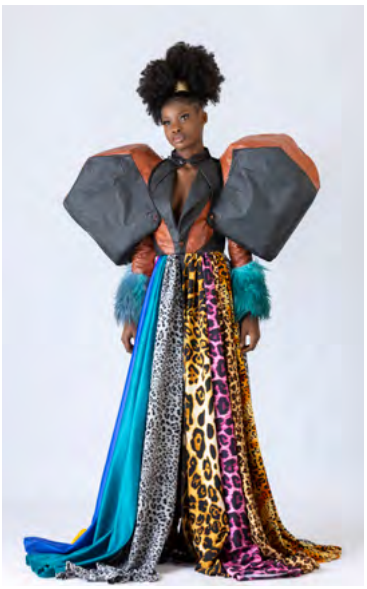






DESIGNERS

ROSEZALYN ENYONAM SEWORDZI
AMORAH ATIPOKA GLADYS
KPODO AMI DZIGBORDI

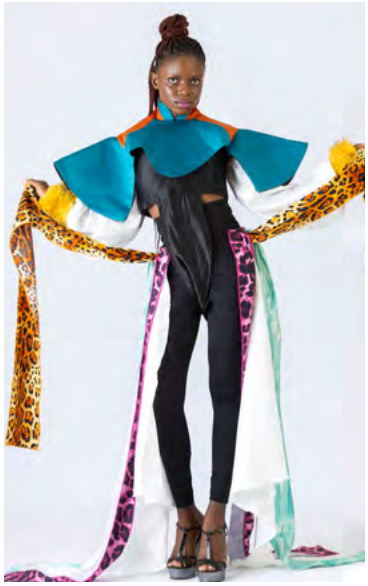
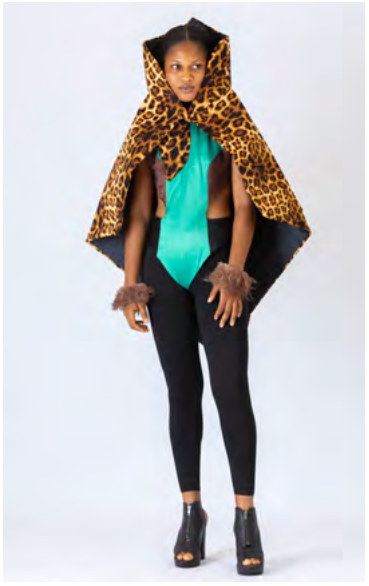











城管执法

TIDAL LULLABY



Fashion Statement

"Tidal Lullaby" is a poetic celebration of the ocean's rhythm, turning the hush of waves, moonlight on water and the gentle pull of the tide into fashion. The collection drapes the runway in fluidity, calm and strength, echoing the lullaby the sea sings to calm and awaken the spirit. The designs use soft silhouettes and flowing textures that recall tides embracing the shore. Layers of sheer fabrics, organza, silk and chiffon capture the movement of ripples and currents, whilst beads, shells and shimmering finishes mirror the treasures hidden beneath the surface. The colours drift between soft sea-foam green, sandy neutrals, pearl white and deep ocean blue, touched with silver and opalescent shades like moonlight on water.

Shells, coconut leaves, fish, tidal waves and driftwood inspired our designs. Accessories follow nautical motifs and natural forms, with shell-shaped clutches, coral-inspired jewellery and wave-like embroidery, and footwear built to glide with delicate straps and fluid lines. Beyond beauty, the collection carries a reminder of the ocean's fragility. "Tidal Lullaby" calls for harmony between nature and fashion, between elegance and consciousness, whispering to the audience the way the sea whispers to the shore: timeless, mysterious and endlessly inspiring. On this runway, every piece is a verse and every step a rhythm, and together they compose the lullaby of the tide.







DESIGNERS

BLESS EMEFA GOLOH
KOFI ABRAHAM TETTEH
ADU MABEL EWURAMA

















TIMELESS ROMANCE

Fashion Statement

"Timeless Romance" is a celebration of enduring elegance and graceful, sophisticated style. By blending delicate textures with refined silhouettes, the look rises above passing trends and offers something that feels classic yet eternally fresh. The mood is one of quiet confidence, built on soft romantic colours and luxurious materials. The palette moves through blue, pink, red, peach and violet, and the fabrics include luxurious silks, intricate lace, delicate chiffon and structured velvet. At its heart, this collection believes that true romance in fashion lies in the balance between structure and fluidity, where timeless design meets modern taste.





DESIGNERS

FRANCISCA OWUSU SEKYERE
AGYEMANG DOROTHY
ARABA ANDOH VICTORI





















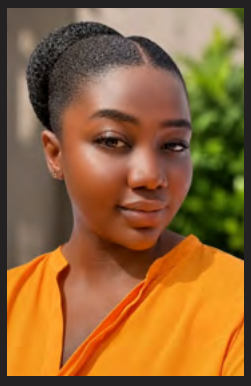
GEOMETRIC ELEGANCE

Fashion Statement

“Geometric Elegance” celebrates the beauty of structure, symmetry and sophistication. Inspired by geometric shapes and patterns, the design pairs clean lines, balanced forms and a modern outlook to create garments that are visually striking yet graceful. Carefully arranged geometric elements stand for order, creativity and confidence, and through contrasting shapes, precise construction and harmonious colours the collection finds a refined balance between contemporary fashion and artistic expression. It shows that simplicity and structure can coexist with beauty and charm. “Geometric Elegance” is made for people who love bold creativity and modern style, and who want every detail to say confidence, innovation and elegance.







DESIGNERS

MAVIS QUAINOO
TETHEH COMFORT NAA DARLEY
RITA OTOO





















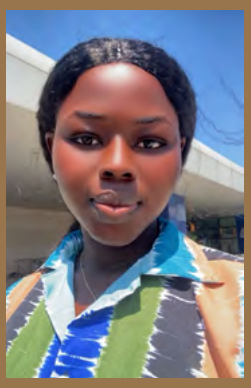


CULTURAL REMESSIANCE

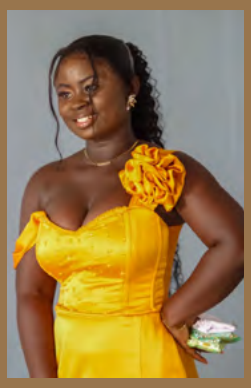


Fashion Statement

"Cultural Renaissance" is the rebirth of our identity, where tradition meets creativity. Through fabrics, patterns and craftsmanship, we celebrate our heritage whilst creating a future that honours where we come from. The movement transforms cultural stories, symbols and traditional techniques into modern expressions of beauty and confidence. Fashion becomes a bridge between past and present, inspiring designers to preserve history whilst reimagining it for the generations to come.

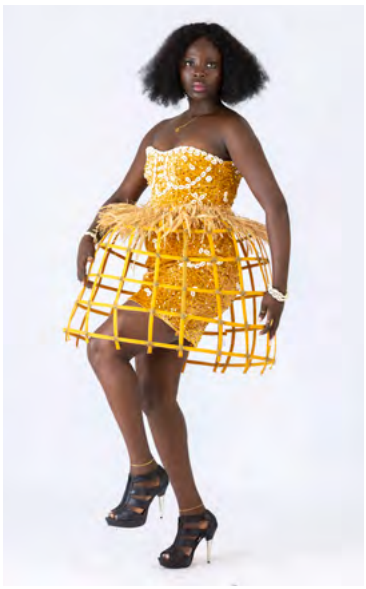






DESIGNERS

ELIZABETH ANDOH
KATE ODURO
GEORGINA AFUA NKANSAH



















SUNFLOWER DREAMS

Fashion Statement

"Sunflower Dreams" celebrates the radiant beauty of the sunflower, a flower that stands for warmth, vitality and grace. The theme turns the sunflower's golden hues and natural charm into refined expressions of elegance. Flowing gowns, structured silhouettes and delicate detailing capture the balance between nature's brightness and timeless sophistication. The palette glows with sunflower gold, soft creams and earthy greens, with subtle touches of bronze, creating an atmosphere of luminous elegance that blooms with confidence and charm.







DESIGNERS

HAGAR ARTHUR
KANKAM BAWAUH JUDITH
EMMA ANTSEFUL













AFROCENTRIC HERITAGE

Fashion Statement

Afrocentric fashion focuses on Africa and its culture. It is about appreciating and celebrating the beauty, history and traditions of the continent, and it offers a vibrant and meaningful way to connect with African roots whilst making a bold fashion statement. Afrocentric heritage embraces the cultural and traditional practices and values that originate from Africa and remain significant to people of African descent everywhere.







DESIGNERS

ENAM AVI
ASANTE YAAFOOWAA VERONICA
LORENA AKOTO INKOOM

















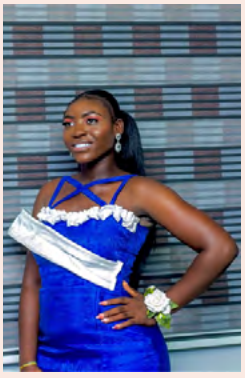


COASTAL "CHIC" ROMANCE



Fashion Statement

“Coastal Chic Romance” captures the serene elegance of the seaside blended with the timeless charm of romance. The theme draws inspiration from sun-kissed shores, soft ocean breezes and the dreamy colours of dawn and dusk over water. Light, airy fabrics, fluid silhouettes and a palette of muted sea blues, sandy neutrals and delicate blush tones capture the effortless sophistication of coastal living. Accents of natural textures, pearl beading and flowing drapes bring a relaxed yet refined allure. The overall mood is tranquil, intimate and enchanting, celebrating love in its purest and most natural form.







DESIGNERS

CINDY NANA AMA KUMIWA SABENG
CHRISTABEL MABENA GYANSAH
PRISCILLA ANAMAN

















POETRY OF CHAOS

Fashion Statement

"The Poetry of Chaos" celebrates the beauty found within disorder. The concept interprets the unpredictable forces of nature, storms, waves, spirals and fractures, as wearable art. Garments are designed with asymmetry, fluid drapery and broken, fragmentary silhouettes that echo the wild motion of tornadoes and tsunamis. Textures contrast smooth silks against distressed fabrics, reflecting harmony within disruption. The palette of deep ocean blues, storm greys and sharp whites is punctuated by flashes of metallic silver and crimson, symbolising the violent yet poetic energy of chaos. Each piece tells a story of resilience and transformation, showing that even within destruction there is rhythm, balance and artistry. This collection does not try to tame chaos; it wears it with elegance.







DESIGNERS

AMIDU SADIA BAKAH
FIEVE CHARLOTTE
ABIGAIL AGYENA



















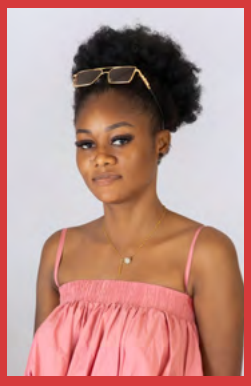
SERENADE OF NATURE



Fashion Statement

Our theme, “Serenade of Nature”, draws deeply from the harmonious beauty and interconnectedness of the natural world. Inspired by the elegance of the peacock, the delicate intricacy of insects, the calming waves of the sea and the breathtaking colours of the sunset, the collection celebrates nature in its most poetic form, with each element standing for a unique kind of beauty. Our designs translate these inspirations into wearable art: flowing silhouettes echo the movement of water, rich textures capture the vibrancy of feathers and petals, and soft shimmers recreate the glow of the evening sky. Together, these pieces do more than adorn the body; they awaken empowerment, boldness and elegance in the wearer. Through this collection we seek not only to clothe, but also to remind the world of the coherence and enduring beauty found in nature.







DESIGNERS

ABEM KAREN ANUTUA
FLORENCE AKUSIKA
OBITRIM REJOICE



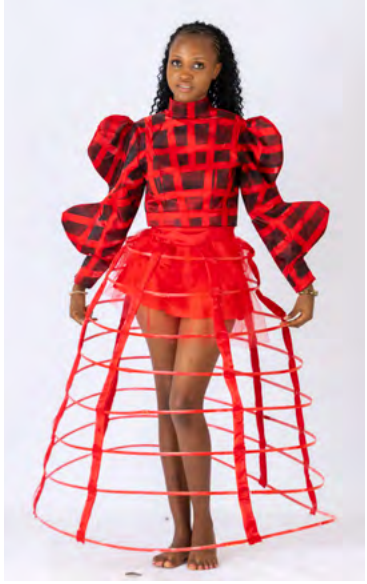















AWESOME

ETHEREAL ELEGANCE



Fashion Statement

“Ethereal Elegance” celebrates timeless beauty, grace, and quiet sophistication. Inspired by the delicate harmony of light and nature, the collection captures a dreamlike world where beauty feels effortless, and every movement tells a story of refinement. Flowing silhouettes, soft textures and luminous fabrics create garments that appear weightless, whilst intricate craftsmanship and delicate embellishments add depth and character.







DESIGNERS

ADONGO MARCIANA
NORVIXOXO SENAM
KITIKI MAWUTOR DZAKPASU





















VOLUPTUOUS DESIRES

Fashion Statement

Unveil your curves, ignite your passion and let your confidence shine through every luxurious fibre and every striking silhouette. “Voluptuous Desires” celebrates the beauty of curves, the power of femininity and the allure of luxury. The fashion elements include luxurious fabrics such as silk, velvet and lace; sensual details such as cut-outs, draping and subtle embroidery; body-hugging silhouettes that draw attention to curves; and rich, bold colours that evoke passion and desire. The inspiration comes from natural elements: lush, juicy fruits like figs and grapes inspire rich colours and patterns that suggest abundance and sensuality; flowing water inspires draped, fluid silhouettes with the sensation of liquid movement; and roses in full bloom stand for beauty, vibrancy and confidence in one’s own skin. Above all, this theme is about embracing your sensuality and celebrating the beauty of the human form.







DESIGNERS

TEGAH VICTORIA
ELIZABETH BUDU
RACHEL OPOKU













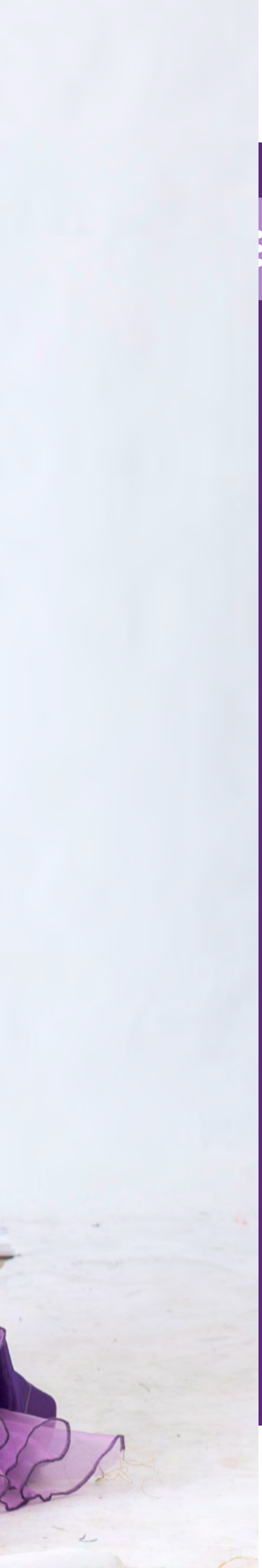








STELLAR BLOOM



Fashion Statement

"Stellar Bloom" represents the harmonious fusion of blooming flowers and the brilliance of the stars. The theme symbolises growth, hope, elegance and limitless potential, reflecting how individuals can blossom with confidence whilst shining brightly like celestial bodies. Inspired by the colours, textures and forms found in nature and the night sky, the collection celebrates transformation, creativity and inner strength. Through vibrant hues, floral motifs, shimmering details and graceful silhouettes, "Stellar Bloom" expresses the journey of flourishing into one's true self whilst radiating beauty, confidence and excellence.







DESIGNERS

ANANI PRISCILLA AKOSUA
BOATENG EMMANUEL MITABA
MAVIS ABENA YEBOAH























SPIRAL SYMPHONY OF LIGHT

Fashion Statement

"Spiral Symphony of Light" explores the harmonious meeting of movement, illumination and elegance. Inspired by the graceful curves of spirals and the radiant brilliance of chandeliers and reflected light, the theme symbolises continuous growth, transformation and sophistication. The spiral represents endless motion and creativity, whilst light embodies beauty, brilliance, visual splendour and luxury. Together they create a visual symphony that celebrates dynamic structure, fluidity and luminous fashion expression.







DESIGNERS

JUSTINE NUXOXO
JENNIFER TETTEH
ELIZABETH OFFEIBEA ADJEI



















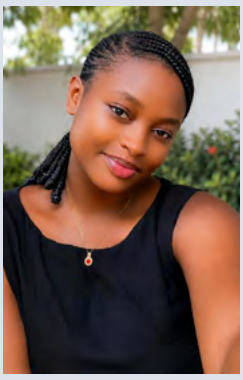



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FAIRYTALE ELEGANCE

Fashion Statement

"Fairytale Elegance" breathes life into a world where enchantment is captured in fabric. The inspiration comes from delicate and grand imagery alike: the drift of morning mist, cascading wisteria vines, the shimmer of butterfly wings and the quiet mystery of moonlit rivers. The collection achieves a sophisticated balance of fluidity and grace, carried by a refined palette of pink, blue and gold and elevated by gilded embellishments and intricate lacework. In the end, "Fairytale Elegance" serves as a bridge between fantasy and reality, inviting the wearer into a world where fashion becomes a story with the enduring allure of mystery.







DESIGNERS

SARFOWAA ABIGAIL
YIBOR AUGUSTINA MENSAH
MURJANAT SISEY MOHAMMED

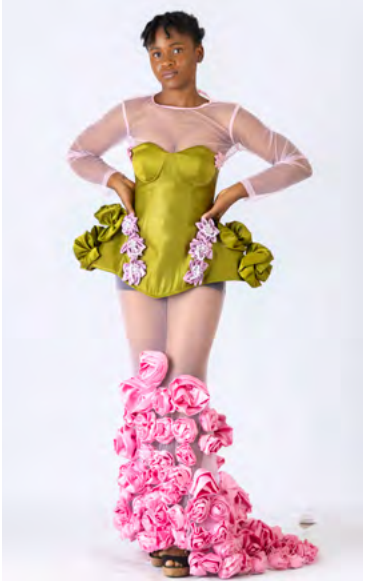


















SOULFUL REBIRTH





Fashion Statement

"Soulful Rebirth" is a collection that reimagines the journey from oppression to freedom. Inspired by the history of slavery, it transforms chains from symbols of bondage into expressions of strength, resilience and beauty. A palette of earthy brown, touches of gold and white cowries celebrates heritage, restoration, spiritual renewal and reclaimed identity. Every garment carries the belief that even the deepest wounds can be transformed into symbols of hope, dignity and new life.



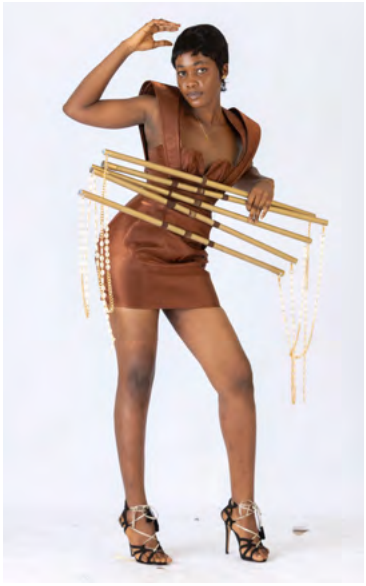




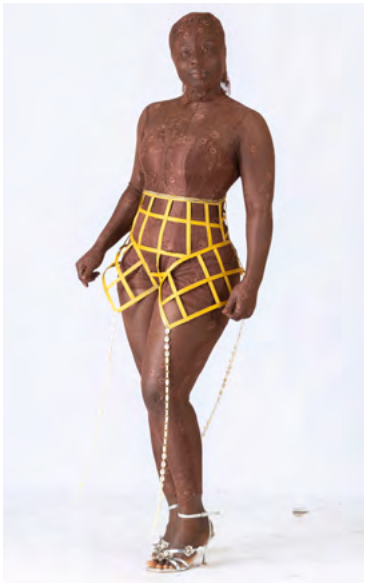
DESIGNERS

VIDA BOATENG
HARRY NII AMARH MENSAH
ELIZABETH AMI WUNORKPA













SUN KISSED HARVEST

Fashion Statement

The theme “Sun Kissed Harvest” is inspired by the morning sun’s rays, a visual ode to the abundance of nature where golden hues and vibrant textures celebrate the land’s generosity. The look draws its energy directly from the landscape, marrying raw, organic elements of the earth with a sense of warmth, joy and protection. With this inspiration, the collection captures the essence of sunlight in a fruitful season, where warmth and joy meet the richness of the natural world. Through a composition of soft, sheen, smooth and textured fabrics in sun-drenched yellow, brown, vibrant red and earthy green, the garments transmit warmth and abundance, reminding us of the cyclical nature of life and the beauty of renewal.







DESIGNERS

CELESTINE YAWO AWADADAH
SERWAA GEORGIA
ABIGAIL AKLOYO









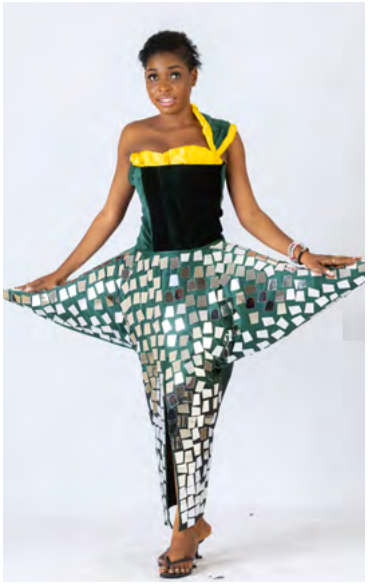












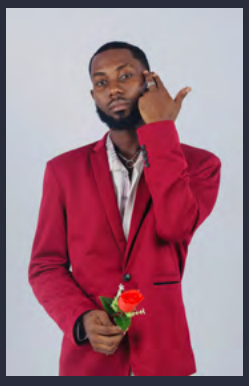


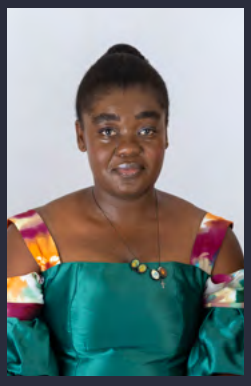
URBAN RODEO

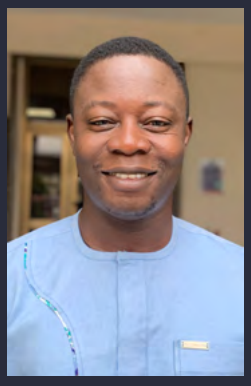


Fashion Statement

"Urban Rodeo" reinterprets the fearless spirit of the rodeo through modern Ghanaian city life. By blending denim, leather and distressed textures with Kente, smock and Adinkra, the collection transforms rebellion into a celebration of heritage. Inspired by freedom, resilience and identity, it merges streetwear with tradition through bold silhouettes and rich cultural details. "Urban Rodeo" is more than fashion; it is a statement of Ghanaian creativity, where the dust of the rodeo meets the pulse of the city.







DESIGNERS

SAMUEL BOACHIE BOUA
JENNIFER GABBA
DANIEL NII ABLORH SOWAH





















WILD BEAUTY



Fashion Statement

"Wild Beauty" is a collection inspired by the power and elegance of nature. Bold zebra and leopard prints symbolise confidence, strength and freedom, whilst vibrant peacock feathers represent beauty, pride and uniqueness. Fiery orange and red tones reflect passion and energy, and coral reef elements add a touch of creativity and natural wonder. The collection celebrates the harmony between wildlife and fashion, creating a bold, elegant and eye-catching look for individuals confident enough to stand out.







DESIGNERS

ASHAINGMOR CETHRINA AWISI
APPIAH RHODA OFORIWAA
PRECIOUS ADWOA AGGREY



















ETERNAL BLOOM



Fashion Statement

"Eternal Bloom" celebrates that which remains beautiful, vibrant and graceful forever, never fading or withering. The collection embodies timeless elegance and vitality, like a flower that never loses its bloom, and mimics the soft, delicate movement of flowers in full bloom. Bright, rich hues symbolise life and vibrancy, whilst luxurious fabrics such as silk chiffon and organza feel lush and ethereal, much like nature's finest creations.







DESIGNERS

DANIEL NARH NARTEY
MARY AMOAH
TEGBEY SEFAKOR AUGUSTA















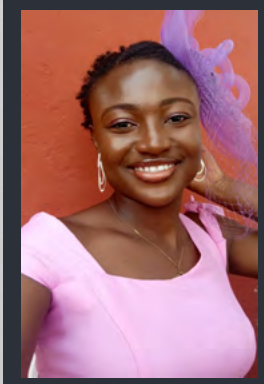




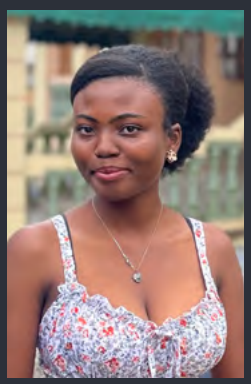
ROOTS & RADIANCE

Fashion Statement

This is a bold cultural fusion where sustainability, heritage and modernity meet. The outfit is crafted from cocoa sack fabric, enriched with the regal hues of velvet and the Queen sunflower, and shaped by a dialogue between ancient African traditions and contemporary fashion. The design balances raw, rustic textures with the elegance of embroidered petals, whilst denim adds a modern urban edge. Accessories of beads, sunflowers and cocoa sack accents complete the look, making the statement not just clothing but a story of roots, resilience and radiance.







DESIGNERS

ROSINA AKYIAA YEBOAH
ABAIDOO JESSICA
WENDY BEMPONG



















PICTURESQUE

Fashion Statement

"Picturesque" is a dynamic fusion of natural wonders, blending the serenity of the seaside, the drama of clouds and volcanoes, and the energy of the tornado. The collection journeys through the world's most breathtaking landscapes, from which our design ideas flow. Volcanic eruption brings boldness with fiery colours and textures that add depth and intensity, like a dramatic volcanic landscape, whilst the tornado injects a whirlwind of energy through swirling patterns and designs. We envision a collection that captures these elements in a visually stunning way, yet keeps a core of peacefulness that evokes wonder and awe, transporting the wearer and the observer to a world of sensational beauty. This collection is not just about clothing; it is about capturing nature's most picturesque moments. Each piece is a work of art, a snapshot of the world's most thrilling landscapes.







DESIGNERS

NORA AMOASI EFUA TWENEWAH
AGEDE PATIENCE
FIDELIA SEWURAH















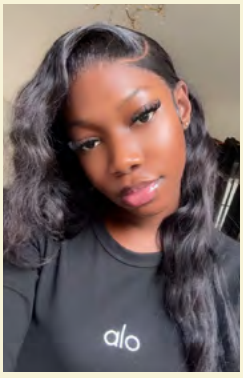




BLOOM IN THE RUIN

Fashion Statement

“Bloom in the Ruin” celebrates resilience and hope, the quiet power of life emerging through decay. It is where cracked concrete meets soft petals, where beauty rises from destruction and growth defies collapse. Inspired by nature reclaiming forgotten places, the collection expresses transformation, vitality and an elegance born from brokenness.







DESIGNERS

JESSICA POKUAA
KYEI BAFFOUR EUGENE
ISSAC QUAINO



















RADIANT BLAZE

Fashion Statement

“Radiant Blaze” explores the beauty of the heat of fire and the sun. The collection transforms the intensity of heat into elegant fashion, expressing strength, resilience, confidence and transformation. Each design reflects the beauty that can emerge from the world’s most powerful natural elements, the sun and fire.







DESIGNERS

AGBOVI ESTHER
PRISCILLA ASANTEWAA BOADU
ALICE ARTHUR



















BUZZ BLOOM RADIANCE

Fashion Statement

"Buzz Bloom Radiance" celebrates the harmony between nature and human creativity, drawing inspiration from the industrious spirit of bees and the radiant beauty of sunflowers. It symbolises empowerment, resilience and the collective strength of women who thrive through collaboration and purpose. The design merges sustainability with elegance, using natural tones and textures that evoke warmth, growth and vitality.

It is a bold, high-energy celebration of nature in the modern fashion world: a bee-and-sunflower collaboration designed with diligence and persistence, blooming with creativity for an award-winning show. The unique features of the bee and the sunflower come together in a masterpiece garment for women, championing sustainability, positivity and a love for nature. Do not let the bees disappear; they need your love.







DESIGNERS

BELIEVE NHYIRA AFFUL
HENYO SHEKINA ADZO
ELIZABETH QUAICOE















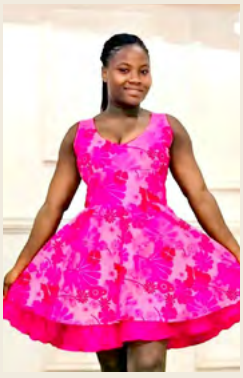




THORNED ELEGANCE

Fashion Statement

"Thorned Elegance" celebrates the coexistence of strength and beauty. Inspired by the protective thorns of nature, the collection symbolises resilience, confidence and the courage to embrace one's individuality. Just as a rose uses its thorns for protection whilst remaining graceful, the designs express the idea that true elegance is not fragile but powerful. Structured silhouettes meet soft, luxurious fabrics, creating a balance between boldness and femininity. Thorn-inspired embellishments, textured details and sharp design lines are contrasted with flowing forms, delicate draping and refined finishes, and a rich palette of deep greens, earthy browns, black and metallic silver reflects the beauty of nature whilst conveying sophistication and mystery. "Thorned Elegance" speaks to individuals who are fearless, confident and unapologetically authentic. It is a reminder that challenges can shape character and that resilience can be expressed with grace. The collection turns the symbolism of thorns into wearable art, proving that strength and elegance are not opposites; they exist beautifully together.







DESIGNERS

PRINCELLA MCCARTHY
FRANCISCA LEBENE
JENNIFER JATO JAGRI













MODERN AFRO-CONTEMPORARY SUIT COLLECTION

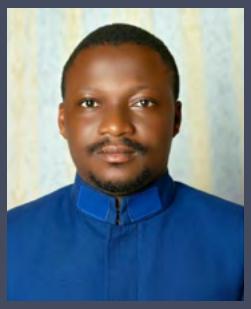
Fashion Statement

"Where Heritage Meets Modern Tailoring." This collection is a contemporary interpretation of African identity, blending ancestral craftsmanship with refined urban tailoring. It celebrates the beauty of African culture whilst embracing modern design principles, creating garments that are sophisticated, sustainable and culturally meaningful. Inspired by traditional African artistry, the collection incorporates elements such as Maasai beadwork, Ankara-inspired motifs and handcrafted detailing that pay homage to generations of skilled artisans. These cultural references are thoughtfully reimagined through clean silhouettes, structured tailoring and contemporary styling, allowing tradition to live harmoniously within today's fashion landscape.

Sustainability is a central pillar of the collection. By using upcycled denim fibres and reclaimed textiles, each garment demonstrates a commitment to circular fashion, transforming discarded materials into premium tailored suits. This approach reduces textile waste and highlights the value of conscious craftsmanship and responsible design. The colour palette is inspired by the African landscape and features rich earthy tones: terracotta, burnt sienna, olive green, sand, charcoal, deep indigo and warm brown, colours that evoke the continent's natural beauty whilst complementing the strength and elegance of the tailored silhouettes.

Marked by sharp structural lines, precise construction and modern proportions, the collection is designed for individuals who confidently express both their cultural heritage and their contemporary lifestyle. Every suit embodies resilience, creativity, authenticity and pride, showing that African fashion can be globally relevant and deeply rooted at the same time. Ultimately, this collection is more than a series of garments; it is a statement of identity, sustainability and innovation. It honours the past, embraces the present and inspires a future where fashion serves as a powerful medium for storytelling, cultural preservation and environmental responsibility.

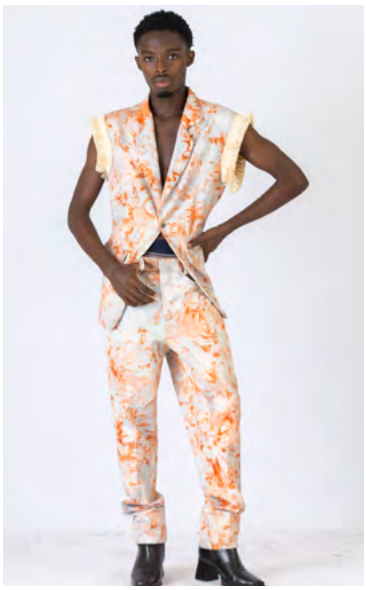




DESIGNERS

HANNAH ACHEAMPONG
MILORWO NATHANIEL NASH
EMMANUEL APPAH



















BRIDAL ELEGANCE



Fashion Statement

"Bridal Elegance" is a wearable-art bridal collection inspired by the enchanting forms of nature and marine life, including jellyfish, butterflies, mushrooms and ocean waves. Cascading fabrics mimic drifting tentacles and blooming petals, soft feathers add lightness, and sculptural silhouettes merge fantasy with reality. The collection is a journey of transformation, freedom and grace that goes beyond conventional design to celebrate beauty beyond the ordinary in the bridal wardrobe.







DESIGNERS

KEZIAH ADDY-QUIST
JOYCE OFORIWAA TETEH
JENNIFER AFUMBEA













AZURE SYMPHONY

Fashion Statement

A crescendo of colour, a harmony of form. “Azure Symphony” is not just a style; it is a movement. Inspired by the endless depth of sky and sea, the collection orchestrates shades of electric blue, fluid silhouettes and bold textures into a wearable masterpiece. Each piece moves like music: graceful, commanding and unforgettable. “Azure Symphony” is where modern elegance meets artistic expression, because fashion, like a symphony, should make you feel. It is more than a palette; it is a performance. Every piece is a note in a grand composition, inviting the wearer to move with intention and speak without words. In a world of noise, this collection offers clarity through colour, confidence through structure and elegance through motion. Step into the rhythm. Wear the symphony.





DESIGNERS

CALEB OPPONG
GLORIA ESSOUN





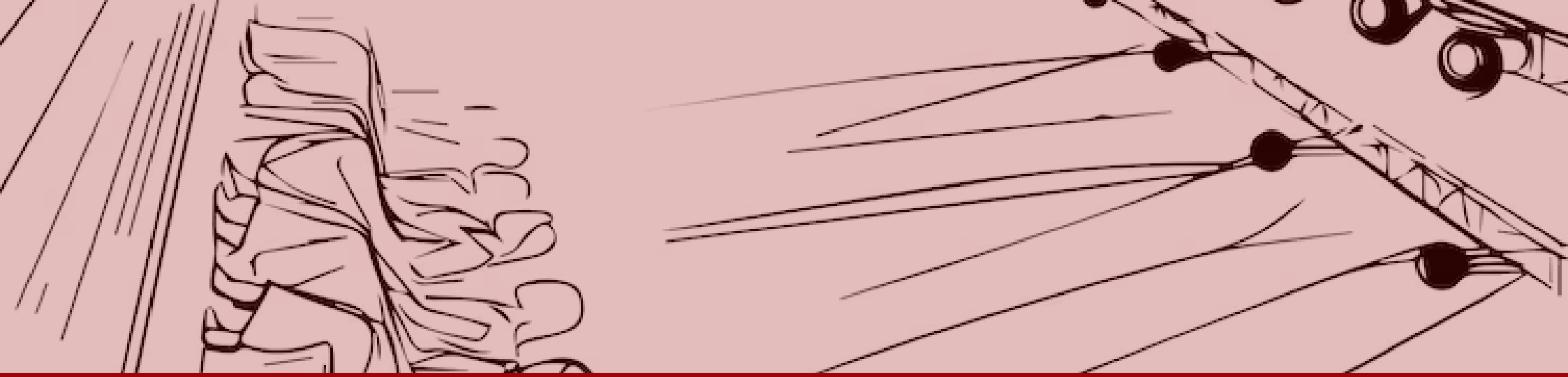












REFLECTIONS ON THE FASHION SHOW

What the Writers say ...

Group 1: Creativity and Inspiration: Imagination Knows No Bounds

The first collection of the evening stepped into the light under the theme “Creativity and Inspiration: Imagination Knows No Bounds,” and from the moment the opening look appeared, the title began to make sense. This was not a collection interested in playing it safe. It invited imagination to take the lead and allowed creativity to wander well beyond the familiar, setting a confident tone for the entire show.

The designers brought together an expressive mix of crepe, Mikado, organza and intricately knotted fabrics, creating a fascinating conversation between texture, structure and movement. Each fabric contributed something different: some brought softness and fluidity, whilst others introduced body, strength and a more defined silhouette. Together they gave the collection a sense of sophistication without sacrificing the practicality and wearability that fashion ultimately demands of its clothes.

Yet it was nature that whispered most strongly through the collection. Flowers, plants and organic forms became sources of inspiration, their delicate shapes and natural movements finding new expression through fabric. Elements that might ordinarily exist quietly in a garden were reimagined on the runway, transformed into silhouettes, details and textures that felt distinctly contemporary. There was something beautiful about that transformation, because nature is rarely perfectly symmetrical, and neither were these designs. Curves, layers and unexpected details gave the garments a sense of movement and life, as though the designers had taken fragments of the natural world and asked a simple question: what happens when imagination is allowed to redesign them? The answer walked confidently down the runway.

What made the collection particularly memorable was the willingness to experiment. Fabric was not treated merely as material; it became part of the storytelling. Textures interacted with one another, silhouettes shifted with movement, and carefully considered construction gave each garment its own personality.

As the models moved beneath the lights, the clothes seemed to come alive. Some looks commanded attention immediately, whilst others revealed their details gradually with every step. The runway became a meeting point between imagination and craftsmanship, and the audience noticed. There were moments when eyes widened, conversations paused, and attention became completely fixed on the stage. By the time the final look disappeared, one thing was unmistakable: imagination, when paired with skill and the courage to experiment, can take fashion somewhere convention never could.

Agyemang Akwesi Thomas
(Level 300)

Group 2: Fierce Beauty

"Fierce Beauty" arrived with confidence. It was bold, expressive and unapologetic, a celebration of strength, beauty, and the woman who does not simply wear a garment but gives it a voice. Where other collections relied on fabric and colour alone, this one understood that attitude is a design element in its own right.

The collection carried meaning in its designs, but what truly brought that meaning to life was the way the models presented them. There was an understanding that a runway is more than a straight walk from one end of the stage to the other; it is performance, it is attitude, it is communication without words. The models seemed to grasp this instinctively. With controlled movements, deliberate pauses, confident expressions and carefully executed poses, they allowed each garment to speak. A turn revealed a silhouette, a pause allowed a detail to catch the light, and a change in expression shifted the entire mood of a look. Nothing felt accidental.

Sophistication sat at the centre of it all. The models carried themselves with a quiet assurance that complemented the strength of the collection, their movements working with the garments rather than against them, allowing fabrics to flow, structures to hold their shape and silhouettes to reveal themselves with every step.

Then came Betty. Her appearance quickly became one of the moments people were talking about afterwards. From the second she stepped onto the runway there was a noticeable shift in attention, because she did not simply present the garment; she inhabited it. There was attitude in her walk, confidence in her posture and an unmistakable command in the way she held herself. For those few moments under the lights, the distinction between model and garment seemed to disappear, and Betty became the character the outfit needed her to be.

That, perhaps, was the true strength of "Fierce Beauty". The collection reminded the audience that fashion is not complete when a garment leaves the designer's hands; it comes alive when someone puts it on and gives it personality. The clothes may create the first impression, but confidence is what makes the impression last. Beauty does not always ask for permission to be noticed. Sometimes it walks in, takes its place, meets your gaze and owns the moment.

Agyemang Akwesi Thomas
(Level 300)

Group 3: Tidal Lullaby

If the runway had a soundtrack for Group 3's showing, it would be the low, steady hush of waves rolling onto shore. "Tidal Lullaby" did not shout for attention; it drew the audience in the way the sea draws in anyone who stands at its edge, quietly, patiently and completely. The collection was built on a single, confident idea: the ocean has a rhythm, and clothing can be made to move the same way.

That idea showed itself first in the silhouettes. Nothing here was rigid. Layers of organza, silk and chiffon were used not just as fabric but as choreography, each piece designed to catch air and light the way a current catches driftwood, folding, drifting, settling. Sheer layering gave the garments a sense of depth, as though the audience were looking not at fabric but into water, watching something shift just beneath the surface.

The palette reinforced that illusion. Sea-foam green, sandy neutrals, pearl white and deep ocean blue formed the collection's base, with opalescent and silver accents doing the work of moonlight on a night tide. Nothing in the colour story was accidental; each shade was pulled directly from the sea itself, from shell to foam to the deep water beyond the shallows.

What elevated "Tidal Lullaby" beyond a simple homage to the ocean was its attention to material honesty. Shells, coconut leaves, fish forms and driftwood were not decorative afterthoughts but genuine points of inspiration, translated into beadwork, wave-patterned embroidery and coral-inspired jewellery. Shell-shaped clutches and fluid, strap-heavy footwear extended the theme to the smallest details, ensuring that even the accessories seemed to move with the same tide as the garments.

Beneath the elegance sat a quieter, more urgent message. The ocean that inspired every silhouette and colour choice is also under threat, and the collection's soft materials and organic motifs served as a gentle reminder of that fragility. Group 3 used the language of fashion to ask a real question: can design carry both reverence and responsibility? Their answer, delivered through the sway of chiffon and the glint of iridescent beadwork, was a confident yes.

By the final look, the collection had done what its name promised. It told a story the way a lullaby does, softly, rhythmically, and with a message that lingers long after the last note fades. "Tidal Lullaby" did not just walk the runway; it whispered across it, leaving behind the same quiet awe the sea leaves on anyone lucky enough to stand still and listen.

Ahadjie Korbla Gershon
(Level 300)

Group 4: Timeless Romance: Love Beyond the Moment

By the time Group 4 took to the runway, the mood had shifted once again. The stage became softer, more sophisticated and unmistakably romantic as the collection "Timeless Romance" unfolded before the audience. From the very first appearance there was a sense that this was not simply a collection about clothing; it was about emotion, attraction and the kind of romance that refuses to belong to just one era. The audience was visibly drawn in from the start.

What made the presentation particularly captivating was the way the models interpreted the theme. They did not merely walk in beautiful garments; they gave the clothes a personality. Through their expressions, poses, pace and movements, they created an atmosphere that felt almost like a story unfolding in front of the audience. Each model seemed to carry a different chapter of the romance, with moments of softness, moments of confidence and moments of dramatic intensity. A pause here, a turn there, a carefully held expression, and suddenly the garment felt different. The models understood that romance is not only seen in a silhouette; it is felt through the way someone carries it, and that understanding elevated the entire collection.

The audience's reaction said much of what words could not. There was visible amazement as the models commanded the runway, creating moments that felt elegant, dramatic and emotionally charged. The garments may have introduced the story, but the models gave it life, and that is where "Timeless Romance" found its greatest strength. Fashion can create beauty, but presentation gives that beauty a pulse; a garment may be meticulously designed, beautifully constructed and perfectly styled, yet it is the person wearing it who ultimately determines whether the audience remembers it.

As the final looks disappeared from the runway, the romantic atmosphere lingered. "Timeless Romance" had created more than a collection of beautiful moments; it had created a mood built around love, elegance, confidence and the enduring connection between fashion and emotion. Because some romances fade with time. Others become timeless.

Evelyn Padi
(Level 100)

Group 5: Geometric Elegance

Geometry has never looked this alive. Where structure meets style, "Geometric Elegance" celebrated the beauty of symmetry, order and sophistication, transforming cubes, triangles and circles from classroom theory into runway power. Inspired by clean lines and balanced forms, the collection spoke in a bold visual language of confidence, creativity and precision.

The runway erupted with architectural energy from the opening look. The lead male model introduced the theme in a heavily structured, three-dimensional crop top featuring stacked volumetric cubes around the shoulders and upper arms, with symmetrically placed triangular panels converging at a central focal point and a sweeping semi-circular neckline draped in earthy brown framing the face. Paired with fitted trousers and sleek black footwear, the look translated architectural volume into high-energy runway art: avant-garde cubism in motion.

As he exited, curiosity built. A succession of mixed-gender presentations took over the stage, each pulsing with diverse designs and distinct footwear. Interwoven through these intermediary looks were Ghana's beloved historical hues of red, gold and green, grounding modern geometry in national pride and building momentum with every stride.

Then came the climax, in the form of two looks that portrayed the core thematic vision with maximum impact. The first was a masterclass in colour-blocked patchwork construction: a standout male ensemble featuring a mosaic sleeveless vest composed of intersecting rectangular, square and triangular fabric panels, with primary and secondary shades assembled into a layered mantle that transformed colour-field geometry into expressive, wearable sculpture where every seam was calculated. Countering structure with softness, the featured female look delivered fluidity and patterned precision in a floor-length grey dress that used sharp angular construction to balance form and movement. Its structured sleeves displayed a dense, multi-faceted tessellation of triangles and rhombuses in coral, pink and turquoise, echoed at the lower hem with triangular inserts that flared into a dynamic high slit upon movement. It was geometry softened into grace.

Through precise fabric manipulation, the designers proved that foundational shapes can transcend the two-dimensional. By balancing structural rigidity, drape and fluidity across both natural and synthetic fibres, they adapted geometric theory into sophisticated fashion. As the design team affirmed, "We wanted to show that geometry is not cold, it is confident." In this collection, confidence wore structure beautifully.

Godwin Avorkpo
(Level 200)

Group 6: Cultural Renaissance

"Cultural Renaissance" emerged as a celebration of heritage expressed through the language of contemporary fashion. The collection breathed new life into cultural stories, symbols, beliefs and artistic expressions, transforming them into garments that spoke boldly to the present whilst remaining rooted in the past.

The runway opened with dramatic resonance, as a young lady entered with the confidence and majesty of a queen mother. Draped in a golden, richly embellished ensemble, she moved with commanding elegance, cascading fringes flowing from hip to floor and creating a striking rhythm with every step and dance movement. Her carefully styled ponytail, complemented by matching accessories, completed the regal expression of the look.

As the show unfolded, the collection seamlessly bridged ancestral roots with avant-garde artistry through two breathtaking centrepiece looks. The first, "The Organic Vision", entered with ethereal intensity, embodying a return to primal, grounded textures. Dusted with fine pigment that caught the cool runway lights, the model wore a structured corset encrusted with golden baubles and intricate seed-like details, paired with a kinetic skirt of straw-coloured reeds and encased in a dramatic, light-wood cage overlay.

The barefoot silhouette made a fierce statement on the intersection of raw human form and natural element. Striking a contrasting note of modern grandeur, the next muse commanded the stage in a sweeping high-low skirt and strapless bodice woven from a vibrant tapestry of traditional wax prints, where warm hues of scarlet, orange, gold and turquoise intermingled in geometric harmony. Topped with an architectural, wide-brimmed disc hat that framed her features like a work of art, her grounded, barefoot stride turned the catwalk into a living canvas.

Intricate patterns and carefully coordinated accessories of necklaces, bracelets, anklets, earrings and headpieces deepened the connection between every garment and its cultural identity. Yet "Cultural Renaissance" was more than an aesthetic statement; it was a dialogue between generations. Each silhouette reimagined heritage through modern design, proving that culture need not remain confined to history. Through fabric, colour, pattern, movement and craftsmanship, the collection transformed tradition into a living expression of beauty and confidence: the past, dressed for the present, and a bold statement of where we are going.

Godwin Avorkpo
(Level 200)

Group 7: Golden Elegance

Where tradition meets botanical artistry, “Golden Elegance” emerged as a radiant celebration of heritage through the language of contemporary fashion. The collection captured the warmth, vitality, grace and architectural beauty of the sunflower, translating its natural lifecycle into haute couture that speaks boldly to the present whilst remaining rooted in nature. Drawing specific inspiration from the sunflower and its hues, the designers embodied the flower’s inherent symbolism whilst redefining elegance through strategic silhouettes and delicate craftsmanship.

The vision was defined by a masterful palette drawn directly from the bloom. Verdant foundation shades of deep green echoed the sturdy sepal and strong stems, serving as grounded structuring for bodices and collars. Radiant gold formed the heart of the collection, moving from bright, shimmering petals to deeper, burnished golden-browns that captured light with every movement, whilst strategic contrasts of scarlet, soft orange and crisp white added depth and passion.

Opening to the soulful melodies of “African Queen”, the runway transformed into a gilded sanctuary. The opening model commanded the stage with regal grace and botanical precision, wearing a contemporary high-collar top in shimmering green meticulously embellished with beadwork across the bust and waistline. Below, a golden floor-length skirt with a dramatic high slit caught the light, decorated with carefully patched sunflower motifs. Accessorised with a hand-crafted fan and matching heels, her braided hairstyle framed her natural features, embodying authentic African beauty.

As she exited, the runway came alive with a succession of designs that deepened the narrative. Models presented green corsetry juxtaposed with flowing orange chiffon, contemporary separates with floral appliqué, and floor-length gowns in burnished gold accented with scarlet. Each look explored a different phase of the bloom, from sepal to petal to heart.

Then came the defining moment. The most striking showpiece of the collection took centre stage as its model brought high-octane drama, embodying the vibrant climax of the bloom in full. She wore a radiant goldenrod minidress with a sweetheart neckline, encircled by an oversized, three-dimensional sunflower petal structure, with intricate embroidery anchoring the hip and merging into a hand-sculpted fabric rosette that cascaded into a sweeping train. It balanced modern asymmetry with theatrical movement, translating the architectural strength of a sunflower into pure high fashion. The audience erupted. This was more than fashion; it was identity stitched in gold.

Godwin Avorkpo
(Level 200)

Group 8: Afrocentric Heritage

Afrocentric design focuses on Africa and its culture, appreciating and celebrating the beauty, history and traditions of the continent whilst making a bold fashion statement. "Afrocentric Heritage" defined the cultural and traditional practices and values that originate from Africa and remain significant to people of African descent, and the collection wore that definition with pride. The show opened with instant visual curiosity and zealous anticipation. The lead model stepped forward in a two-layered, knee-level golden-brown strapped skirt joined fashionably at the waistline to a queen-mother-like corseted top featuring red floral off-shoulder, elbow-level sleeves. The top blended vibrant dyed fabric design with fine craftsmanship, and accentuated by statement earrings, bracelets, subtle makeup and neatly permed hair styled sideways, she lit up the stage holding a traditional kerosene lantern in a majestic, bold and energetic motion, symbolising enlightenment, warmth and the guidance of ancestral lineage.

Following this spellbinding opener, the runway welcomed a succession of models in culturally diversified dresses, each thoughtfully crafted from mood-board inspirations without forsaking the most elegant and vibrant African hues, themselves symbols of identity, authority and historical roots. Among the standout couture moments, two expressions of Afrocentric formal wear commanded attention. Exuding bridal elegance, one model graced the runway in a floor-length, earth-toned sheath gown featuring subtle vertical cowrie-shell piping, with structural draping across one shoulder and a delicate spaghetti strap, framed by a cascading sheer white veil, oversized hoop earrings and a soft floral bouquet. The look translated traditional bridal purity into contemporary couture. Presenting architectural volume, another model appeared in a strapless, corseted gown crafted from rich geometric-patterned fabric, its silhouette featuring a multi-tiered flared mermaid hem layered with contrasting beige and brown fabrics, styled with a statement beaded necklace and an elegant updo, where heritage was re-engineered into sculptural form.

Historic textures played a defining role throughout the line. Select dresses were constructed with raw raffia rimmed in dramatic layers from the waist to knee level and heavily embellished with cowrie shells, historically revered across the continent as symbols of wealth, fertility, protection and royal status. Corsetry proved a key highlight, with cowrie shells adorning front edges and contouring the bust of corseted bodices, elevating traditional motifs into contemporary high fashion. The accessory curation of stacked cowrie necklaces, bracelets, wristlets and drop earrings complemented each look with precision, and every structural element, from necklines and sleeves to waistlines and hems, was meticulously designed to unearth cultural aesthetics, history and authority.

The presentation reached its emotional and artistic peak in the final showcase. Rather than a standard walk-off, the stage transformed into a living canvas of African heritage: two models sat to play a match of Oware, the classic African strategy board game, another held a traditional earthenware pot representing ancestral craftsmanship and sustenance, and the remaining models arrayed themselves across the stage in dynamic, powerful poses. This final tableau captured not just clothing but a living narrative honouring the roots, traditions and majestic authority of African descent.

Godwin Avorkpo
(Level 200)

Group 9: Coastal Chic Romance

"Coastal Chic Romance" drew its inspiration from the serene atmosphere of the coastline at sunset, where sand, salt, water and air meet twilight softness. The collection reimagined the essence of an evening stroll along the shore, capturing the breeze and the wave-like movement of the ocean in fabric form. It was a deliberate work of art, intent on romanticising the wearer and offering an experience rather than merely an outfit.

The choice of silk organza did much of the storytelling, mimicking the soft movement of waves at sunset and creating an atmosphere both soothing and calm. Pearls used in beading and soft, sculpted corsetry aroused a nostalgic, handcrafted beauty, settling the line somewhere between modern coastal elegance and tender romantic emotion. The result was clothing that understood its own mood and refused to rush it.

The colour spectrum drew on cream-like sunset clouds, expressing their cool and embracing radiance across the garments. Rustic coastal elements were balanced with an air of effortlessness, and the feeling of moving waves ran through the silhouettes with the clear intent of alluring and enchanting the audience. Every look felt like the moment the day's heat gives way to the first cool breath of evening.

Wearing a dress from this line is more than dressing up for an event; it is a vivid fashion statement about how the coastal atmosphere can engulf and capture the individual. "Coastal Chic Romance" captured the dramatic romance of a shoreline at sunset through graceful movement and elegant silhouettes, and in doing so gave the audience a collection that was both a destination and a feeling.

Ahadjie Korbla Gershon
(Level 300)

Group 10: Poetry of Chaos

Chaos is not always the absence of order; it is the redefinition and transition of the old into a magnificent new embodiment. Where most of humanity sees catastrophe and destruction, creative vision was discovered in the minds of a growing generation. When that art is translated into the language of avant-garde fashion, it becomes a kind of terrifying poetry: wearable conversations between destruction and creation that prove the most breathtaking and unexpected beauty often emerges from absolute disaster.

The architecture of this line was built on the concept of natural disasters, from volcano eruptions and earthquakes to tsunamis and hurricanes. Its colour palette reigned with cool tones, representing the dark atmosphere that accompanies such events and the devastation and fear they leave in their wake. Through structure, layering and deliberate visual tension, the garments carried the violence of these forces without surrendering to it.

What distinguished "Poetry of Chaos" was its central argument: natural disasters are not an error in the system but the system at its most honest. The designers treated that ecological fury as master craftsmanship, translating harsh, violent conditions into a fashion line of genuine structure. Wearing these art pieces shifts the narrative from total destruction to growth and redefinition, proving that when order breaks apart, raw beauty emerges in its place.

Anworbor Fredricka Ohenmeng
(Level 100)

Group 11: Serenade of Nature

"Serenade of Nature" redefined our natural environment as intricate, wearable art. The designs composing this line were a clear epiphany that the world around us is more than what the eye casually sees, and can be reimagined into creative pieces that transcend ordinary fashion. The designers employed techniques such as spray painting alongside sewing, using fabrics like Lycra, liquid Mikado and crepe to build their vision.

Some dresses portrayed the elegance of the peacock and its feathers, others the quiet grace of insects, and together they replicated the interaction of nature's various elements to create unity in the ecosystem. These were not merely wearable arts but bold statements of how our natural environment shapes and moves us as individuals.

On the runway, the models did not simply wear the garments; they became the narrative. Every step was a path towards bringing silent sketches to life, and with every movement the models expressed their garments as though the clothes could breathe. The liquid drape of Mikado and lace, set against stiffer structures, brought out the true definition of the line.

The models did not just display these pieces; they assisted the designers in portraying the original spark of creation, carrying the weight and mood of the design onto the runway. It was a performance of grace, elegance and creativity, and the audience's response to that storytelling made the success of the collection unmistakable.

Anworbor Fredricka Ohenmeng
(Level 100)

Group 12: Ethereal Elegance

"Ethereal Elegance" was the celebration of a world so surreal that beauty feels effortless. It presented fashion as a living, breathing paradox, caught in the gentle yet silent grip of daylight and dream, translating the existing beauty of myths, starlight and reverie into tangible reality. The garments did not simply sit on the skin; they hovered around it, as though they were secrets whispered and engulfed in silk and lustrous organza.

Structures typically achieved through boning were replaced by sheer, liquid organza that flowed gracefully with the air currents of the room, and the craftsmanship hummed softly through hand-beaded detailing and layers of translucent fabric rather than shouting for attention.

The design palette embraced cool, softly saturated colours, focusing on twilight lavender and frosted opal to present an image as though of a dusty silver winning moon. The garments were created using rich silks and organzas that revealed their shine only when the model turned towards the light, which made the effect still more surreal and emphasised both the beauty of the pieces under illumination and their timelessness.

Yet the softness of this line was undeniably lasting, for "Ethereal Elegance" was not fragile but otherworldly, reminiscent of ancient forests and celestial beings. Fabrics were intentionally left unhemmed at the edges, whilst others carried long trimmings and carelessly free feathers, mimicking the disintegrating beauty of passing time. Deliberately exaggerated features such as collars, shoulder lines and sleeves recalled sacred silhouettes of ancient times.

Wearing these designs is less about getting dressed and more about stepping into a world of serene, incandescent, paradoxical dreams. This masterpiece did not shout; it proved instead that the most profound elegance demands no attention through volume or sharpness but is captured through imagination that threatens to vanish into thin air. Hence the name: Ethereal Elegance.

Anworbor Fredricka Ohenmeng
(Level 100)

Group 13: Voluptuous Desires

The designers of "Voluptuous Desires" focused on celebrating body curves and encouraging self-expression through fashion. With a theme as captivating as its title, the creatives embraced the beauty of the female figure, promoting confidence, elegance and comfort in equal measure. Their designs reflected a belief that fashion should empower women to appreciate their bodies whilst expressing their unique personalities, and that conviction showed in every look.

The collection featured beautifully tailored silhouettes and well-fitted garments that elegantly highlighted the natural curves of the models. Dramatic draping, flowing fabrics and bold textile choices created a perfect balance between sophistication and sensuality, and every outfit demonstrated careful craftsmanship and attention to detail, making each design both fashionable and comfortable. One of the standout qualities of the collection was its ability to combine glamour with wearability, offering garments that reflected confidence, femininity and modern trends whilst remaining entirely practical for the wearer.

The flow and movement of the garments on the runway were among the most impressive aspects of the presentation. As the models walked confidently, the fabrics moved gracefully, creating an elegant visual effect that enhanced the overall show. The designers successfully demonstrated that comfort and glamour can exist together in contemporary fashion, an argument the industry still needs to hear more often.

More than simply presenting attractive clothing, the collection positioned fashion as a powerful means of self-expression. It encouraged confidence, individuality and body positivity, showing that beauty exists in every shape and size. That message, delivered through well-made clothes rather than empty slogans, is what made "Voluptuous Desires" resonate.

Isaiah Nartey
(Level 300)

Group 14: Stellar Bloom

Inspired by the beauty of flowers and stars, “Stellar Bloom” introduced the audience to a breathtaking display of harmonious colour and nature-infused fashion. The collection celebrated the connection between the natural world and creative imagination, using floral elements and celestial inspiration to produce designs that felt both grounded and otherworldly. It was a theme with two hearts, one rooted in gardens, the other fixed on the night sky, and the designers found genuine poetry in holding them together.

The garments featured dramatic silhouettes, flowing fabrics, delicate floral embellishments and artistic detailing. Each outfit reflected the elegance of blooming flowers whilst incorporating the brilliance and mystery of the stars, and the careful combination of colours, textures and floral detail created an unforgettable visual presentation. The models carried the looks confidently, allowing the intricate craftsmanship and sophisticated finishing of every piece to register fully with the audience as they moved.

Beyond its beauty, the collection demonstrated that fashion is universal in where it may draw inspiration from. By combining natural elements with disciplined design technique, the designers produced garments that celebrated originality, elegance and artistic expression in equal measure. “Stellar Bloom” proved that when a collection commits fully to its theme, even the sky stops being a limit and becomes a fabric.

Isaiah Nartey
(Level 300)

Group 15: Spiral Symphony of Light

The “Spiral Symphony of Light” collection explored the relationship between fashion and technology, and it did so with theatrical conviction. The designers creatively incorporated lighting effects into their garments, proving that fashion continues to evolve beyond traditional clothing design. The audience watched in amazement as the runway transformed from darkness into brilliant light whilst the models confidently displayed the illuminated designs, creating a memorable experience that blended innovation with genuine creativity.

The collection successfully integrated lighting effects and illuminated design elements into wearable fashion, which is a far harder feat than it looks under show conditions. Alongside these technological features, the garments displayed bold colours, expressive silhouettes and exaggerated forms that made each piece unique and visually captivating. The interplay between the glowing garments and the darkened stage gave the showing the atmosphere of a symphony performed in light rather than sound.

Despite their dramatic appearance, the garments remained comfortable, allowing the models to walk confidently and naturally. That balance between innovation and practicality demonstrated the designers’ technical skill and creative vision, since technology-heavy fashion all too often sacrifices the body to the effect.

More than a fashion collection, “Spiral Symphony of Light” offered a glimpse of where the industry can go. It illustrated that fashion is not limited to fabric alone but can incorporate modern technology, artistic creativity and imaginative storytelling to create unforgettable runway experiences, and for one evening the future of fashion glowed quite literally on stage.

Martha Anyakpa
(Level 100)

Group 16: Fairytale Elegance

With “Fairytale Elegance”, the designers transformed the runway into a magical world filled with dreamy designs and timeless glamour. The garments captured the imagination by blending fantasy with modern fashion, creating pieces that looked like wearable works of art. It was a collection that understood fantasy succeeds only when the craftsmanship beneath it is real.

Inspired by floral beauty and fairytale reverie, the collection showcased elegant silhouettes, flowing fabrics, dramatic details and eye-catching colours. Every design reflected creativity and sophistication, leaving a lasting impression on the audience. The graceful movement of the garments, combined with their dramatic features and vibrant colour combinations, held the attention of everyone in attendance, and as the models walked confidently along the runway each design came vividly to life, demonstrating the creativity and vision behind the collection.

The greatest strength of “Fairytale Elegance” was its ability to transform imagination into reality through fashion. The collection proved that clothing can tell stories, inspire emotions and bring dreams to life whilst remaining elegant and wearable. In a show filled with strong themes, this one reminded the audience why the oldest stories, told well, never lose their power.

Isaiah Nartey
(Level 300)

Group 17: Soulful Rebirth: From Bondage to Brilliance

"Soulful Rebirth" was a powerful visual journey of transformation, tracing the passage from oppression to freedom through a compelling collection of fifteen dresses. Rooted in history, heritage, healing and reclaimed identity, each look told a story of resilience and renewal, and the narrative arc was legible in every silhouette.

The colour story did much of the emotional labour. Earthy brown tones evoked the weight and depth of the past, whilst touches of gold emerged as symbols of hope, triumph and restored brilliance. White cowries added layers of cultural and spiritual significance, connecting the collection to heritage, identity and restoration, and anchoring a painful history in symbols that Ghanaian audiences read instantly and deeply.

The silhouettes themselves evolved across the collection, moving from structured and restrained forms into fluid, expressive designs that mirrored the transition from confinement to liberation. That formal progression gave the showing a dramaturgy; the audience was not simply looking at dresses but watching a people's journey rendered in cloth.

In transforming a painful history into a powerful celebration of dignity, strength, beauty and new beginnings, "Soulful Rebirth" achieved what the best thematic fashion sets out to do: it made memory wearable without making it decorative. It was one of the most emotionally purposeful collections of the evening.

Aquah Judith
(Level 200)

Group 18: Sun Kissed Harvest

"Sun Kissed Harvest" captured the warmth of sunlight and the abundance of nature through a vibrant collection of fifteen dresses. Inspired by the beauty of a flourishing harvest, the collection celebrated colour, texture, movement and the richness of the natural world, and it carried an optimism that was contagious in the room.

Radiant yellow, deep orange, vibrant red and earthy green created a warm and energetic palette, whilst smooth, soft, sheen and textured fabrics reflected the changing qualities of sunlight across a landscape. The variation in surface was a subtle but effective decision, since harvest is never one light or one texture; it is fields at different hours, and the collection honoured that truth.

The collection unfolded like a new day, beginning with the gentle glow of sunrise and building into a full celebration of abundance, vitality and joy. Each dress represented renewal and the continuous cycle of growth, so that the line-up read less as a series of individual looks and more as a single, sunlit narrative.

"Sun Kissed Harvest" transformed the runway into a radiant celebration of life, reminding us that fashion, like nature, possesses the power to renew, flourish and bloom. In a season of shows, this was the collection that felt most like morning.

Aquah Judith
(Level 200)

Group 19: Urban Rodeo

"Urban Rodeo" brought the fearless spirit of the Wild West into the heart of contemporary Ghanaian fashion, and the collision was thrilling. Through fifteen bold dresses, the collection created a dynamic fusion of denim, leather, distressed textures, Kente, smock and Adinkra, materials and symbols from two worlds that have no business working together on paper and yet worked beautifully on the runway.

Rugged textures and powerful silhouettes embodied the rebellious energy of the rodeo, whilst Ghanaian fabrics and symbols grounded each look in heritage, identity and cultural pride. The intelligence of the collection lay in this double anchoring: the borrowed drama of the West was always held in place by unmistakably Ghanaian craft.

The collection balanced rawness with refinement, tradition with modernity, and Western influence with Ghanaian creativity. Every look became an expression of confidence, freedom, resilience and individuality, and the models wore the attitude as convincingly as the clothes.

"Urban Rodeo" transformed the runway into a meeting point between Western ruggedness and Ghanaian urban culture, a fearless celebration of identity, creativity and contemporary African fashion. It was proof that cultural confidence does not mean closing the door to outside influences; it means dressing them in Adinkra and sending them down your own runway.

Aquah Judith
(Level 200)

Group 20: Wild Beauty

"Wild Beauty" celebrated the untamed power, elegance and individuality of nature through fifteen captivating dresses. The collection commanded attention with bold animal prints, vivid colours, expressive textures and dramatic details, and it never once apologised for its volume.

Zebra and leopard prints embodied confidence, strength and freedom, whilst peacock-inspired elements represented beauty, pride and individuality. Fiery orange and red introduced passion and energy, complemented by coral reef-inspired details that reflected creativity and the extraordinary richness of the natural world. The range of reference, from savannah to reef, gave the collection a breadth that kept the eye engaged across all fifteen looks.

Each silhouette offered a distinct interpretation of nature, balancing raw boldness with refined elegance. The collection celebrated those who dare to be different, embrace their individuality and confidently stand apart, and its best looks made that spirit feel attainable rather than costume-like.

"Wild Beauty" transformed the runway into a celebration of wildlife, fashion and fearless self-expression, proving that true beauty lies in the courage to be unapologetically unique. It closed its showing with the room convinced that the wildest thing a designer can do is mean exactly what they show.

Aquah Judith
(Level 200)

Group 21: Eternal Bloom

The theme "Eternal Bloom" symbolised timeless beauty, growth and renewal, evoking flowers that flourish regardless of season and the idea that style and elegance are everlasting. The designers explained the concept as external bloom representing timeless elegance, and as a symbol of life and beauty that never stops growing, an idea they carried directly into the construction of the garments.

That inspiration showed in designs incorporating vibrant floral patterns, with dresses made in soft flowers to mimic and explain the theme. The collection was built from chiffon and organza, fabrics chosen precisely for their ability to suggest petals caught mid-motion, and the colour story of pink, white and yellow kept the garden feeling gentle, fresh and light rather than heavy or ornamental.

What the collection ultimately communicated was persistence. A flower that blooms in every season is a flower that refuses circumstance, and these garments wore that refusal gracefully. "Eternal Bloom" offered the audience fashion as optimism: soft, deliberate and permanently in season.

Agbo Lydia
(Level 200)

Group 22: Roots and Radiance

Roots symbolise heritage, cultural identity, tradition and the foundational elements that shape us, whilst radiance represents inner strength, confidence, vitality and the ability to shine brightly. “Roots and Radiance” narrated a story of honouring one’s heritage whilst embracing personal growth and self-expression, and the title proved an accurate map of everything the collection set out to do.

This was a fusion of ancient African tradition and contemporary fashion. It told a story of where we are from and what we are becoming, featuring garments that fused traditional craftsmanship with modern technique and demonstrating that heritage can brighten our present and future, empowering us to shine boldly.

The material choices made that argument tangible: cocoa sack, raffia, denim and chiffon met beads, cowrie shells and wood, so that working cloth and ancestral material shared the same garments without tension.

The palette of green, black and brown rooted the collection firmly in earth and ancestry, providing a dignified ground for the embellishment to glow against. Every texture carried meaning, and the audience could read the collection’s argument through their hands as much as their eyes.

“Roots and Radiance” stood as a celebration of identity and culture, and one of its quiet achievements was proving that humble materials, handled with skill and respect, radiate as brightly as silk. Heritage, this collection argued, is not behind us; it is the light source.

Agbo Lydia
(Level 200)

Group 23: Picturesque

"Picturesque" is not just a look; it is a feeling. It is the moment when fashion stops being an outfit and starts being a destination. Inspired by the serene poetry of the earth, the endless roll of desert dunes at sunset, the soft haze of golden wheat fields and endless gardens of pink and crimson roses, the theme captured beauty in its most tranquil form: romantic, soft and effortlessly photogenic. The collection found its quiet power in restraint, transforming nature's rawest, calmest moments into refined elegance.

The fabrics and textures were where craftsmanship spoke. The designers leaned into liquid satins that pour like dunes, airy chiffons that float, velvets that feel like a rose petal between the fingers, and intricate beadwork inspired by indigenous patterns, tiny colourful stories stitched by hand. Embellishments were delicate rather than heavy, like morning dew, and the construction vocabulary of draping, gathering and soft sculpting meant there were no hard lines anywhere, only organic flow.

On the runway this translated into off-shoulder flowing gowns in dusty rose, desert-inspired pleated dresses, capes that mimicked the sweep of dunes and gowns adorned with soft three-dimensional roses. Makeup stayed dewy and skin-like with a touch of sunset shimmer, and hair was soft, windswept and natural, completing the world the clothes had built.

The Picturesque woman is poetic, serene, a modern wanderer. She does not chase trends; she embodies timelessness, and she walks into a room that goes quiet not because she is loud but because she is peace. "Picturesque" is proof that elegance does not have to be loud to be unforgettable. It is the art of looking like a memory.

Wahab Sakina
(Level 200)

Group 24: Bloom in the Realm

If “Picturesque” is the quiet landscape, “Bloom in the Realm” is what erupts from it: full, unapologetic and royal. This was fashion at its most fertile and powerful, inspired by the raw, juicy treasures of the earth, the bursting pomegranate, the vibrant African flower market, the golden sunflower field and the rare orchid. The collection took nature’s rawest gifts and transformed them into regal, sculptural couture, and it was Afro-centric, goddess-like and maximalist in the most elegant way. Its declaration was clear: rooted in the earth, made for royalty.

The palette was harvested like jewellery. Pomegranate ruby red, fuchsia magenta, orchid purple, sunflower yellow, cobalt blue and jungle green were all elevated by metallic antique gold and pearl white. These were not merely colours but gems pulled from nature’s own vault, and the discipline with which they were combined kept the maximalism lush rather than chaotic.

Texture was everything. Three-dimensional floral appliqués turned petals into dresses, orchids cascaded down plunging necklines like living jewellery, heavily beaded pomegranate-inspired corsets glittered with pearls and crystals, and golden brocade looked like molten earth beneath vibrant floral prints that told their own stories. It was tactile, lush and heavily embellished, true craftsmanship in every seam.

On the runway, the promise delivered: sculpted mermaid gowns adorned with giant red and orange florals, deep purple velvet gowns dripping with three-dimensional orchids, headpieces of real-look sunflowers and a final dress dripping in ruby and pearl like a split pomegranate. The Bloom woman is not just wearing flowers; she is the flower, fertile, powerful, bold and in her prime, commanding attention like a field of sunflowers turning to the sun.

Wahab Sakina
(Level 200)

Group 25: Radiant Blaze

"Radiant Blaze" walked the runway with the confidence of something that refuses to be dimmed, drawing its language from heat's insistence: the flicker of fire, the relentless press of the sun, the kind of intensity that does not ask to be noticed because it simply cannot be ignored. From the opening look, the collection established heat as a presence rather than a colour.

The collection read as a study in contrast. Where softness might have been the easy choice, "Radiant Blaze" chose structure, with silhouettes of sharp lines and deliberate volume built to hold their shape the way flame holds its form even as it moves. Fabrics with body and sheen took centre stage, catching light the way embers catch air, flaring, glowing, never quite settling. Every garment seemed to carry its own internal heat, a sense that the wearer was lit from within rather than dressed from without.

Colour did the heaviest lifting in telling this story. Deep reds, molten oranges and sun-scorched golds anchored the palette, with flashes of ember-black and searing yellow used to punctuate rather than overwhelm, the visual equivalent of sparks against a dark sky. The effect was less a gradient than a pulse, the eye pulled from smoulder to blaze and back again as the models moved.

What made "Radiant Blaze" more than a colour story was its underlying argument: that heat, so often treated as something to fear or contain, is also the origin of transformation. Fire clears the way for new growth, and the sun sustains everything it touches. The designers built the collection on that duality, danger and generation held in the same breath, and let the garments carry both. Strength was depicted not as hardness but as resilience, the ability to be reshaped by pressure and come out more defined for it.

By the final walk, "Radiant Blaze" had made its case. This was not fashion asking to be admired quietly. It was fashion insisting on presence, on confidence, on the idea that transformation is not always gentle and does not have to apologise for that.

Ahadjie Korbla Gershon
(Level 300)

Group 26: Buzz Bloom Radiance

"Buzz Bloom Radiance" arrived on the runway with a purpose that reached beyond the garments themselves. Where other collections told the story of a single element, water, fire, this one told a story of partnership: the quiet, essential collaboration between bee and bloom that keeps entire ecosystems alive. It was a collection built on the idea that nature's smallest workers deserve fashion's biggest stage.

The silhouettes carried that dual inspiration with care. Structured, geometric elements nodded to the bee, with precise lines, segmented detailing and a sense of industrious purpose stitched into every seam, whilst softer, layered forms echoed the sunflower's unfurling petals, open, radiant and reaching upward. Together the two influences gave the collection a rhythm of discipline and bloom, of work and reward, echoing the very relationship the theme was built on.

Colour carried much of the storytelling. Warm golds, honey ambers and deep blacks grounded the palette in the bee's own markings, whilst sunlit yellows and earthy greens brought the sunflower's vitality into full bloom. The effect was a collection that felt lit from within, warm rather than loud, radiant rather than harsh, growth rendered in fabric.

What set "Buzz Bloom Radiance" apart was its refusal to separate beauty from advocacy. This was not simply a collection inspired by nature; it was a collection built to speak for it. Every textural choice and natural tone doubled as a quiet reminder of what is at stake: pollinators in decline, ecosystems under strain, a natural world that sustains us largely unnoticed and increasingly unprotected. The designers used elegance as their platform, letting the garments carry both celebration and concern in the same breath. The collection also stood as a tribute to collective strength, the diligence of the hive mirrored in the resilience of women who build, create and thrive through collaboration, framed not as struggle but as radiance, purpose expressed as beauty rather than burden.

By the final look, the message was unmistakable. This was fashion with advocacy stitched into its very construction, a runway moment asking its audience to see the bee not as background but as foundation. Do not let the bees disappear. Group 26 made sure no one in that room forgot it.

Ahadjie Korbla Gershon
(Level 300)

Group 27: Modern Afro

The “Modern Afro” contemporary suit collection reimagined what power dressing looks like on African bodies. Rather than importing the standard template of the business suit, the designers set out to transform it, proving that African fashion is itself a traveller, a meeting point of cultures capable of absorbing global forms and returning them changed. The collection celebrated modern and contemporary styling without disowning its origins.

Gold ran through the collection as its defining brilliance, lending the tailored suits a richness that connected contemporary power dressing to a metal that has always meant wealth, status and ceremony on the continent. The interplay between sharp suiting and this golden warmth gave the looks an authority that felt both corporate and unmistakably African.

Most importantly, the collection redefined its artwork through sustainable innovation by giving discarded denim a new life. The choice grounded the collection’s forward-looking identity in a genuinely contemporary concern, and it demonstrated that upcycling belongs on the runway as much as it belongs in the wardrobe.

“Modern Afro” ultimately argued that the suit, that most borrowed of garments, can be reclaimed as an African statement. Worn with this confidence, power dressing is no longer imitation; it is authorship.

Susana Azelle
(Level 200)

Group 28: Thorn Elegance

"Thorn Elegance" symbolised resilience, confidence and the courage to embrace one's individuality. It was presented as the uniform of a new generation of African creatives who are soft-spoken but unbreakable, and the garments carried that exact contradiction with conviction. The designs explained the idea that thorn elegance is not fragility but power, beauty and defence coexisting in a single silhouette.

Inspired by the protective forms of nature, the collection defined structure through strong, luxurious fabrics, creating a pattern of conversation between boldness and femininity. The thorn, after all, is not opposed to the flower; it protects it, and the designers built that botanical logic into tailoring that could cut and soften in the same line.

The collection spoke to individuals who are fearless, confident and unapologetically authentic. Every structured shoulder and deliberate edge insisted that protection and beauty are not competing impulses but partners, and the audience responded to the honesty of that argument.

This was not just a collection of designs; it was a statement of history in motion. Every step down the runway showed a bit of struggle, of growth, and of the future of fashion, and "Thorn Elegance" left the room convinced that the sharpest silhouettes often protect the softest truths.

Susana Azelle
(Level 200)

Group 27: Modern Afro

"Bridal Elegance" celebrated the beauty, grace and emotional significance of a bride on her special day, and the collection was centred on timeless sophistication, soft femininity and refined luxury. It was expressed through flowing silhouettes, delicate details and polished finishing that created a look of pure romance, with the clear aim of making the wearer feel radiant, memorable and deeply cherished. On the runway, that intention translated into gowns that understood the day they are made for.

The design language drew on the bridal canon of satin, lace, tulle, chiffon, silk, organza and crepe, materials that allow a garment to feel soft, airy and luxurious all at once. Lace appliqué, embroidery, pearls, crystals, beading and subtle sequins added texture and richness without overwhelming the overall look, achieving the difficult bridal balance of delicate and yet grand.

Colour played its traditional and modern roles in turn. Classic bridal tones of white, ivory, champagne, pearl and blush carried their familiar symbolism of purity, new beginnings, love and peace, whilst soft metallic accents and nude undertones gave the more contemporary looks a stylish, current edge. Silhouettes ranged from ball gowns and A-line dresses to mermaid cuts, fitted bodices and minimalist sheath dresses, with flowing trains, veils and capes enhancing the drama of the strongest pieces.

Beyond appearance, the collection carried the emotional meaning that distinguishes bridal fashion from every other genre. It told a story of celebration, commitment and transformation, presenting the bride not just as fashionable but as the centre of a meaningful occasion, and every detail felt intentional, graceful and harmonious. "Bridal Elegance" blended tradition with modern style to produce a showing that was romantic, sophisticated and unforgettable.

James Narh
(Level 100)

Group 30: Azure Symphony

"Azure Symphony" drew its inspiration from the calming beauty of blue and the artistic harmony of music. The word "azure" evokes the bright, clear blue of sky and ocean, whilst "symphony" suggests balance, rhythm and layered expression, and together they created a theme that was elegant, serene and visually captivating across the entire collection.

The theme relied on the full range of blue, from pale sky tones to deep navy, turquoise, cobalt and teal. These shades were arranged in gradients, contrasts and layered combinations that created depth and movement, so that the collection read like a composition performed in cloth, with each look a different movement in the same key. The effect communicated peace, creativity and fluidity, making it ideal for a collection that felt both modern and poetic.

Fabric selection was essential in bringing the theme to life. Lightweight and flowing materials such as chiffon, silk, organza, satin, mesh and crepe created softness and movement, and the designers used draping, pleating, layered panels, asymmetrical cuts and gentle volume to mimic the flow of water and the rhythm of music. Decorative details of beads, crystals, sequins and embroidery caught the light like sunlight on water, and silver and pearl accents deepened the cool elegance of the palette.

"Azure Symphony" was not just about colour; it was about mood. It communicated calm confidence, artistic expression and graceful beauty, suitable for evening wear and couture pieces that aim to feel refined and emotional. Combining colour, movement and artistry into one harmonious statement, the collection closed the evening on a note that was at once striking and soothing.

James Narh
(Level 100)

OFF-THE-MODEL & ON-THE-MODEL ASSESSMENT

The Lecturers' Verdict



The Lecturers' Verdict...

Before a single look reached the runway at the 8th Graduate Fashion Show, it had already passed through the most demanding eyes in the building: the lecturers'. Every garment was assessed twice.

First off the model, on the hanger, where construction, finishing, fabric choice and fidelity to the mood board could be inspected without the theatre of the runway. Then on the model, in motion, where silhouette, fit and styling either confirmed that promise or fell short of it. It is a double test, and this year's graduates passed it in style.

Months before show day, the lecturers' committee took charge of planning and execution, supported by a subcommittee of students who acted as a bridge between staff and class, simplifying communication and keeping information flowing in both directions. Once the groundwork was laid, students submitted their designs for quality control, assessment and marking, giving lecturers the chance to check whether each collection truly grew out of its mood board before it ever faced the lights.

Creativity, first and always. In interviews conducted after the show, the lecturers agreed on the qualities they watch for every year: a designer's ability to weave their personal signature into their work, to own their pieces completely, to interpret the theme rather than merely follow it, and to push past the obvious into designs that feel imagined in another world. This year's cohort delivered. The lecturers spoke with visible pride about the creativity and the versatility of materials on display, and several admitted that the students exceeded expectations, proving themselves the strongest graduating class in the show's history.

Every group produced collections for the runway, and many were beautiful. But the pieces that earned the lecturers' loudest praise did so for reasons deeper than beauty: the time invested, the materials chosen, and the techniques mastered. Full collections built on handcrafts such as weaving and crocheting demand weeks of patient labour and real technical skill, and the lecturers were careful to name and celebrate that effort.

The graduate fashion show is more than a spectacle. It is a proving ground that tests students' capability and craftsmanship before they enter the industry, a stage where everything they have learned, from design to collaboration to working under pressure, comes together in one collection.

To graduates hoping to build a life in fashion, the lecturers offered frank counsel: follow your passion, not the promise of money; keep upgrading your skills because fashion never stands still; and practise consistently, because perfection follows repetition.

The lecturers' ambition for the department is bold: they hope to see textiles and fashion become a faculty or school of its own, large enough to be divided into component departments, fashion design, textiles, illustration and cosmetology among them.

They also reserved special praise for the writers' association, whose documentation publicises the department and preserves its journey, with the hope that the association continues to grow in strength and membership, and keeps telling the story of the department and its graduates for years to come.

Amma Asamoah (Level 300)

Behind The Lens At The Graduate Fashion Show

Behind every striking fashion image is a team working long before the first garment steps in front of the camera. For this year's graduates' fashion show, that team was Pilato's Studio, whose photography captured the collections on a bright morning at Central Campus. By 10:00 am the space was fully prepared, transformed into a working studio set, and the shoot began promptly, led by Pilato himself and ably assisted by his team member, Michael. Working quietly but efficiently in the background was a third member of the crew, who kept the day running smoothly: coordinating models as they came in and out of the room, and helping each one with dressing and final adjustments before stepping on set. It is this kind of organised, unseen work that separates a good shoot from a great one.

When the last frame was captured, the team sat down with Ms Charity Grant for a candid conversation about the craft behind the images. She began by asking what creative idea drove the shoot, before moving through questions that peeled back the layers of the photographer's process: What was the biggest challenge of the day? How were the lighting, angles and framing decided? How do you ensure the clothing is shown accurately on camera? What equipment and setup were used, and why? How much editing is too much? And what do you hope audiences feel when they see the final images? Pilato answered each question vividly, offering insights that corrected a few assumptions the team had carried with them. He spoke in particular about how demanding it was to settle on lighting, angles and framing, decisions that had to be shaped by the type of clothing on display and the mood each collection was meant to convey. Fabric, after all, does not just have to look beautiful; it has to be seen truthfully.

Asked what message he hoped the photographs would carry, Pilato's answer summed up the spirit of the entire shoot. He wants the audience to be attracted to and inspired by the images; to appreciate the creativity, beauty and sheer effort that went into producing each garment; and, above all, to allow the photographs to communicate the story and concept behind the collection. Because that is the true measure of fashion photography: when the image makes the viewer want to know more about the fashion being presented. This spotlight is a small tribute to Pilato's Studio and its team, whose eyes and hands turned a campus room into the stage where our graduates' work came alive.

Amma Asamoah (Level 300)


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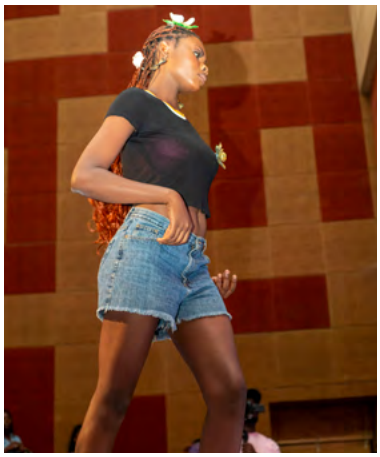



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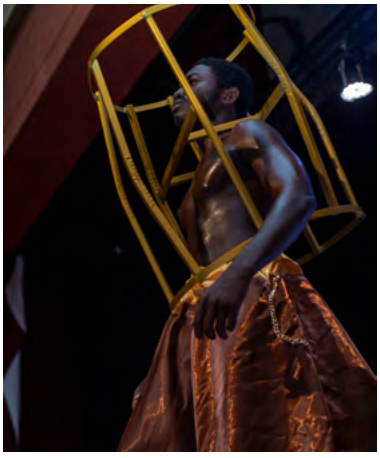





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