

A JOURNEY THROUGH TIME: A PICTORIAL DOCUMENTATION OF YORUBA FASHION FROM 1960 TO 2020

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Abstract

Photography, since its inception has continued to be a vehicle for transmitting cultural heritage from generation to generation. As fashion trend changes with time, the most proven means of documenting and preserving the rich culture and fashion sense of a people still remain the photography. This study presents a pictorial record of Yoruba fashion styles that emerged from 1960 to 2020. Riding on the wings of visual power, a collection of pictures and descriptions were adopted to explore the wide-ranging fashion trends that have evolved among the Yoruba people during the past six decades. The photos display a diverse array of fashion styles, encompassing traditional attire, modern fashion, and synthesis styles that blend traditional and modern elements. The study hopes to enlighten the younger generation about the rich Yoruba fashion sense, as well as help the younger generation to be accustomed to trends of fashion style among the Yoruba people. An important discovery in the study was that a comeback of fashion styles has been experienced a couple of times within the period under review.

Keywords: Photography, Fashion, Culture, Yoruba People

Introduction

Fashion is an expression of oneself that mirrors the societal, cultural, and political context of a community. Fashion is a dynamic and ever-evolving aspect of human existence that is often shaped by many factors, such as economic situations, technological advancements, and cultural tendencies. While the mention of fashion often portends a picture of clothing, it is not limited to clothing as it also embraces accessories, hairstyles, makeup, and other forms of personal embellishment. Every society across the world has its distinct fashion style, which conveys its own symbolism and cultural importance.

Oladipo (2016) noted that God created the nude fashion of man and woman, and according to biblical perspectives, when the first man, Adam, and his partner, Eve discovered they were both naked, they made covering from fig leaves found in the garden of Eden to cover their nakedness (The New King James Version Bible 1982, Genesis 3:7). From that period fashion trend has continued to evolve. The Holy Bible also indicated that God on discovering that Adam and Eve had made themselves coverings made with fig leaves, God had to evolve a better clothing material from the skin of an animal to make them clothing (The New King James Version Bible 1982, Genesis 3:21). In ancient times reasons for clothing were essential to protect the body against ash weather and climate. It was essential for animals to adapt to the thermal environment as it was vital to the survival of all living things. Extremes of heat and cold exert selection pressures on animals. The human body begins to react to cold at an air temperature of +27oC (80oF). This vulnerability is not unconnected with the lack of fur on the body of man. Although it is a truism that humans can become acclimatized to cold, as evident among those who work in Antarctica. The foregoing notwithstanding, clothing can play a puzzling role as with regular use of clothes from birth, humans adjust to a warm microenvironment, therefore, become more sensitive to cold. For this reason, many hunter-gatherers who are often naked have better cold tolerance (Gilligan, 2016).

The reason for the choice of fashion or clothing in the prehistoric period has slightly changed, as man does not only consider clothing as a means of covering but also a medium of making a statement, a means of expression and a vehicle to exhibit or transmit culture. As fashion changes with time, it has become pertinent to keep a consistent record of trend in order to always appreciate and be educated about the evolution in fashion. One indisputable instrument or means to adequately achieve this purpose is the photography. Photography is pictorial documentation of the past, depicting the values and ways of life of a people. Pictorial images help people to relate to past, express emotions, record social relations and enhance the pride a person has in his or her culture (Adiji, Oladumiye & Ibiwoye, 2015).

The Yoruba people are one out of the three major and most populous tribe in Nigeria, they are predominantly found in the south-western part of the country. They are well-known for their rich cultural heritage, which includes music, dance, religion, language, and fashion. Yoruba fashion reflects the deep cultural heritage and extensive history of artistic expression among the people. Over the years, Yoruba fashion has undergone substantial changes, reflecting shifts in social norms, political events, and global trends. To appreciate, transmit, and document these changes, photographs become handy, as photography has over the years provided the technical means of making different kinds of visual. It has also been observed that the camera has become, though, the silent, but potent

witness of history, providing a means of recording moments (Ibiwoye, Etsename & Obielodan, 2011).

This study provides a pictorial record of Yoruba fashion styles that have emerged from 1960 to 2020. With ranges of collection of pictures and descriptions, the study explores the wide-ranging fashion trends that have developed among the Yoruba people during the six decades under review. The photos display a diverse array of fashion styles, encompassing traditional attire, modern fashion, and fusion styles that blend traditional and modern elements.

Fashion holds a vital place in Yoruba culture and is deeply intertwined with the people's way of life. Yoruba fashion styles are frequently utilised to communicate the social standing, identity, and cultural associations of the Yoruba people. Ojo (2000) submits that; the clothing habit of the Yoruba people, is like many other cultures of the world, which are meant to protect the body from atmospheric conditions and that the study of clothing could be referred to as the study of mankind. Certain fabrics, colors, and patterns may denote membership in a particular social group, while jewelry and hairstyles may indicate one's gender, age, or marital status. Fashion is also utilized as a means of cultural resistance, particularly during times of political oppression or cultural assimilation.

The development of Yoruba fashion can be traced back to the pre-colonial period when the Yoruba people had a thriving textile industry that produced fabrics such as adire, aso-oke, and alaari. These fabrics were used to create a wide variety of clothing, including wrappers, buba, agbada, and fila. The designs and symbols on these fabrics often had cultural and religious significance. For instance, the aso-oke fabric is frequently employed in Yoruba weddings and funerals to symbolize the union between the couple (Plate 1) or the deceased's transition to the afterlife.



Plate 1: Aso-Oke and Lace for Yoruba Traditional Wedding

Source: <https://www.google.com/amp/s/www.pulse.ng/lifestyle/fashion/Yoruba-fashion-in-the-80s/70pp5xf.amp>.

Yoruba fashion underwent significant changes during the colonial era when Western-style clothing became more widespread. The influence of Christian missionaries played a part in this shift as traditional attire was deemed pagan. Western-style clothing was more prevalent in urban areas, but traditional attire continued to be worn in rural communities and for special occasions. Yoruba fashion underwent a wave of transformation during the post-colonial era, with designers experimenting with new fabrics, colors, and patterns. The emergence of new fashion styles, such as the Dansiki and Agbada for men, and "Buba (Plate 2 & 3 respectively) and Iro" for women characterized the 1970s and 1980s. These styles were known for their bold colors, intricate embroidery, and a fusion of traditional and modern elements. Yoruba fashion continued to evolve in the 1990s and 2000s.



Plate 2: *Dansiki on Soro (Trousers)*
Source: <https://www.pinterest.com/pin/827958712742947708>



Plate 3: *Agbada on Soro with Cap and neck beads to match*
Source: Temmy Product <https://temmypro.com/products/agbada-african-agbada-agbada-for-men-traditional-wedding-suit-mens-wedding-suit-groomsmen-suit-grooms-suit-mens-traditional-wear>

However, all of the aforementioned transformation can only be appreciated by suitable visual presentation, and no visual tools does it better than the photographic images. It is an established fact that that no amount of words can clearly describe a fashion trend better than pictures. The study has systematically employed photograph to elucidate various fashion styles that have evolved among the Yoruba people within the purview of the study. Plate 4 is a studio gallery of fashion among Yoruba ladies between 1960-2000, it highlights some of the styles and how they have evolved with time, giving a period of ten years' interval.

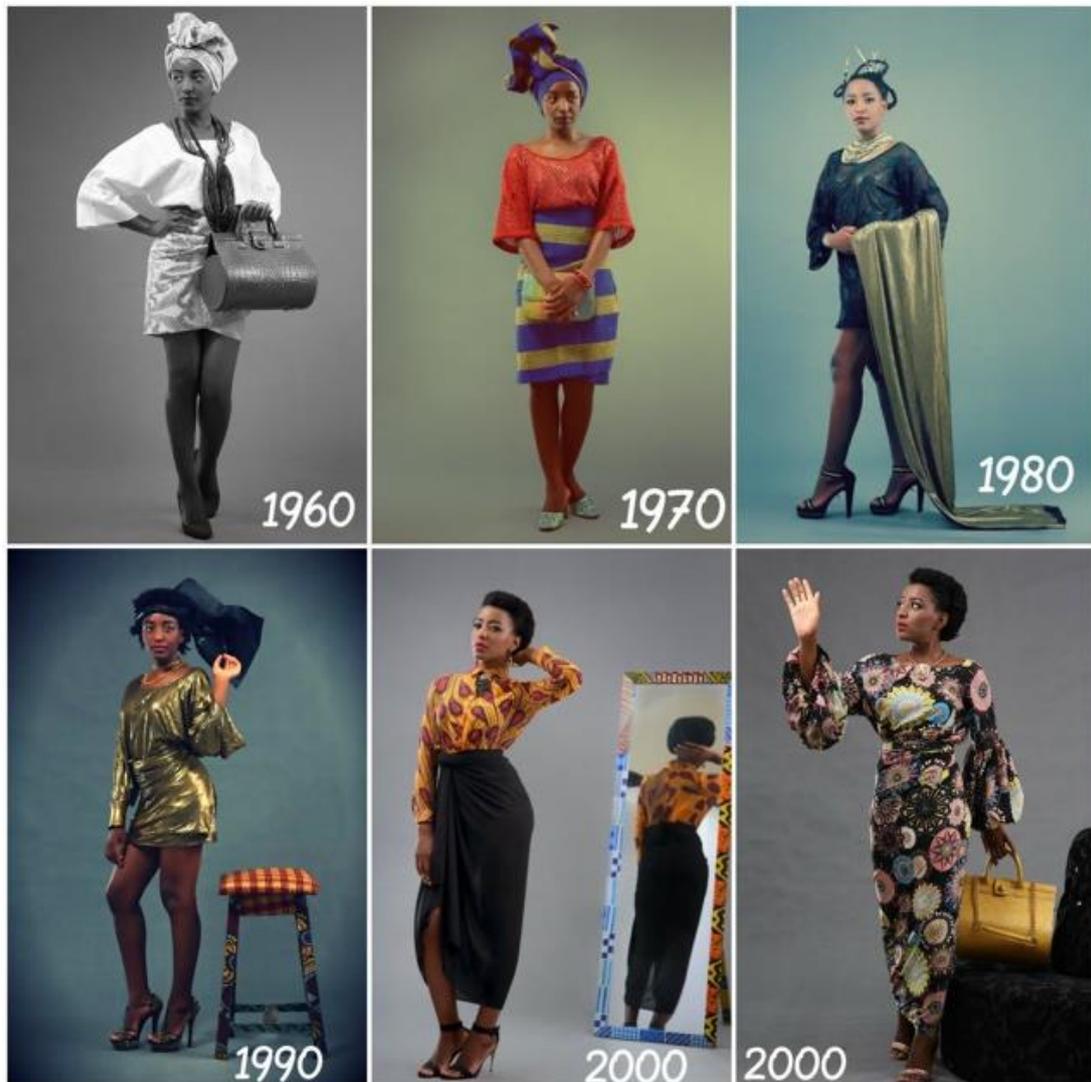


Plate 4: Studio Gallery of Fashion among Yoruba Ladies between 1960-2000

Source: <https://doriaadouke.com/the-evolution-of-iro-and-buba/>

During the 1960s

The period between 1960 and 1965 was a significant time in Nigeria, both politically and socially. Yoruba fashion during this period was influenced by these changes. With Nigeria gaining independence from British colonial rule, there was a growing sense of national pride and a desire to express Nigerian culture.

This national identity influenced Yoruba fashion, and traditional clothing became more popular during this time. Women embraced the iro and buba, which was a two-piece outfit that consisted of a wrapper and a blouse. The iro is the wrapper, and the buba, is the blouse. The wrapper was a long piece of fabric that wrapped around the waist and was draped over the shoulder, while the blouse was a loose-fitting top that often featured intricate embroidery or beadwork. The fabrics used for iro and buba were usually colourful and made from cotton, silk, or lace materials (Plate 5)



Plate 5: Trend between 1960-1965; A two-pieced outfit of loose and long-sleeved buba and iro that reached the knees
Source: <https://guardian.ng/life/the-evolution-of-nigerian-fashion-since-independence/amp/>



Plate 6: Men in Agbada posed for a Photograph in 1962
Source: *Researcher's Photo Album*

Yoruba men wore the agbada during this period, a long robe that is often worn over buba (collarless-shirt) and soro (trousers). The *agbada* (a flowing gown) was typically made from high-quality fabric like silk or brocade and was adorned with intricate embroidery or beading (Plate 6). Western fashion trends also influenced Yoruba fashion during this period, with many people incorporating Western clothing styles such as suits and ties for men and dresses and skirts for women. Plate 7 shows men in shirts, ties, and jackets with trendy hair cut to match while Plate 8 depict the popular Western fashion trend among many young folks of 1960. Men who lived as young men at the time now remember the period with great nostalgia.



Plate 7: Portrait of Men in Western Attire with Trendy Hairstyle (1961).
Source: *Researcher's Family Album 1960s*



Plate 8: Men in Western attire with trendy trousers, slim-fit shirts, and buggy shoes to match
Source: <https://guardian.ng/life/the-evolution-of-nigerian-fashion-since-independence/amp/>



Plate 9: European men in trendy bell-bottom trousers of the 1960s
Source: <https://www.google.com/search?client=firefox-b-d&q=bell+bottom+>

Plate 9 shows the trendy trouser style as copied by many young Yoruba folks. However, traditional clothing continued to be popular, especially for special events like weddings and festivals. Yoruba fashion also featured accessories like the *gele* headscarf, which was tied in elaborate styles to match the outfit and worn as a symbol of femininity and elegance. *Adire* fabric was another notable trend during this period, featuring intricate patterns and designs created using a resist-dyeing technique. *Adire* was often used to

make unique and colorful designs on *iro* and *buba* as well as other traditional Yoruba clothing. They were worn in the 60s up till 2020 and beyond by Yoruba men and women as shown in Plates 10 & 11.

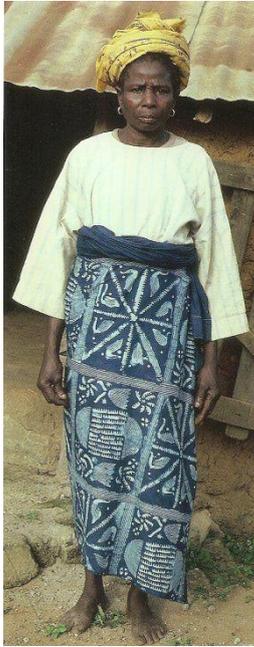


Plate 10a: *Adire Eleko* worn in the 1960s-1980s
Source: <https://www.pinterest.com/avobooks/adire/>

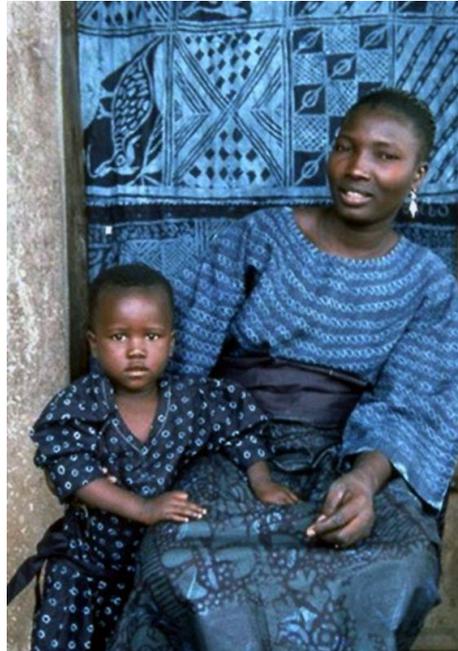


Plate 10b: *Adire Eleko* worn in the 1960s-1980s
Source: <https://www.pinterest.com/ayobooks/adire/>



Plate 10c: *Adire* 1990-2020
Source: <https://www.pinterest.com/pin/3237030973620832/>

Overall, the pictorial documentation of Yoruba fashion styles from 1960-1965 showcases the rich history and evolution of Yoruba fashion during this period. The influence of Nigerian independence and the growing sense of national pride led to a resurgence of traditional clothing, while the influence of Western fashion trends also played a role in shaping Yoruba fashion during this time. The use of traditional fabrics and techniques such as Adire helped to create unique and vibrant designs that continue to be a hallmark of Yoruba fashion to this day (Plates 10a, 10b & 10c).

The interesting aspect of fashion is that there is often a 'comeback' of a certain trend, for instance, the oleku fashion style common among the Yoruba ladies in the 1960s (see plate 11) launched a comeback in the 2000s, (see plate 12). *Oleku* style is characterised of a short sleeve blouse (*buba*) and a wrapper (*iro*) worn above the knee level.



Plate 11: *Oleku* in the 1960-1970



Plate 12: A Comeback of *Oleku* in the 2000s

Source: <https://www.pinterest.com/pin/4574037113420474>



Plate 13: *Agbada* wore by men 1960-1970s

During the period of 1966 to 1974, Nigeria experienced significant political instability and social change, which greatly affected Yoruba fashion. This study further examines the pictorial documentation of Yoruba fashion styles from this period, illustrating how Yoruba fashion transformed amidst the upheaval. Following the Nigerian Civil War, which ended in 1970, a new generation of Yoruba individuals began to adopt Western fashion trends, particularly denim jeans, and t-shirts, which were viewed as representations of modernity and advancement.

However, traditional Yoruba clothing remained popular among older generations, especially for special occasions like weddings and funerals. Women would wear *iro* and *buba*, a two-piece outfit consisting of a wrapper and blouse. The *iro* is a long, flowing piece of fabric that is wrapped around the waist, while the *buba* is a loose-fitting top that can be adorned with intricate embroidery or beadwork. The fabrics used for *iro* and *buba* were often brightly colored and made of cotton, silk, or lace materials.

In terms of men's clothing during this period, the *Agbada* was a popular choice, which is a long robe worn over a shirt and trousers made of high-quality fabric like silk or brocade (Plate 13). Accessories like the *gele* headscarf were also worn, tied in elaborate styles to match the outfit and demonstrate elegance and femininity. Coral beads and beaded necklaces and bracelets were other accessories worn to indicate wealth and status. Adiji (2018) notes that beads play a very significant role in many cultural events of the Yoruba people. Beads are a major feature during many traditional festivals during which devotees and participants adorn their bodies with beads of different shapes, colours, and sizes (Adiji 2018). A significant trend during this era was the use of *Adire* fabric, a resist-dyeing technique that creates intricate patterns on the fabric. *Adire* was used to create distinctive and colorful designs on traditional Yoruba clothing like *iro* and *buba*, which reflected the growing sense of pride in Yoruba heritage and culture.

Overall, the fashion styles of the Yoruba people from 1966 to 1974 were marked by a combination of traditional and Western influences. While younger generations embraced Western fashion styles, traditional Yoruba clothing remained an important symbol of cultural identity and heritage. The use of colorful fabrics, intricate embroidery, and beading continued to be a hallmark of Yoruba fashion during this period, as did the use of accessories such as *gele* headscarves and beaded jewelry.

1970s to 1980s

Between 1975 and 1984, Nigeria was under military rule, which had a profound impact on Yoruba fashion during this era. This article will examine the pictorial documentation of

Yoruba fashion styles from 1975 to 1984, demonstrating how Yoruba fashion evolved during this period. The military government enforced strict dress codes for public servants, including a ban on traditional clothing in certain workplaces, which contributed to a decrease in the popularity of traditional Yoruba clothing. People started to adopt more Western styles to adhere to these dress codes, resulting in men wearing suits and ties more frequently, and women wearing Western-style dresses and skirts, or gowns (Plates 14, 15 & 16).

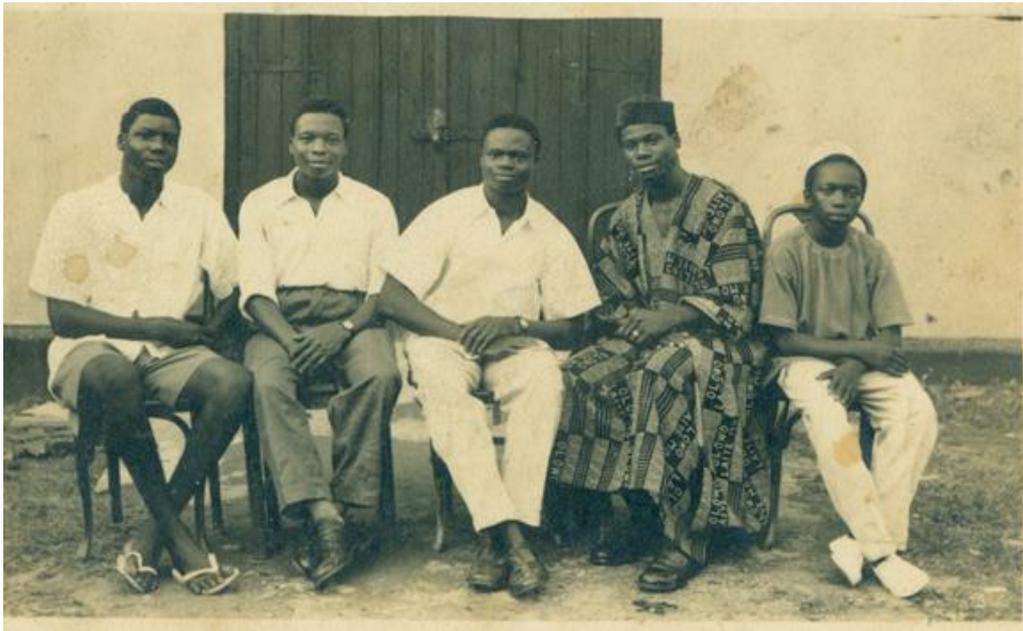


Plate 14: A combination of traditional & Western attire worn by Yoruba men between the 70s and the 80s



Plate 15: African American couple, Chicago, 1975
Source: <https://www.google.com/search?q=yoruba+men+fashion+in+the+80s&tbm=isch&ved>



Plate 16: Old School in the 80s Nigeria
Source: <https://www.google.com/search?q=yoruba+men+fashion+in+the+80s&tbm=isch&ved>



Plate 17: Oleku buba with iro, gele and accessories

Source: <https://allurevanguardngr.com.cdn.ampproject.org/vanguardngr.com/2016/10/evolution-nigerian-fashion-photos-1960s-2000s>



Plate 18: Ladies in Oleku buba sleeves with natural afro hairstyle

Source: <https://www.google.com/amp/s/allure/c/s/allure.vanguardngr.com/2016/10/evolution-nigerian-fashion-photos-1960s-2000s/amp/>

Nonetheless, traditional clothing continued to be in demand for special occasions, such as weddings and festivals. During the period of 1975 to 1984, there was a growing trend in the use of lace fabric for women's clothing. Lace was commonly used to create intricate designs on traditional Yoruba clothing such as iro and buba (Plates 17 & 18). The trend had extended to the 2000s (Plate 19) Lace, which was often imported from Europe, was regarded as a symbol of sophistication and elegance.



Plate 19: Mrs. Faremi at Oshogbo, Osun State, Nigeria on 15 May 2004

Source: *Supreme Lace - Own work, CC BY-SA 4.0, 2015*

<https://commons.wikimedia.org/w/index.php?curid=44179787>

Accessories played an important role in Yoruba fashion during this time, particularly for women. The gele headscarf remained a popular accessory, and it was often made from lace or other luxurious fabrics. Women also wore beaded necklaces and bracelets, sometimes layering multiple strands of beads to create a more intricate look. For men, the fila were a fashionable accessory during this time. Made from aso-oke fabric, the fila were worn sometimes at an angle on the head with the ends of the cap draped down the back (Plate 20).



Plate 20: Men in Gobi and Abeti-Aja Cap in the 60s & 70s

Plate 21: Men in Gobi and Abeti-Aja Cap in the 2000s. Source: *Researcher's Family Album*

However the styles are still in vogue till the 2000s, only slight variation as shown in Plate 21. The period of 1975-1984 marked a significant shift in Yoruba fashion, as Western styles became more prominent and traditional clothing became less popular in some settings. However, traditional clothing continued to be an important part of Yoruba culture and was still worn for special occasions. The use of lace fabric and accessories such as the gele headscarf and fila continued to play a significant role in Yoruba fashion during this period.

During the period of 1984-1990, Nigeria witnessed the military rule led by General Muhammadu Buhari and General Ibrahim Babangida. This era had a significant effect on Yoruba fashion. The military government introduced the "War Against Indiscipline" policy, which was aimed at promoting discipline, orderliness, and patriotism. As part of this policy, wearing clothes that were deemed indecent or unprofessional such as jeans, and miniskirts was frowned upon, and Nigerians were encouraged to dress in a neat and respectable manner. Consequently, Yoruba fashion became more formal and conservative. Men began to wear suits and ties more frequently, while women started to wear long skirts and dresses. Although traditional clothing continued to be worn during special occasions such as weddings and festivals, it was not commonly worn in everyday settings.

Ankara fabric became a noticeable trend for women's clothing. This is a vibrant cotton fabric that is commonly printed with striking patterns and designs. Yoruba women embraced Ankara fabric and used it to create various clothing styles such as *iro* and *buba*,

skirts, dresses, and blouses. Accessories were still important, and women continued to wear the *gele* headscarf, which was often made from Ankara fabric to match the outfit.

Additionally, beaded necklaces and bracelets remained popular, and some women wore multiple strands of beads to create a layered effect. For men, the *agbada* was a popular accessory during this period. It was not only worn for special occasions but also as a formal outfit for business meetings and other professional settings.

1984-1990 marked a significant shift in Yoruba fashion towards more formal and conservative styles of clothing, due in part to the policies of the military government. However, traditional clothing and accessories such as the gele headscarf and *agbada* continued to be an important part of Yoruba culture and were still worn for special occasions. The use of *ankara* fabric also played a significant role in Yoruba fashion during this period, reflecting the growing sense of pride in African heritage and identity.

1990s to 2000s

From 1991 to 2000, the Yoruba people witnessed significant changes in their fashion due to the shift in Nigeria's political and economic policies. The transition from military to civilian rule brought about a new wave of modernization and globalization that influenced Yoruba fashion, resulting in a blend of traditional and modern styles with an emphasis on individual expression and creativity.

During this period, Yoruba women increasingly used colorful fabrics and bold patterns to create unique and eye-catching designs (Plate 22).



Plate 22: Yoruba women dressed in Adire with bold pattern in the 90s

Source:<https://nigerianostalgia.tumblr.com/post/50086790889/dynamicafrica-yoruba-women-dressed-in-adire>

Tie-dye fabrics, also called *adire*, became a notable trend in women's clothing. *Adire* is a traditional Yoruba fabric made by tying and dyeing cotton cloth to create distinctive patterns and designs. Yoruba women embraced *adire*, using it to make different clothing styles such as *iro* and *buba*, skirts, dresses, and blouses.

Besides tie-dye fabrics, Yoruba women in the period of 1991-2000 continued to wear other fabrics like lace, *ankara*, and *aso-oke*. Lace fabric was still seen as an indication of elegance and sophistication, while *ankara* fabric became more versatile with a wide range of patterns and colors. Accessories remained an important part of Yoruba fashion, as women still wore *gele* headscarves, which were either made of the same fabric as their outfit or in a contrasting color to create a statement. Beaded necklaces and bracelets were also popular, with some women layering multiple strands of beads for a stylish look.



Plate 23: *Agbada* worn by men 1990-2020

Source:

<https://www.pinterest.com/pin/69524387987>



Plate 24: Trendy *Agbada* styles of the 2020s

Source: <https://www.pinterest.com/pin/69524387987524842/>

For men, the *agbada* continued to be a traditional outfit for special occasions, but more modern styles like the *dansiki* shirt and trousers gained popularity (Plates 25 & 26). Western-style suits and ties also became more prevalent in business and modern professional settings.

Overall, the period of 1991-2000 marked a significant shift in Yoruba fashion, as traditional styles blended with influences to create a unique and diverse fashion culture.



Plate 25: *Dansiki* top and *Kembe* trouser of the 70s



Plate 26: Recent *Dansiki* style of the 2020s
Source: By Tolu 2019 (<https://everyevery.ng/a-nigerian-traditional-wear-dansiki/>)

The use of vibrant colors, bold patterns, and unique designs reflected the creativity and individuality of Yoruba fashion during this period.

2001-2020

Between 2001 and 2020, Yoruba fashion continued to change and adapt in response to new cultural influences and trends. During this period, the rise of technology and social media enabled Yoruba fashion to gain global exposure. One of the notable trends during this period was the increased use of African prints, also known as wax prints, in Yoruba fashion (Plate 27). Additionally, Yoruba fashion designers began experimenting with a fusion of traditional and modern styles, which resulted in innovative designs that reflected Yoruba culture while appealing to modern audiences.

Accessories remained an essential part of Yoruba fashion from 2001 to 2020. While women continued to wear the *gele* headscarf, they styled it in more intricate and creative ways. Beaded jewelry was still popular. Moreover, handbags and shoes made from traditional Yoruba fabrics were also trendy accessories (Plates 28, 29, 30, & 31).



Plate 27: Lady dressed in African Print
Source: <https://africanfashionandlifestyles.com/african-print-dresses>



Plate 28: Queen Naomi in White/Gold Lace Traditional Attire adorned in royal accessories
Source: Sammy Clipkulture 2020
<https://clipkulture.com/queen-naomi-ogunwusi-in-white-and-gold-lace-traditional-attire/>



Plate 29: Women dressed in lace adorned with different accessories such as bags necklace, *Irukere* (fly whisks) & body painting. Source: Kaybee Styles September 9, 2022
<https://www.kaybeefashionstyles.com/nigerian-lace-blouse-styles-for-wrapper/>



Plate 30: African Wax with Bag to match
Source: <https://web.facebook.com/233932123326176/photos/a.381802725205781/3150086391710720/>



Plate 31: Yoruba Lady dressed in aso-oke adorned with cultural accessories to match
Source: <https://www.pinterest.com/pin/827958712739371517/>

For men, the agbada remained a popular choice for special occasions, but more contemporary styles like the dashiki shirt and trousers, and the buba and sokoto (Plate 26) set gained popularity as well. Western-style suits and ties continued to be appropriate for business and professional settings. However, Yoruba fashion designers also created new styles that blended traditional and modern elements.

To sum up, between 2001 and 2020, Yoruba fashion underwent further changes and adjustments to stay current with new styles and cultural influences. The incorporation of African prints, fusion of traditional and modern styles, and the use of inventive accessories were significant fashion trends during this era. However, this fused design concept displayed in Plates 32 & 33 cut across most contemporary Nigerian irrespective of tribe. The finding of study by Adelaja, Salusso and Black (2016) on the design and development of western-style Nigerian apparel indicates that respondents preferred western-style apparel or a hybrid of traditional and western-style apparel. Yoruba fashion enthusiasts and designers have continued to showcase the cultural richness and diversity of the Yoruba people through their innovative and unique designs.



Plate 32: Blend of Indigenous African Print and Western design
Source: <https://guardian.ng/saturday-magazine/fashion/go-corporate-in-ankara/>



Plate 33: Blend of Indigenous African Print and Western design
Source: <https://guardian.ng/saturday-magazine/fashion/go-corporate-in-ankara/>

Conclusion

To sum up, Yoruba fashion has undergone significant changes over the years, incorporating a mix of traditional and modern influences. The resurgence of traditional clothing in the 1960s and the shift towards more formal and conservative styles in the 1980s reflect how Yoruba fashion has adapted to changing societal and cultural norms. One of the components that have underscored the Yoruba fashion style, and has now cut across several other tribes is the *Aso-Ebi*, a uniform worn in events to create social identity. Even though Nwafor (2011) posits that *aso-ebi* garments are constructed of African textiles selected by a family or group hosting an event, it could also involve imported lace material as shown in Plate 19)

Vibrant colours, intricate embroidery, and the use of traditional fabrics such as *Adire* and *Ankara* have remained important features of Yoruba fashion. Additionally, the fusion of traditional and modern styles, the use of innovative accessories, and the incorporation of African prints have helped keep Yoruba fashion current and relevant. In essence, Yoruba fashion enthusiasts and designers have used their creativity to showcase the rich cultural diversity of the Yoruba people through their unique and original designs.

It is pertinent to note that the discussion on the Yoruba fashion trend in this study is most appreciated in the credence given by the visual illustration, as the saying goes, a picture is worth a thousand words. The researcher employed photography as a vehicle to visually and graphically exemplify the wealth, beauty, and elegance of Yoruba fashion style as it evolves from time to time within the period under review.

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