

# **african head wrap history**

## **African Head Wrap History: A Comprehensive Guide**

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**Publisher:** The African Heritage Society, a non-profit organization dedicated to preserving and promoting African culture and history through research, education, and public outreach. The Society has published numerous acclaimed works on African art, history, and traditions.

**Editor:** Ms. Ifeoma Nwoko, MA in African Studies, with over 15 years of experience in editing scholarly and popular publications related to African culture and diaspora studies.

**Summary:** This guide delves into the rich and multifaceted history of the African head wrap, exploring its diverse origins, symbolic meanings, and evolving styles across different African cultures. We examine its significance as a marker of identity, status, and spirituality, highlighting both the historical context and contemporary relevance of this powerful cultural artifact. Best practices for wearing and caring for head wraps are also discussed, alongside common pitfalls to avoid.

**Keywords:** African head wrap history, African head wraps, head wrap history, African hairstyles, African fashion, cultural significance of head wraps, history of head wraps, traditional African head wraps, modern African head wraps, African textile history.

### **1. Ancient Roots: Tracing the Origins of the African Head Wrap**

The history of the African head wrap is deeply intertwined with the continent's rich textile traditions. Evidence suggests head wraps have been worn for centuries, predating written records. Archaeological findings, though limited, point to the use of head coverings made from readily available materials like woven grasses, animal hides, and bark cloth. These early head wraps served practical purposes, offering protection from the sun, dust, and harsh weather conditions. Their function, however, quickly transcended the merely practical. In many cultures, specific fabrics, colors, and wrapping styles communicated social status, marital status, tribal affiliation, and even spiritual beliefs. This intricate relationship between the African head wrap history and societal structure is crucial to understanding its enduring significance. Detailed depictions of head wraps can be found in ancient rock art and sculptures across the continent, illustrating their prominence in daily life and ceremonial practices.

## **2. Symbolic Meanings and Cultural Variations**

The African head wrap history is not a monolithic narrative. The style, material, and significance of head wraps varied significantly across different regions and ethnic groups. In some cultures, elaborate head wraps signified wealth and social standing, adorned with precious jewels and intricate beadwork. In others, they were markers of religious affiliation or a symbol of mourning. For instance, the gele, a Yoruba head wrap, is a stunning example of elaborate artistry that communicates both status and beauty. Similarly, different wrapping techniques, colors, and fabrics held distinct meanings within specific communities, adding layers of complexity to the African head wrap history. Understanding these cultural nuances is paramount to appreciating the full depth and diversity of this tradition.

## **3. The Head Wrap as a Statement of Identity and Resistance**

Throughout history, the African head wrap has served as a potent symbol of identity and resistance. During periods of colonialism and oppression, head wraps became powerful expressions of cultural pride and a way to maintain cultural traditions in the face of subjugation. The way women wore their head wraps often defied colonial expectations, asserting their agency and challenging imposed norms. This aspect of African head wrap history underscores its role as a vehicle for social and political commentary. The resurgence of interest in African head wraps in recent decades also reflects a renewed commitment to cultural affirmation and a reclaiming of heritage.

## **4. Modern Interpretations and Global Influence**

The African head wrap history continues to evolve. Today, the head wrap is experiencing a global renaissance, transcending its traditional African roots and gaining popularity across the world. Fashion designers and stylists are incorporating the head wrap into contemporary designs, infusing traditional techniques with modern aesthetics. This demonstrates the adaptability and timeless appeal of the head wrap, proving its ongoing relevance in a globalized world. While celebrating its modern evolution, it is vital to maintain cultural sensitivity and avoid appropriation.

## **5. Best Practices for Wearing and Caring for African Head Wraps**

The beauty and longevity of your head wrap depend on proper care. Different fabrics require different handling. Delicate materials like silk or lace need gentle washing and air drying, while sturdy cotton wraps can withstand more robust cleaning. Storing wraps properly – avoiding direct sunlight and dampness – preserves their vibrancy and structure. Mastering different wrapping techniques adds to the enjoyment, allowing for personal expression and creative exploration. Learning from experienced individuals in your community or online tutorials can be a rewarding way to deepen your appreciation of this art.

## 6. Common Pitfalls to Avoid

One common pitfall is cultural appropriation. It's crucial to approach the wearing of African head wraps with respect and understanding. Avoid reducing it to a mere fashion trend without appreciating its historical and cultural weight. Research the origins and significance of different styles before wearing them. Similarly, avoid poorly made or cheaply produced head wraps that may not respect the quality of materials and traditional craftsmanship associated with authentic head wraps.

## 7. Conclusion

The African head wrap history is a rich tapestry woven from centuries of tradition, creativity, and resilience. It's a story of cultural identity, social commentary, and artistic expression. Understanding this history enriches our appreciation of this multifaceted cultural artifact, promoting a deeper understanding and respect for African heritage and the power of clothing as a form of self-expression. As we move forward, it's important to continue learning, sharing, and celebrating the enduring legacy of the African head wrap.

## FAQs

1. What materials were traditionally used for African head wraps? Traditionally, a wide range of materials were used, including woven grasses, bark cloth, animal hides, cotton, silk, and various locally available fibers.
1. How did head wrap styles vary across different African cultures? Styles varied immensely, depending on factors like region, tribe, social status, and occasion. Some cultures favored elaborate designs and intricate techniques, while others prioritized simpler, more functional styles.
1. What is the significance of color in African head wraps? Color often held symbolic meaning, representing things like spiritual beliefs, social status, or mourning. The specific meanings varied widely across different cultures.
1. How can I learn more about the specific history of head wraps in my region of interest? Researching specific ethnic groups and regions within Africa will yield detailed information about their unique head wrap traditions. Ethnographic studies and historical accounts are valuable resources.

1. What is the difference between cultural appreciation and cultural appropriation? Cultural appreciation involves respectful engagement and learning, while appropriation involves taking elements of a culture without understanding or respecting their original meaning.
1. Where can I find high-quality, ethically sourced African head wraps? Seek out independent artisans, cultural organizations, or online retailers committed to fair trade practices and supporting African communities.
1. How can I learn to tie different head wrap styles? Online tutorials, workshops, or guidance from experienced individuals within your community are excellent resources.
1. What is the role of the African head wrap in contemporary fashion? The head wrap has become a significant element in contemporary fashion, inspiring designers and appearing on runways worldwide.
1. How can I contribute to the preservation of African head wrap traditions? Supporting African artisans, sharing knowledge and appreciation, and advocating for ethical representation in media are ways to contribute.

## **Related Articles**

1. The Gele: A Symbol of Yoruba Elegance and Identity: Explores the history, techniques, and symbolism of the Yoruba gele head wrap.
2. Head Wraps in South African Culture: Examines the diverse head wrap traditions of various South African tribes and their evolving significance.
3. The Political Power of the Head Wrap: Discusses the head wrap's role in resistance and activism throughout African history.
4. The Evolution of African Textiles and Their Influence on Head Wraps: Traces the development of African textile production and its impact on head wrap styles and materials.
5. Modern Interpretations of Traditional African Head Wraps: Showcases contemporary

designers and stylists who are reinterpreting traditional techniques and styles.

6. Head Wraps and Spirituality in African Cultures: Explores the spiritual and religious significance of head wraps in various African traditions.
7. A Guide to Caring for Your African Head Wraps: Provides detailed instructions on cleaning, storing, and maintaining different types of head wraps.
8. African Head Wraps and the Diaspora: Examines how African head wrap traditions have been carried and adapted in different parts of the diaspora.
9. Debunking Myths and Misconceptions about African Head Wraps: Addresses common misunderstandings and provides factual information about their history and significance.

**african head wrap history:** Hats and Headwear around the World Beverly Chico, 2013-10-03

This concise encyclopedia examines headwear around the world, from ancient times to the modern era, comprising entries that address cultural significance, religion, historical events, geography, demographic and ethnic issues, fashion, and contemporary trends. Are feathers from endangered bird species still commonly used on hats? Why do many Muslim women cover their heads? How has advancing technology influenced modern headwear? This concise encyclopedia provides the answers to these questions and many more regarding headwear and human culture in its examination of headwear around the world. It examines topics from ancient times to the modern era, providing not only detailed physical descriptions and historical facts but also information that addresses cultural significance, religion, historical events, geography, demographic and ethnic issues, fashion, and contemporary trends. The entries reveal fascinating insights into headwear as historical, aesthetic, fashion, utilitarian, mystical, and symbolic apparel, and supplies comprehensive analyses of hats across the globe unavailable in the existing literature.

**african head wrap history:** *Cutting a Figure* Richard J. Powell, 2008 Examining portraits of black people over the past two centuries, *Cutting a Figure* argues that these images should be viewed as a distinct category of portraiture that differs significantly from depictions of people with other racial and ethnic backgrounds. The difference, Richard Powell contends, lies in the social capital that stems directly from the black subject's power to subvert dominant racist representations by evincing such traits as self-composure, self-adornment, and self-imagining. Powell forcefully supports this argument with evidence drawn from a survey of nineteenth-century portraits, in-depth case studies of the postwar fashion model Donyale Luna and the contemporary portraitist Barkley L. Hendricks, and insightful analyses of images created since the late 1970s. Along the way, he discusses major artists—such as Frédéric Bazille, John Singer Sargent, James Van Der Zee, and David Hammons—alongside such overlooked producers of black visual culture as the Tonka and Nike corporations. Combining previously unpublished images with scrupulous archival research, *Cutting a Figure* illuminates the ideological nature of the genre and the centrality of race and cultural identity in understanding modern and contemporary portraiture.

**african head wrap history:** A Black Women's History of the United States Daina Ramey Berry, Kali Nicole Gross, 2020-02-04 The award-winning Revisioning American History series continues with this “groundbreaking new history of Black women in the United States” (Ibram X. Kendi)—the perfect companion to *An Indigenous People's History of the United States* and *An African American and Latinx History of the United States*. An empowering and intersectional history that centers the

stories of African American women across 400+ years, showing how they are—and have always been—instrumental in shaping our country. In centering Black women's stories, two award-winning historians seek both to empower African American women and to show their allies that Black women's unique ability to make their own communities while combatting centuries of oppression is an essential component in our continued resistance to systemic racism and sexism. Daina Ramey Berry and Kali Nicole Gross offer an examination and celebration of Black womanhood, beginning with the first African women who arrived in what became the United States to African American women of today. *A Black Women's History of the United States* reaches far beyond a single narrative to showcase Black women's lives in all their fraught complexities. Berry and Gross prioritize many voices: enslaved women, freedwomen, religious leaders, artists, queer women, activists, and women who lived outside the law. The result is a starting point for exploring Black women's history and a testament to the beauty, richness, rhythm, tragedy, heartbreak, rage, and enduring love that abounds in the spirit of Black women in communities throughout the nation.

**african head wrap history:** *Hair Story* Ayana Byrd, Lori Tharps, 2002-01-12 A history of the culture and politics behind the ever-changing state of black hair - from 15th century Africa to present-day US - this fascinating book is an entertaining look at the intersection of the personal, political and popular aspects of hair styles, tracing a unique aspect of black American history. An entertaining and concise survey... A book that successfully balances popular appeal with historical accuracy' - Publishers Weekly 'Impressive work of cultural history' - Book Page 'Comprehensive and colourful' - Essence'

**african head wrap history:** *The SAGE Encyclopedia of African Cultural Heritage in North America* Mwalimu J. Shujaa, Kenya J. Shujaa, 2015-07-13 The Encyclopedia of African Cultural Heritage in North America provides an accessible ready reference on the retention and continuity of African culture within the United States. Our conceptual framework holds, first, that culture is a form of self-knowledge and knowledge about self in the world as transmitted from one person to another. Second, that African people continuously create their own cultural history as they move through time and space. Third, that African descended people living outside of Africa are also contributors to and participate in the creation of African cultural history. Entries focus on illuminating Africanisms (cultural retentions traceable to an African origin) and cultural continuities (ongoing practices and processes through which African culture continues to be created and formed). Thus, the focus is more culturally specific and less concerned with the broader transatlantic demographic, political and geographic issues that are the focus of similar recent reference works. We also focus less on biographies of individuals and political and economic ties and more on processes and manifestations of African cultural heritage and continuity. FEATURES: A two-volume A-to-Z work, available in a choice of print or electronic formats 350 signed entries, each concluding with Cross-references and Further Readings 150 figures and photos Front matter consisting of an Introduction and a Reader's Guide organizing entries thematically to more easily guide users to related entries Signed articles concluding with cross-references

**african head wrap history: Phyllis Galembo: Maske** Chika Okeke-Agulu, 2016 Maske is an album of Phyllis Galembo's powerful and thrilling masquerade photographs, from Nigeria, Benin, Ghana, Sierra Leone, Burkina Faso, Zambia, and Haiti. Introduced by art historian Chika Okeke-Agulu, Galembo's pictures describe traditional masqueraders and carnival characters and are themselves works of vivid artistic imagination.

**african head wrap history:** *The Jemima Code* Toni Tipton-Martin, 2022-07-01 Winner, James Beard Foundation Book Award, 2016 Art of Eating Prize, 2015 BCALA Outstanding Contribution to Publishing Citation, Black Caucus of the American Library Association, 2016 Women of African descent have contributed to America's food culture for centuries, but their rich and varied involvement is still overshadowed by the demeaning stereotype of an illiterate "Aunt Jemima" who cooked mostly by natural instinct. To discover the true role of black women in the creation of American, and especially southern, cuisine, Toni Tipton-Martin has spent years amassing one of the world's largest private collections of cookbooks published by African American authors, looking for

evidence of their impact on American food, families, and communities and for ways we might use that knowledge to inspire community wellness of every kind. The *Jemima Code* presents more than 150 black cookbooks that range from a rare 1827 house servant's manual, the first book published by an African American in the trade, to modern classics by authors such as Edna Lewis and Vertamae Grosvenor. The books are arranged chronologically and illustrated with photos of their covers; many also display selected interior pages, including recipes. Tipton-Martin provides notes on the authors and their contributions and the significance of each book, while her chapter introductions summarize the cultural history reflected in the books that follow. These cookbooks offer firsthand evidence that African Americans cooked creative masterpieces from meager provisions, educated young chefs, operated food businesses, and nourished the African American community through the long struggle for human rights. The *Jemima Code* transforms America's most maligned kitchen servant into an inspirational and powerful model of culinary wisdom and cultural authority.

**african head wrap history:** The Story of an African Farm Olive Schreiner, 1892

**african head wrap history:** The American Duchess Guide to 18th Century Beauty Lauren Stowell, Abby Cox, 2019-07-09 Master Iconic 18th Century Hair and Makeup Techniques Ever wondered how Marie Antoinette achieved her sky-high hairstyle or how women in the 1700s created their voluminous frizz hairdos? The *American Duchess Guide to 18th Century Beauty* answers all your Georgian beauty questions—and teaches you all you need to know to recreate the styles yourself. Learn how to whip up your own pomatum and hair powder and correctly use them to take your 'dos to the next level. From there, dive into the world of buckles, hair cushions and papillote papers with historically accurate hairstyles straight from the 1700s. And top all your hair masterpieces with millinery from the time period, from a French night cap to a silk bonnet to a simple, elegant chignon. With Lauren and Abby's step-by-step instructions and insightful commentary, this must-have guide is sure to find a permanent place on the shelves of all 18th century beauty enthusiasts.

**african head wrap history:** A Fine Dessert: Four Centuries, Four Families, One Delicious Treat Emily Jenkins, 2015-01-27 A New York Times Best Illustrated Book From highly acclaimed author Jenkins and Caldecott Medal-winning illustrator Blackall comes a fascinating picture book in which four families, in four different cities, over four centuries, make the same delicious dessert: blackberry fool. This richly detailed book ingeniously shows how food, technology, and even families have changed throughout American history. In 1710, a girl and her mother in Lyme, England, prepare a blackberry fool, picking wild blackberries and beating cream from their cow with a bundle of twigs. The same dessert is prepared by an enslaved girl and her mother in 1810 in Charleston, South Carolina; by a mother and daughter in 1910 in Boston; and finally by a boy and his father in present-day San Diego. Kids and parents alike will delight in discovering the differences in daily life over the course of four centuries. Includes a recipe for blackberry fool and notes from the author and illustrator about their research.

**african head wrap history:** A History of Textiles and Fashion in the Twentieth Century Yoruba World Mutiat Titilope Oladejo, 2022-01-05 From the local to the global, Yoruba people cherish textile consumption and fashion in everyday life. Central to this is the role of Yoruba women in the making of a fashion culture. As this book shows, textile commodities are entangled in global economic histories, yet the local consumption culture has created a fashion industry that portrays new ways of work and talent display beyond the twentieth century. This text is useful for researchers who wish to gain deeper insights into a critical, but often neglected, aspect of being Yoruba.

**african head wrap history:** African Europeans Olivette Otele, 2021-05-04 A dazzling history of Africans in Europe, revealing their unacknowledged role in shaping the continent One of the Best History Books of 2021 — Smithsonian Conventional wisdom holds that Africans are only a recent presence in Europe. But in *African Europeans*, renowned historian Olivette Otele debunks this and uncovers a long history of Europeans of African descent. From the third century, when the Egyptian Saint Maurice became the leader of a Roman legion, all the way up to the present, Otele explores

encounters between those defined as Africans and those called Europeans. She gives equal attention to the most prominent figures—like Alessandro de Medici, the first duke of Florence thought to have been born to a free African woman in a Roman village—and the untold stories—like the lives of dual-heritage families in Europe's coastal trading towns. *African Europeans* is a landmark celebration of this integral, vibrantly complex slice of European history, and will redefine the field for years to come.

**african head wrap history: Arts Based Research** Tom Barone, Elliot W. Eisner, 2011-03-28 Designed to be used as both a class text and a resource for researchers and practitioners, Arts Based Research provides a framework for those who seek to broaden the domain of qualitative inquiry in the social sciences by incorporating the arts as forms that represent human knowing.

**african head wrap history: *Ethnic Dress in the United States*** Annette Lynch, Mitchell D. Strauss, 2014-10-30 The clothes we wear tell stories about us—and are often imbued with cultural meanings specific to our ethnic heritage. This concise A-to-Z encyclopedia explores 150 different and distinct items of ethnic dress, their history, and their cultural significance within the United States. The clothing artifacts documented here have been or are now regularly worn by Americans as everyday clothing, fashion, ethnic or religious identifiers, or style statements. They embody the cultural history of the United States and its peoples, from Native Americans, white Anglo colonists, and forcibly relocated black slaves to the influx of immigrants from around the world. Entries consider how dress items may serve as symbolic linkages to home country and family or worn as visible forms of opposition to dominant cultural norms. Taken together, they offer insight into the ethnic-based core ideologies, myths, and cultural codes that have played a role in the formation and continued story of the United States.

**african head wrap history: *The African Lookbook*** Catherine E. McKinley, 2021-02-09 Winner of the African Photobook of the Year Award A Choice Outstanding Title of the Year A USA Today Must-Read for Black History Month An NPR Goats and Soda Editors' Pick A BookRiot Favorite Nonfiction Book of the Year An unprecedented visual history of African women told in striking and subversive historical photographs-featuring an Introduction by Edwidge Danticat and a Foreword by Jacqueline Woodson. Most of us grew up with images of African women that were purely anthropological-bright displays of exotica where the deeper personhood seemed tucked away. Or they were chronicles of war and poverty—"poverty porn." But now, curator Catherine E. McKinley draws on her extensive collection of historical and contemporary photos to present a visual history spanning a hundred-year arc (1870-1970) of what is among the earliest photography on the continent. These images tell a different story of African women: how deeply cosmopolitan and modern they are in their style; how they were able to reclaim the tools of the colonial oppression that threatened their selfhood and livelihoods. Featuring works by celebrated African masters, African studios of local legend, and anonymous artists, *The African Lookbook* captures the dignity, playfulness, austerity, grandeur, and fantasy-making of African women across centuries. McKinley also features photos by Europeans-most starkly, striking nudes-revealing the relationships between white men and the Black female sitters where, at best, a grave power imbalance lies. It's a bittersweet truth that when there is exploitation there can also be profound resistance expressed in unexpected ways-even if it's only in gazing back. These photos tell the story of how the sewing machine and the camera became powerful tools for women's self-expression, revealing a truly glorious display of everyday beauty.

**african head wrap history: *Wake*** Rebecca Hall, 2021-06-01 A Best Book of 2021 by NPR and The Washington Post Part graphic novel, part memoir, *Wake* is an imaginative tour de force that tells the "powerful" (The New York Times Book Review) story of women-led slave revolts and chronicles scholar Rebecca Hall's efforts to uncover the truth about these women warriors who, until now, have been left out of the historical record. Women warriors planned and led revolts on slave ships during the Middle Passage. They fought their enslavers throughout the Americas. And then they were erased from history. *Wake* tells the "riveting" (Angela Y. Davis) story of Dr. Rebecca Hall, a historian, granddaughter of slaves, and a woman haunted by the legacy of slavery. The

accepted history of slave revolts has always told her that enslaved women took a back seat. But Rebecca decides to look deeper, and her journey takes her through old court records, slave ship captain's logs, crumbling correspondence, and even the forensic evidence from the bones of enslaved women from the "negro burying ground" uncovered in Manhattan. She finds women warriors everywhere. Using a "remarkable blend of passion and fact, action and reflection" (NPR), Rebecca constructs the likely pasts of Adono and Alele, women rebels who fought for freedom during the Middle Passage, as well as the stories of women who led slave revolts in Colonial New York. We also follow Rebecca's own story as the legacy of slavery shapes her life, both during her time as a successful attorney and later as a historian seeking the past that haunts her. Illustrated beautifully in black and white, *Wake* will take its place alongside classics of the graphic novel genre, like Marjane Satrapi's *Persepolis* and Art Spiegelman's *Maus*. This story of a personal and national legacy is a powerful reminder that while the past is gone, we still live in its wake.

**african head wrap history:** *Mozambique on the Move*, 2018-11-01 Being a first of its kind, this volume comprises a multi-disciplinary exploration of Mozambique's contemporary and historical dynamics, bringing together scholars from across the globe. Focusing on the country's vibrant cultural, political, economic and social world - including the transition from the colonial to the postcolonial era - the book argues that Mozambique is a country still emergent, still unfolding, still on the move. Drawing on the disciplines of history, literature studies, anthropology, political science, economy and art history, the book serves not only as a generous introduction to Mozambique but also as a case study of a southern African country. Contributors are: Signe Arnfred, Bjørn Enge Bertelsen, José Luís Cabaço, Ana Bénard da Costa, Anna Maria Gentili, Ana Margarida Fonseca, Randi Kaarhus, Sheila Pereira Khan, Maria Paula Meneses, Lia Quartapelle, Amy Schwartzott, Leonor Simas-Almeida, Anne Sletsjøe, Sandra Sousa, Linda van de Kamp.

**african head wrap history:** *The Mulatta Concubine* Lisa Ze Winters, 2016-01-15 Popular and academic representations of the free mulatta concubine repeatedly depict women of mixed black African and white racial descent as defined by their sexual attachment to white men, and thus they offer evidence of the means to and dimensions of their freedom within Atlantic slave societies. In *The Mulatta Concubine*, Lisa Ze Winters contends that the uniformity of these representations conceals the figure's centrality to the practices and production of diaspora. Beginning with a meditation on what captive black subjects may have seen and remembered when encountering free women of color living in slave ports, the book traces the echo of the free mulatta concubine across the physical and imaginative landscapes of three Atlantic sites: Gorée Island, New Orleans, and Saint Domingue (Haiti). Ze Winters mines an archive that includes a 1789 political petition by free men of color, a 1737 letter by a free black mother on behalf of her daughter, antebellum newspaper reports, travelers' narratives, ethnographies, and Haitian Vodou iconography. Attentive to the tenuousness of freedom, Ze Winters argues that the concubine figure's manifestation as both historical subject and African diasporic goddess indicates her centrality to understanding how free and enslaved black subjects performed gender, theorized race and freedom, and produced their own diasporic identities.

**african head wrap history:** *Turbans and Tales* Amit Amin, Naroop Jhooti, 2019-01-24 The turban is undoubtedly the most powerful and recognisable symbol of Sikh identity: worn for centuries by kings and holy men in South Asia, it took on a revolutionary meaning with the birth of Sikhism, and today it continues to signify non-conformity and style. *Turbans and Tales* chronicles the Sikh Project, a photography programme created by the award-winning duo Amit and Naroop. Over a period of four years, they photographed boxers, army captains, doctors, bikers, fashion stylists, musicians, temple volunteers, magicians and Sikhs from a host of other occupations. They sought out individuals - men, women and children - with inspiring stories to tell, as well as a unique approach to wearing their traditional articles of faith. The portraits, which have been exhibited in London and New York, showcase the modern Sikh identity in all its beauty and diversity.

**african head wrap history:** *Empires of Medieval West Africa* David C. Conrad, 2010 Explores empires of medieval west Africa.

**african head wrap history: Aftershocks** Nadia Owusu, 2021-01-12 In the tradition of *The Glass Castle*, a deeply felt memoir from Whiting Award-winner Nadia Owusu about the push and pull of belonging, the seismic emotional toll of family secrets, and the heart it takes to pull through. A Most-Anticipated Selection by \* The New York Times \* Entertainment Weekly \* O, The Oprah Magazine \* New York magazine \* Vogue \* Time \* Elle \* Minneapolis Star Tribune \* Electric Literature \* Goodreads \* The Millions \*Refinery29 \* HelloGiggles \* Young Nadia Owusu followed her father, a United Nations official, from Europe to Africa and back again. Just as she and her family settled into a new home, her father would tell them it was time to say their goodbyes. The instability wrought by Nadia's nomadic childhood was deepened by family secrets and fractures, both lived and inherited. Her Armenian American mother, who abandoned Nadia when she was two, would periodically reappear, only to vanish again. Her father, a Ghanaian, the great hero of her life, died when she was thirteen. After his passing, Nadia's stepmother weighed her down with a revelation that was either a bombshell secret or a lie, rife with shaming innuendo. With these and other ruptures, Nadia arrived in New York as a young woman feeling stateless, motherless, and uncertain about her future, yet eager to find her own identity. What followed, however, were periods of depression in which she struggled to hold herself and her siblings together. *Aftershocks* is the way she hauled herself from the wreckage of her life's perpetual quaking, the means by which she has finally come to understand that the only ground firm enough to count on is the one written into existence by her own hand. Heralding a dazzling new writer, *Aftershocks* joins the likes of *Don't Let's Go to the Dogs Tonight* and William Styron's *Darkness Visible*, and does for race identity what Maggie Nelson does for gender identity in *The Argonauts*.

**african head wrap history: Black Designers in American Fashion** Elizabeth Way, 2021-07-01 From Elizabeth Keckly's designs as a freewoman for Abraham Lincoln's wife to flamboyant clothing showcased by Patrick Kelly in Paris, Black designers have made major contributions to American fashion. However, many of their achievements have gone unrecognized. This book, inspired by the award-winning exhibition at the Museum at FIT, uncovers hidden histories of Black designers at a time when conversations about representation and racialized experiences in the fashion industry have reached all-time highs. In chapters from leading and up-and-coming authors and curators, *Black Designers in American Fashion* uses previously unexplored sources to show how Black designers helped build America's global fashion reputation. From enslaved 18th-century dressmakers to 20th-century "star" designers, via independent modistes and Seventh Avenue workers, the book traces the changing experiences of Black designers under conditions such as slavery, segregation, and the Civil Rights Movement. *Black Designers in American Fashion* shows that within these contexts Black designers maintained multifaceted practices which continue to influence American and global style today. Interweaving fashion design and American cultural history, this book fills critical gaps in the history of fashion and offers insights and context to students of fashion, design, and American and African American history and culture.

**african head wrap history: Behind the Smile** Jeannie Morris, 2021-08-31 In 1992, Carol Moseley Braun became the first, and to this day only, African-American woman elected to the US Senate. Long before this historic victory, which Barack Obama would later say prefigured his own path to the Senate and presidency, veteran Chicago journalist Jeannie Morris saw an incredible opportunity. Here was a bold and politically courageous candidate, a feminist and sensible progressive with whom Morris quickly identified on a personal level. Morris joined the campaign to write the official story of a brilliant retail politician with a charismatic smile. What happened next resulted in a story that went well beyond what Morris could have imagined. *Behind the Smile* is the riveting campaign-trail memoir of a journalist coming to grips with the shortcomings of an ascendant politician—a charismatic trailblazer whose personal relationship with a key staffer led to her undoing. The narrative unfolds as the personal journey of a sympathetic reporter reconciling her own belief in an inspiring figure with her responsibility to deliver the facts. In *Behind the Smile*, Morris brings the social and political impact of Moseley Braun's story—from her meteoric rise to her eventual downfall—into clear focus.

**african head wrap history: Textures** Tameka Ellington, Joseph L. Underwood, 2020-08 Artists: Hector Acebes, Derrick Adams, Karo Akpokiere, Deborah Anzinger, Keturah Ariel, April Bey, Charles Bohannah, Margaret Bowland, Nakeya Brown, Jean-Baptiste Carpeaux, Tawny Chatmon, Sonya Clark, David Driskell, Sarah Duah, Andrew Esiebo, Joseph Eze, Amber Ford, Yrneh Gabon, Olaf Hajek, Nakazzi Hutchinson, Shara K. Johnson, Eric Lafforgue, Annie Lee, Delita Martin, Charlotte Mensah, Lebohang Motaung, Zanele Muholi, Althea Murphy-Price, Nontsikelelo Mutiti, Woodrow Nash, Sharon Norwood, Glenford Nuñez, Charly Palmer, Gordon Parks, Faith Ringgold, Lezley Saar, Augusta Savage, Ngozi Schommers, Devan Shimoyama, Mary Sibande, Lorna Simpson, Nelson Stevens, Ibrahima Thiam, James Van Der Zee, Lina Viktor, Nafis White, Kehinde Wiley, Masa Zodros (and dozens of unidentified artists across African and American people groups).-- Publisher website.

**african head wrap history: The Bell Rang** James E. Ransome, 2019-01-15 Recipient of a Coretta Scott King Illustrator Honor Award A Kirkus Reviews Best Picture Book of 2019 A young slave girl witnesses the heartbreak and hopefulness of her family and their plantation community when her brother escapes for freedom in this brilliantly conceived picture book by Coretta Scott King Award winner James E. Ransome. Every single morning, the overseer of the plantation rings the bell. Daddy gathers wood. Mama cooks. Ben and the other slaves go out to work. Each day is the same. Full of grueling work and sweltering heat. Every day, except one, when the bell rings and Ben is nowhere to be found. Because Ben ran. Yet, despite their fear and sadness, his family remains hopeful that maybe, just maybe, he made it North. That he is free. An ode to hope and a powerful tribute to the courage of those who ran for freedom, *The Bell Rang* is a stunning reminder that our past can never be forgotten.

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way in; no return." Through shards of history, memoir, lyrical investigation, and the unwritten experience of so many descendants of those who passed through the door, Brand constructs a map of this indelible region, culminating in an enduring expression, both definitive and seeking, of what it is to live, think, and create in the wake of colonization. With a new preface by the author, and an afterword by Saidiya Hartman.

**african head wrap history: Hair Story** Ayana Byrd, Lori Tharps, 2014-01-28 A chronicle of black hair in America looks back at the styles, myths, and grooming techniques adopted by African Americans throughout their history.

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**african head wrap history: Head Covering** Jeremy Gardiner, 2016-11-12 Have you ever wondered why some women cover their heads in church, while men remove their hats? Have you thought about what this practice means and where it came from? It's not something that was picked up from the surrounding culture. Instead, it comes directly from 1 Corinthians 11 (in the Bible) where this practice is explained in surprising depth. In fifteen consecutive verses, the Apostle Paul explains and defends the practice of head covering. He appeals to apostolic tradition, to the created roles of men and women, to angels, to nature, and to the church's exclusive position on this topic. Though head covering was practiced by the majority of Christians throughout Church history, it is now practiced only by a small minority. However, today many Christians are rediscovering this ancient practice, fueling a resurgence of head covering during church gatherings. From the founder of the Head Covering Movement comes *Head Covering: A Forgotten Christian Practice for Modern Times*. In this book, Jeremy Gardiner will walk you through the Scriptures so you will see how this symbol beautifully depicts the created differences between men and women. You'll hear the history of head covering, showing that it wasn't until the feminist revolution that this practice fell out of favor in the Western church. The most popular objections (the cultural view, the long hair view, and charges of legalism) are all answered in-depth. Finally, the book addresses practical questions regarding how this is to be carried out. For too long, head covering has been neglected and stereotyped. Unfair associations with cults, legalism, unsophisticated theology, and frumpiness have turned many people off. We want to move past these stereotypes and into Scripture—because contrary to those views, head covering is biblical, beautiful, and relevant. This is not some new strange doctrine. This is a practice with an early and long history that is firmly based in the Bible. The rejection of this symbol is new, setting modern generations apart from the majority of believers throughout Church history. It's time we changed that. Endorsements Jeremy Gardiner has written a thoughtful and helpful argument from Scripture and church history for women to cover their heads in worship. This book deserves a fair hearing from all who desire to obey God's Word in whatever it teaches. -Dr. Joel Beeke, president of Puritan Reformed Theological Seminary Jeremy Gardiner's book gently, respectfully, and accurately addresses all of the questions I had as I grappled with the passage in 1 Corinthians 11 on head covering. I appreciate his careful and thorough exegesis of the passage and his willingness to tackle all of the current objections and alternate views on the subject.

I wish I had this resource decades ago. -April Cassidy, author of *The Peaceful Wife* Jeremy Gardiner has done the church good service in calling us back to the obedience of God's Word our parents and grandparents rejected a century ago. Gardiner gives a clear explanation of the Scriptural command, going on to treat with accuracy and kindness the many objections moderns have raised. -Tim Bayly, former executive director of The Council on Biblical Manhood & Womanhood I started wearing a head covering (in a church that does not wear head coverings) a few years ago. I felt challenged to put the word of God above the word of man at every turn, and to resist relativizing its teachings according to my own culture - even my Christian culture. I commend the courage of Jeremy Gardiner in standing for the whole counsel of God. -Andrée Seu Peterson, senior writer at *WORLD Magazine* Jeremy has done a great service for the Body of Christ by helping to resurrect the LORD's commands for His own worship. May the LORD forgive us for thinking we know better. -Dr. Carlton C. McLeod, senior pastor of CRC Chesapeake

**african head wrap history: Encyclopedia of National Dress [2 volumes]** Jill Condra, 2013-04-09 This two-volume set presents information and images of the varied clothing and textiles of cultures around the world, allowing readers to better appreciate the richness and diversity of human culture and history. The contributors to *Encyclopedia of National Dress: Traditional Clothing around the World* examine clothing that is symbolic of the people who live in regions all over the world, providing a historical and geographic perspective that illustrates how people dress and explains the reasons behind the material, design, and style. The encyclopedia features a preface and introduction to its contents. Each entry in the encyclopedia includes a short historical and geographical background for the topic before discussing the clothing of people in that country or region of the world. This work will be of great interest to high school students researching fashion, fashion history, or history as well as to undergraduate students and general readers interested in anthropology, textiles, fashion, ethnology, history, or ethnic dress.

**african head wrap history: Stylin'** Shane White, Graham White, 2018-10-18 For over two centuries, in the North as well as the South, both within their own community and in the public arena, African Americans have presented their bodies in culturally distinctive ways. Shane White and Graham White consider the deeper significance of the ways in which African Americans have dressed, walked, danced, arranged their hair, and communicated in silent gestures. They ask what elaborate hair styles, bright colors, bandanas, long watch chains, and zoot suits, for example, have really meant, and discuss style itself as an expression of deep-seated cultural imperatives. Their wide-ranging exploration of black style from its African origins to the 1940s reveals a culture that differed from that of the dominant racial group in ways that were often subtle and elusive. A wealth of black-and-white illustrations show the range of African American experience in America, emanating from all parts of the country, from cities and farms, from slave plantations, and Chicago beauty contests. White and White argue that the politics of black style is, in fact, the politics of metaphor, always ambiguous because it is always indirect. To tease out these ambiguities, they examine extensive sources, including advertisements for runaway slaves, interviews recorded with surviving ex-slaves in the 1930s, autobiographies, travelers' accounts, photographs, paintings, prints, newspapers, and images drawn from popular culture, such as the stereotypes of Jim Crow and Zip Coon.

**african head wrap history: Slavery in the Cities** Richard C. Wade, 1967-12-31 Attempts to show what happened to slavery in an urban environment and to reconstruct the texture of life of the Negroes who lived in bondage in the cities.

**african head wrap history: Hair Raising** Noliwe M. Rooks, 1996 We all know there is a politics of skin color, but is there a politics of hair? In this book, Noliwe Rooks explores the history and politics of hair and beauty culture in African American communities from the nineteenth century to the 1990s. She discusses the ways in which African American women have located themselves in their own families, communities, and national culture through beauty advertisements, treatments, and styles. Bringing the story into today's beauty shop, listening to other women talk about braids, Afros, straighteners, and what they mean today to grandmothers, mothers, sisters, friends, and

boyfriends, she also talks about her own family and has fun along the way. Hair Raising is that rare sort of book that manages both to entertain and to illuminate its subject.

**african head wrap history: *Black Boy [Seventy-fifth Anniversary Edition]*** Richard Wright, 2020-02-18 A special 75th anniversary edition of Richard Wright's powerful and unforgettable memoir, with a new foreword by John Edgar Wideman and an afterword by Malcolm Wright, the author's grandson. When it exploded onto the literary scene in 1945, *Black Boy* was both praised and condemned. Orville Prescott of the New York Times wrote that "if enough such books are written, if enough millions of people read them maybe, someday, in the fullness of time, there will be a greater understanding and a more true democracy." Yet from 1975 to 1978, *Black Boy* was banned in schools throughout the United States for "obscenity" and "instigating hatred between the races." Wright's once controversial, now celebrated autobiography measures the raw brutality of the Jim Crow South against the sheer desperate will it took to survive as a Black boy. Enduring poverty, hunger, fear, abuse, and hatred while growing up in the woods of Mississippi, Wright lied, stole, and raged at those around him—whites indifferent, pitying, or cruel and Blacks resentful of anyone trying to rise above their circumstances. Desperate for a different way of life, he headed north, eventually arriving in Chicago, where he forged a new path and began his career as a writer. At the end of *Black Boy*, Wright sits poised with pencil in hand, determined to "hurl words into this darkness and wait for an echo." Seventy-five years later, his words continue to reverberate. "To read *Black Boy* is to stare into the heart of darkness," John Edgar Wideman writes in his foreword. "Not the dark heart Conrad searched for in Congo jungles but the beating heart I bear." One of the great American memoirs, Wright's account is a poignant record of struggle and endurance—a seminal literary work that illuminates our own time.

**african head wrap history: *The Book of African Names*** Osuntoki (Chief.), 1991

**african head wrap history: *The Devil's Lane*** Catherine Clinton, Michele Gillespie, 1997-06-26 When Europeans settled in the early South, they quarreled over many things—but few imbroglios were so fierce as battles over land. Landowners wrangled bitterly over boundaries with neighbors and contested areas became known as the devil's lane. Violence and bloodshed were but some of the consequences to befall those who ventured into these disputed territories. *The Devil's Lane* highlights important new work on sexuality, race, and gender in the South from the seventeenth- to the nineteenth-centuries. Contributors explore legal history by examining race, crime and punishment, sex across the color line, and slander. Emerging stars and established scholars such as Peter Wood and Carol Berkin weave together the fascinating story of competing agendas and clashing cultures on the southern frontier. One chapter focuses on a community's resistance to a hermaphrodite, where the town court conducted a series of examinations to determine the individual's gender. Other pieces address topics ranging from resistance to sexual exploitation on the part of slave women to spousal murders, from interpreting women's expressions of religious ecstasy to a pastor's sermons about depraved sinners and graphic depictions of carnage, all in the name of exposing evil, and from a case of infanticide to the practice of state-mandated castration. Several of the authors pay close attention to the social and personal dynamics of interracial women's networks and relationships across place and time. *The Devil's Lane* illuminates early forms of sexual oppression, inviting comparative questions about authority and violence, social attitudes and sexual tensions, the impact of slavery as well as the twisted course of race relations among blacks, whites, and Indians. Several scholars look particularly at the Gulf South, myopically neglected in traditional literature, and an outstanding feature of this collection. These eighteen original essays reveal why the intersection of sex and race marks an essential point of departure for understanding southern social relations, and a turning point for the field of colonial history. The rich, varied and distinctive experiences showcased in *The Devil's Lane* provides an extraordinary opportunity for readers interested in women's history, African American history, southern history, and especially colonial history to explore a wide range of exciting issues.

**african head wrap history: *African Textiles and Decorative Arts*** Roy Sieber, 1972

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