Evaluation of Textile Arts and Uses of Tie-Dye and Batik among Adire Producers (A Case Study of Nike Art Gallery, Oshogbo)

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Abstract

Textile arts are those arts and crafts that use plants, animals, or synthetic fibres to construct practical or decorative objects. Africa's fine art and craft traditions are known throughout the world. This study was carried out to evaluate textile arts sand used of tie-dye and batik among the producers at Nike Art Gallery, Osogbo, Osun State. The result showed that 40 (42.1%) of the producers are male, 55 (57.9%) of the producers are female .i.e the majority of the producers are female. The result showed that 20(21.1%) of the producers strongly agreed, 40(42.1%) of the producers are agreed, 20(21.0%) of the producer disagreed, 13(13.7%)of the producers strongly disagreed, and 2(2.1%) are undecided. Majority of the Adire producers agreed that lack of good marketing and packaging is a problem to batik and tie-dye. The result showed that 25(26.3%) of the producers engage in the use of batik and 73(73.7%) of the producers engage in the use of tie-dye. Majority of the producers engage in tie-dye. Majority say batik is most difficult to produce and most expensive. It was observed that the majority of Adire producers at Nike Art Gallery in Osogbo valued the uses of textile art, tie-dye and batik.

Introduction

1.1 Background of the study

Textile arts are those arts and crafts that use plant, animal, or synthetic fibers to construct practical or decorative objects. Africa's fine art and craft traditions are known throughout the world. The textile arts are among one of Africa's most significant craft forms. People all over the world wear these bright colourful fabrics; and their colours and intricate patterns have been incorporated into clothing (due to the fact that Nigeria clothes are usually loose fitting and very comfortable), home decorations, and even product packaging. African cloths have distinct patterns (Brooklyn 2008).

Depending on the type of textile the patterns are woven, printed, dyed, or drawn onto the fabric. There are many types of African textiles but three of the best known are kente, adire, and adinkra.

Adire

Adire [Ah-DEER-eh] is a colourful dyed cloth found throughout Africa. The best known and most valuable, Adire, is a deep blue or indigo cloth made by the Yoruba of South-West, Nigeria. The design is created by a process called resist dying, which prevents dye from being absorbed by some parts of the cloth. The traditional production of indigo-dyed Adire involves the input of two people who are specialists that is, dyer (Alaro) who controls production and marketing of adire and decorators (Aladire), who creates the resist pattern. (Gbadamosi 2013). There are different types of resist dying methods used to create adire cloth designs. Oniko is a method of tying patterns into the cloth. Eleko designs are stencilled or painted onto the cloth with starch (usually from cassava or yam). While another method, called Alabere, uses raffia to stitch designs into the fabric. Once the designs are complete, the white cloth is then dipped into a deep blue dye. When dry, the fabric is untied, or the starch and stitches are removed, to reveal a beautiful design. Handmade adire cloth is also available in the United States where some African designers have settled and opened shops. (Brooklyn 2008).

1.2 Statement of the problems

Some challenges are militating against the tie-dye and batik. First is the fact that the cloth is bought as utility by different individuals who might end up using it at a location from the point of purchase. Second is the issue of anonymity, the fact

that the sellers are usually not the producer of the cloth, and this poses the problem of identifying the sources and the artists of such clothes. Finally the buyer of an Adire piece is merely interested in cloth for its beauty appeal and most times is not interested in where it was made. The foregoing problematic and challenges therefore make a study of the centres and the spread of Adire imperative.

1.3 Broad objective

This study has been carried out to evaluate textile arts and uses of tie-dye and batik.

1.4 Specific objective

- To carry out a research on the use of textile arts, tie-dye and batik in Nike Art Gallery Osogbo.
- To determine the textile Art or motifs used among producers of tie-dye and batik
- To also access the level of the usage of tie-dye and batik among the producers in Gallery
- To determine the type of textile materials mostly used among producers of tie –dye (satins, and Guinea)

1.5 Research questions

1. What is the level of usage of tie-dye, batik among adire producers?

2. What type of textile material are commonly used among producers for production

3. What type of textile art and motif commonly used for their production?

1.6 Significance of the study

Batik/Tie-Dye is important and integral in the history of fabric adoration/ traditional dyeing in Oshogbo. Surface decoration in part of south-west, Nigeria has long holds unquestioned tradition that signifies Yoruba culture. In textile decorative art, embellishment is a decoration used to presents message. Textile art can be of different symbolic motifs, such as designs that depicts socio-cultural motifs, religious and economic motifs. A wide variety of decorative designs and motifs have been developed traditionally in Oshogbo. In textile arts and aesthetics, tie-dye and batik designs, are the objects of decoration that can be the main justification for terms pattern and design which is more important to the people.

1.7 Justification

Be that as it may and as rich as scholarship on Adire is, there is dearth of scholarly study of the geographical spread of its centres of practice. This is perhaps due to a general opinion that the cloth is "ordinary cloth for ordinary people'' and therefore not worthy of the type of scholarly study that could be accorded *Aso Ofi*, the prestigious hand-woven cloth of the Yoruba.

Dyeing among the Yoruba is of two types; total-dyed cloth called *Amure,* without covering any part for dye resistance or pattern formation and *Adire* which involves creating patterns on the fabric through any of a variety of available techniques before immersing the cloth inside dye. Indigo still remains the oldest natural dyestuff of world textile tradition, (Proctor and Lew J.F. 1992) and with Tyrian purple, it is believed to predate the time of Moses (Gillow and Sentence 1999). Indigo is by far the most popular and widely used4, the favourite dye in indigenous Africa (Polakoff, C. and Henley: Routledge and Kegan Paul, 1982), and is up to the 1960s when synthetic dyes were introduced the only dye used by the Yoruba dyers.

The source of the indigo dye are the many species of genus *indigofera* called *elu* among the people which are sometimes cultivated, but which often times grow wild throughout Nigeria. Of these varieties *indigofera tinctora* is the most commonly used because it produces a dark blue colour of great colour fastness. The name „indigo" derived from Latin word „indicum," implying "from India." (Noah Biodun., 1995).

This however, does not imply that the plant was introduced into Yoruba sland from India or any other place. The Yoruba's method of preparing the indigo leaves and the alkali medium, have been described in detail by Picton and Mack and Stanfield respectively.

Pattern dyeing in one or more patterns is found in most parts of Africa with the formation of patterns with small and large circles found among the Yoruba and generally throughout West Africa (Picton and Mack). *Adire*, patterned or resist-dyed cloth is a popular industry in many Yoruba towns and the name is coined from two Yoruba words; *'Adi'*, meaning 'to tie' and "*re'* which means to dye'. The name *Adire* therefore, identifies the particular cloth produced by the people and the process of its production. The name according to Carr and Vol points to the cloth's origin or that which is tied and dyed, serve as a style designator and as a

designation of the group of origin, identifying the culture, language, and an art tradition of the people.

Among the archeological findings is a cap bearing the extant and popular *Osubamba* motif common in the *Adire* art of the Yoruba. This coupled with the fact that the Yoruba of Old Oyo kingdom exported their art across and beyond West Africa through trade, military activities and political dominance. Kalilu, (1992).

2.1 Quit

Quit is a padded bed covering used instead of a blanket. At Nike Art Gallery, barik fabric is used to make a hand-stitch quit. The stitching of the quit depends on the complexity of the batik design on it. All batik lines on the quit must be stitched

2.1.1 Types of quit

There are three types of quit

- Batik quit
- Patch work quit
- Appliqué quit

Materials used for making quit

i. **Guinea fabric or calico**: This is where batik design is done. It serves as the outer covering of the quit.
ii. **Backing**: This is a back layer fabric which serves as the ck cover
iii. **Needle**: Needle is used to hand stitch the quit together.
iv. **Making tape**: Is used during the mounting process. It is used to stick and straighten the backing to the plain surface.
v. **Office pins**: Office pins are used to tack the foam, outer cover and backing tougher before sewing
vi. **Forum**: This is a light weight spongy rubber used as the inner material for quit so as to make it thicker. It is the main material in quit or duver. It can either be improved or local
    - **Imported form**: When washed or as time passes by, last longer and easy to package
    - **Local foam**: They are locally made foam which breaks as time goes on and is not easy stitch together

Batik quilt making involved three main stages.

a. The batik stage: This is the outer cover or cloth of the quilt is being designed.
b. Mounting stage: This is the most delicate stage in quilting it involved the laying of the backing foam and cover together.
c. Stitching stage: This is the most stressful stage in quilting; the main batik line is stitched while all main batik line is stitch afterwards. Back stitch is the types of stitch required while the hemming stitch is used to close the edges.

Sizes of quilt

i. Baby sizes quilt: Ranges from 40inches to 50 inches
ii. Normal size quilt: Ranges from 70inches to 90 inches
iii. Queen size quilt: Ranges from 95inches to 100inches
iv. King size quilt: Ranges from 110inches to 120inches

How to make quilt

Step 1 the batik stage: Before the batik stage is done, there is a stage called the **Ruling stage**

- Lay the plain material on a quilt on a clean floor
- Rule a 3 inches demarcating line on both sides of fabric. The space is called the outer taping
- On the remaining part (immediately after the adire boxes). Mark out a three inches on both sides of the cloth. This spaces is called inner taping
- The remaining part of the fabric is marked at the middle and divided into two equal half (both vertically horizontally). The fabric is ready for waxing

During waxing: The space marked out as tapping must not be waxed on, it must be sleft plain (to retain the final colour of the fabric). When the batik is finally dyed and dewaxed, the fabric should be well ironed to straighten out wrinkles and fold.

Step 2: **Mounting Stage**

- Lay the backing of the quilt on a clean and smooth floor
- Straighten out the floor and wrinkles
- Stick the backing to the floor with paper tape
- Lay the foam on the backing and straighten out. The backing and the batik cloth must be a little bit longer than the foam
- Carefully sit on the mounted quilt with legs wide open facing one direction
- Pin down the three materials together either without raising it.

Note: The pins must be facing the same direction

- Pin the material round at both the centre and edges

Step 3: the stitching stage:

- Thread the needles (ensure the lengths are not equals) Tie the end of the longer thread.
  A matching thread should be used
- Stitch the outer batik lines using the back stitching
- Stitch the inner batik designs to puff out the quilt
- When the quilting is completed, then trim the foam and the edges.
- Carefully fold the batik and the backing tougher and pin (ensure the foam does not show).
- Using the stitch the hem stitch, stitch the edges of folded together
- Remove all the office pins on the quilt

Caution: All pins must be removed to avoid being injured when the quilt is been used.

Uses of quilt

- It serves as blanket that protects the user during cold regions
- It can be used as center rug, because of it the colouring look and uniqueness

2.2



Batik

Batiking is the process of waxing and dyeing cloth. The word batik is thought to be derived from the word 'ambatik' which translated means 'a cloth with little dots'. The suffix 'tik' means little dot, drop, point or to make dots. Batik may also originate from the Javanese word 'tritik' which describes a resist process for dying where the patterns are reserved on the textiles by tying and sewing areas prior to dying, similar to tie dye techniques. A form of textile art, batik is a heritage of the local community here in Malaysia, found typically in the eastern states of peninsula Malaysia and the designs boast some of the most intricate motifs on fabric the world over. Local forms of batik designs are unique to the region and typically made up of geometric patterns, which set the Malaysian designs apart from the Javanese prints on fabric.

, World Brooklyn, (2008) claimed that with the introduction of a broader colour palette of imported synthetic dyes in the second half of the twentieth century, the label "*adire*" was expanded to include a variety of hand-dyed textiles using wax resist batik method to produce patterned cloth in a dazzling array of dye tints and hues. Africa textile online also claimed that the design is created by a process called

resist dying, which prevents dye from being absorbed by some parts of the cloth. Moreover, (2008) further claimed that there are different types of resist dying methods used to create *adire* cloth designs. *Oniko* is a method of tying patterns into the cloth. *Eleko* designs are stenciled or painted onto the cloth with starch (usually from cassava or yam). While another method, called *Alabere,* uses raffia to stitch designs into the fabric.

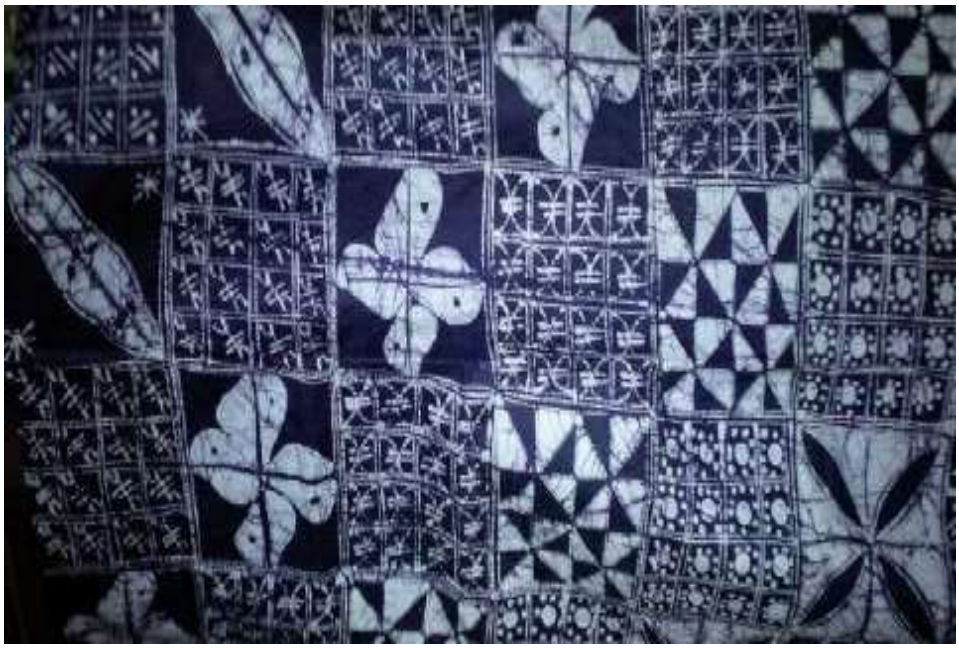
Batik on fabric

This is the creations of designs on fabrics with wax using the five main types of designs. Each designs has its methods and rule guiding it.

One colour adire design

Method of creating one colour adire design

When the fabrics is



rinsed, it is spread on a flat surface without squeezing

- Fold the fabric inwardly and outwardly into eight horizontally
- Fold the horizontal fold outwardly and inwardly into small boxes. After folding the fabric looks like a compressed square shaped
- The cloth is spread on the table in squared shape and smoothen with hand. The square shaped of the folded fabric will show on the spread cloth.
  Note: eight (8) horizontal boxes must show on the spread fabric

- Pencilled foam is deeped into wax and then squeezed a little to avoid splashing
- Each line is traced with wax
- The traced box is demarcated internally with a small inner box
- The block design comes first which means filling the greater part of the space so as to retain more of the background colour.
- The light design follows after the black design, till the eight horizontal boxes are filled up. The last design comes upon the first vertical design while the other design follow suit.

Any mistake in arrangement or imperfection leads to de-waxing. When the pattern is neatly drawn and perfectly arranged, the producer will be allowed to de-wax and start all over

Two colour adire design

Two colour adire design is the combination of two different colours (light and dark colours) to bring design on a fabric.





Procedures in making two-colour design

i. It is folded the same way with one (compressed square shape) and is also bounded with three lines
ii. The light design comes up first before dyeing
iii. When the first box is filled with light design, the next box is omitted, the third box takes another light design while the fourth will be omitted vice versa
iv. The first horizontal box takes the last vertical light design while other fellow the suit
v. After the light is well arranged (i.e. one box filled and the next omitted), the fabric is dyed into a light colour. Examples of light colours are yellow, orange, lemon green, pink, sky-blue etc.
Note: during the process of dyeing, care should be taken so as to avoid excessive cracking. The first process is called first colour dyeing.
vi. Lay the fabric under a shade, the fabric must not be layed under the sun because the heat will melt the wax thereby disrupting the design

vii. Lay the fabric on the colour when it is dried and smoothen with your fingers to straighten out the squeezed part.

viii. On the first omitted box, a block design is filled in, while the fourth box take a different design the same bock design also follows the arrangements with light design. When the fabrics well waxed and nearly arranged, the producer will go to the next step which is final dying and dewaxing, After dewaxing, the light design comes up while the block design takes the colour (i.e the first light colour)

Methodology

Study design

This study adapt survey design on evaluation of textile art and uses of tie-dye and batik among producer at Nike art Gallery

Study population

The study population consist of producers of tie-dye and batik at Nike art Gallery in Osogbo.

Sampling technique and sampling size

Simple random sampling techniques were used to select 100 producers from the study population. It was only 95 of the samples were able to be collected.

Sampling size

A total of 100 adire producers were selected from Nike art Gallery

Data collection

A well structured questionnaire was used to collect data from the producers.

Data analysis

The data was analyzed using descriptive statistical tools such as frequency table, and percentages

Data presentation and analysis of data collection

The study feature with the presentation and analysis of data collected with questionnaire. The analysis of this study is purely descriptive and divided into section:-

A total of 100 questionnaires were administered but only 95 was collected. The section demographic characteristics of the producers are discussed sequentially below

Table 1: Distribution of producers by sex

Sex	Frequency	Percentage %

Male	40	42.1
Female	55	57.9
Total	95	100

The above table shows that 40(42.1%) of the producers are male, 55(57.9%) of the producers are female. i.e the majority of the producers are female

Table 2: Distribution of producers by occupation

Occupation	Frequency	Percentage %
Civil servant	53	55.8
Teacher/Lecturers	6	6.3
Businessman/woman	27	28.4
Private sector	5	5.3
Others	4	4.2
Total	95	100

The table above show that 53(55.85%) of the producers are civil servants, 6(6.35%) are teachers/lecturers, 27(28.4%) 0f the producers are businessman/woman, we also have 5(5.3) in private sector and the table also shows that there are others who does not fall to the above specifications which are 4(4.2%) majority of the producers are civil servants.

Section B.

In what way do you make use of textile production?

Engage	Frequency	Percentage %
Batik	25	26.3
Tie-dye	70	73.7
Total	95	100

Table above shows that 25(26.3%) of the producers engage in the use of batik and 73(73.7%) of the producers engage in the use of tie-dye. Majority of the producers engage in tie-dye. **How often do you patronize textile product (tie-dye)**

Patronize	Frequency	Percentage %
Very often	15	15.8
Often	20	21.1

Less often	50	52.6
Not at all	10	10.5
Total	95	100

Table above shown that 15(15.8%) of the producers very often patronize tie-dye, 20(21.1%) of the producers patronize often, 50(52.6%) of the producers less often patronize while 10(10.5%) of the producers do not patronize at all. Majority of the producers less often patronize.

Do you find textile product (batik and tie-dye) very expensive

Expensive	Frequency	Percentage %
Yes	76	80
No	19	20
Total	95	100

The table above shows that 76(80%) find it very expensive while 19(20%) of the producers do not find it expensive. Majority of the producers from the table find it very expensive

How often do you wear textile products?

Wear	Frequency	Percentage %
Very often	5	5.3
Often	4	4.2
Less often	80	84.2
Not at all	6	6.3
Total	95	100

The table shows that 5(5.3%) of the producers very often wear the product, 4(4.2%) of the producers often wear, 80(84.2%) of the producers less often and 6(6.3%) of the producers does not wear it at all. Majority of the producers less often wear the product. **Which design and style of textile product do you prefer most?**

Most prefer	Frequency	Percentage %
Batik	15	15.8
Tie-dye	80	84.2
Total	95	100

Table shown that 15(15.8%) most prefer batik, while 80(84.2%) most prefer tie-dye. Majority of the producers prefer tie-dye to batik.

If you are to invest on design and style of handcrafted which would take high percentage of your purchase?

Highest	Frequency	Percentage %
Batik	5	5.3
Tie-dye	90	94.7
Total	95	100

Table above shows that 5(5.3%) of the producers take the highest percentage in batik while 90(94.7%) take highest percentage in tie-dye. Majority of the producers take highest percentage in tie-dye.

Conclusion

This indicated that uniqueness of the batik and tie-dye comes from the design and styles of the works are not common and difference from others.

Research from the Adire producers revealed that textile art and uses of tie –dye and batik are of great use to them most especially tie-dyed with less challenges.

Recommendation

Based on the finding gotten from above research work, the following are hereby recommend: 1. Youth should partake in the production of textile than aged

2. Textile production in Nigeria should be encouraged for use than the foreigners' imported wears.

3. Use of modern technology is recommended to ease the production of Batik.

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