Adaptation of Traditional Hand-Woven Patterns in Resist Dyeing Techniques for the Production of Philosophical Fabrics

Diversity as enshrined in the realms of art is the origin of variety. The struggle for originality by craftsmen has subsequently resulted in the diversity of patterns, designs, and some techniques on a loom in arriving at various traditional hand-woven products. These numerous techniques are principally aligned with the loom indicating the sole avenue for the creation of these patterns. It is in this light that the study sought to adapt and produce resist dyeing fabrics of traditional hand woven patterns from Bonwire and Adanwomase towns in the Ashanti Region. The main objective for this study was to creating a multi-technique base in producing these patterns to subsequently, promote its marketing in terms of variety. Main material used was the mercerized cotton, selected for its effective and efficient substrate abilities with other accompanying materials such as vat dyes, sodium hydrosulphite, sodium hydroxide and paraffin wax. The study employed the studio-based research method under the qualitative research approach to adapt, design, and produce traditional hand woven fabrics using resist dyeing techniques. These dyed fabrics show effects of cracks and unique shades of dye, peculiar to batik fabrics (resist dyeing products). The study has revealed the possibility of producing traditional hand woven patterns using resist dyeing techniques such as batik and therefore, recommends it to textile practitioners especially within the dyeing fraternity to create variety and maximize surplus as well.

Keywords: Handwoven fabrics, Resist dyeing, Symbolism, Batik.

Introduction

Traditional hand weaving is one of the oldest art traditions in Africa and carries along with enormous diversity of textiles produced in different weaving centres across the African continent. Predominantly, the tradition of hand-weaving could certainly be aligned to the western part of the continent, originating from northern Sudan, through to Mali, Nigeria, Benin, Togo, and subsequently Ghana (Sackey, 2002). However, the word ‘Kente’, ‘Kete’, or ‘Mmotane’ throughout Africa and for that matter the world, is associated with traditional handwoven textiles in Ashanti, Volta, and Northern Ghana respectively, comprising cloth woven by, Akans, Ewes, and some Northern ethnics such as the Dagomba’s, Moshie’s and Wala’s. In as much as the different activities for this skill in the various regions are all considered as weaving practices, they all, however, end up producing different patterns of the weave which are very significant to the norms, values, and behaviors of the people.

Even though, traditional hand weaving practices come with many dynamics in production by different cultures in Ghana, the orthodox and still the sure way of producing the art (patterns) is by interlacing two sets of perpendicular yarns (weft and warp) that are raised and lowered simultaneously
to create a shed for an effectively and efficiently inclined piece of handwoven fabric to be produced on the loom. Collier and Tortora (2001), assert that woven fabrics are made from yarns on a simple handloom or highly complex loom. This makes it emphatic that traditional handwoven patterns are best produced by manually operated looms. The wholesomeness of traditional handwoven fabric is very eminent and comes out in a variety of beautiful colours and patterns befitting numerous occasions. The diversifying nature of traditional hand weaving in Ghana has certainly resulted in different patterns and colour that reflect different rationale and meanings.

According to Kadolph (2007), some traditional hand-woven fabric names are based on earlier end-use, the town in which the fabric was woven originally and the person who originated it or the individual to whom the fabric was woven. Traditional hand-woven patterns from the Northern parts of Ghana are characterized by horizontal and vertical line effects in different sizes with colour range mostly from white, black, blue, and green tones. Traditional hand-woven patterns from the South – Central and Eastern parts of Ghana (that is, Ashanti and Volta regions), also principally depict geometric-shaped patterns usually handpicked. These patterns irrespective of where it emerges from is either achieved by a shuttling or handpicked weaving activity on the loom, reflecting a fair representation of societal aesthetics. As emphasized by Sackey (2002), well-structured traditional handwoven patterns are predominantly handpicked and shuttled intermittently on the loom during weaving. It seemingly appears that quite a majority of the consumers and admirers of ‘Kente’ fabric believe that the woven patterns can only be produced by the use of the loom. Again, it is obvious that all weaving communities in Ghana are very much noted with the use of traditional looms in creating these patterns.

Even though the above is undeniably true; not many effort have been put into establishing other equally feasible ways by which these patterns could be developed aside from the already known approach (weaving on the loom). Therefore, the main objective for this study was to define another technique of a dye-base in producing these patterns to subsequently, promote its marketing in terms of variety.

**Resist Dyeing**

There are many ways in which to execute the dyeing activity. Several techniques are detailed and ornamental. Resist dyeing is an ancient technique that dates back to the B.C. era. This ornamental technique is achieved once certain parts of the textile material are prevented from accepting the dyes that the remainder of the material receives. Common resist dyeing techniques embody tie-dyeing, hot wax resists technique, starch paste resist, ‘tritik’, and clamping ways (Belfer 1972 as cited in Goetz 2008). Larson et al (1976) as cited in Jo Ann (2006) affirms that ‘tritik’ and clamping dyeing techniques form part of the common ancient practices of the Japanese.
According to Lakshmanakanth (2011), dyeing provides fancy colours however, once the material has been dyed in a very dark shade, lighter color patterns will not show when applied. So to permit lighter colours to show through, such areas ought to be blocked from receiving dye. Any technique meant for preventing the dye is called “resist”. Dyeing of items is carried out in three main resist categories: mechanical, chemical, and ikat. A dye can be resisted by mechanical means including sewing, tying, or folding. Alternately, chemical means make use of paste or wax. Krauss (2006) adds, in ‘Ikat’ also called ‘Kasuri’, threads are bundled and portions resisted (mechanical or chemical) avoiding penetration of dyes before yarns are woven into fabric.

Hann (2005) also stipulates that resist printing involves creating a barrier on areas of the material to stop penetration of the dye. The resist is created by block or stencil on the surface of the material in particular areas, which have been planned as such. Once the entire fabric is immersed in a dye bath, the unresisted portions in the material will then take up the dye, with the original colour of the material preserved by the resist created earlier. Resist dyeing methods are applied to decorate textiles in colour by partially resisting the fabric or fibre before dyeing. In this, the ornamental motifs are not produced by weaving or by embroidery, painting, or appliqué work on the fabric. The designs are created by leaving some portions of fabric undyed. After dyeing the patterns emerge against a coloured ground, in the original colour of the base material. The process can be repeated for producing multi-coloured designs (Gillow and Barnard 1991).

Martin (2009) also gives a similar interpretation of resist dyeing and writes that a resist is employed in cloth painting and other direct application techniques to regulate the spreading rate of the dye. A skinny line of resist is applied onto the fabric; it enters the fibres, dries, and creates an insoluble barrier that controls the flow of dye. To ensure the effectiveness of dyeing, the resist line should enter deeply to the opposite side of the material to be dyed. Resist dyeing is a prominently used technique of applying colours or designs to cloth. A substance that is resistive to the dye prevents it from entering some portions of the material, whereas others that are unengaged take up the dye. Tie-dyeing involves covering some areas of the material tightly with special threads before colouring. After dyeing has taken place, threads are removed to expose the tied zones in the original fabric colour. Complicated patterns may be designed by repetition of the method with another dye. In applied resist-dyeing, the design is expressed on the fabric with a substance like paste or wax. Once colouring and removal of the resist substance are complete, the resisted areas in the pattern are discovered within the original cloth color. This method may be repeated many times (Victoria & Albert 2016). All the writers talked about resist dyeing as a method of preventing the dye from reaching all the surfaces of the fabric, thereby creating
a pattern. The resistive materials used are generally thread or wax. The researchers share in the accessions of these writers.

**Materials and Methods**

Initially, three different substrates (mercerized cotton, plain broadloom woven fabric, and plain traditional loom-woven fabric) were tested to ascertain the most effective and efficient with particular reference to absorption of the dye. Subsequently, mercerized cotton was selected as the most preferred substrate for the study with its accompanying vat dyes, sodium hydrosulphide and hydroxide chemicals. Paraffin wax served as the main resist material.

In executing the actual production using the studio-based research method under the qualitative research approach, the study employed the aesthetico-action research module by Marshall (2010). This module makes use of four (4) clear progressive steps that ensure activity in the studio comes out successfully. Each step aided in what is to be done to achieve the expected results. The most significant material used for the production of the dyed traditional hand-woven patterns was the plain mercerized cotton fabrics which are generally used for the production of printed and waxed garments in the industry, printing from local printers, batik, and tie-dye from manual dyeing practitioners. The four steps are observation, reflection, planning, and creating.

*Figure 1. Aesthetico-Action Research Cycle*


**Observation:** In an attempt to establish a better understanding of the patterns to be worked on, a critical observation exercise was carried out in the various selected communities. Both the ancient and contemporary patterns were investigated and gathered to aid further reflections. How such patterns are created and combined into separate meaningful designs, were carefully looked at. Both common and uncommon colour range for creating these patterns with their respective meanings were also considered. In doing these, the nature and symbolism of these patterns and colours came to light, aiding the researcher in the subsequent activity.

**Reflection:** The researcher after a thorough observatory exercise, reflected and analyzed how data gathered at the previous step, could together be utilized
into meaningful ideas. Symbolism and meanings of patterns and colour were all thought through to ascertain their effective utilization in the creation stage. Reflective activities at this stage aided in which patterns could best be put together in a single design and their meanings and symbolism thereof.

**Planning:** This step ensured that all thoughts built up at the reflective stage are put together into a plan from which expected designs will be created. Cutting of possible patterns on paper to enhance the actual creation of patterns and the entire design were conducted at this stage. Patterns were proportionally cut out to fit into actual yardages of working space. This aided expected unit repeats in the final works.

**Creation:** Actual production of all brainstormed ideas manifested at this stage. At this point, eight (8) different traditional handwoven designs of two yards each were constructed with respective dimensions, waxed and subsequently, dyed into full coloured *Kente* fabrics.

**Creation of fabrics using resist dyeing techniques**

Owing to the peculiar practical approach, a general procedure of producing these patterns using the concept of creation through drawing and employing the other appropriate resist techniques was affected. Patterns that were used, emerged from original ones that have been woven on looms as communicated to, by interviews conducted and observations made. Actual product design and production were conducted and completed under the following sub-headings:

**Developing/Construction of Patterns**

Traditional hand-woven patterns as established by the researchers through the observation and interviews are formed by geometric shapes, principally rectangles, squares, zigzag, and occasionally, polygonal and triangular shapes. According to Owusu-Baah (2017, personal communication), patterns found in virtually all traditional handwoven Kente fabrics, such as ‘Kosan’, ‘Fa Hia Kotwere Agyemang’, ‘Pudo’ or ‘Obaapa’, ‘Kyemfre’, etc were originated from events such as wars, generosity of chiefs and well-meaning societal members, moments of heroism in society and many other related events. He further stressed that Adanwonmase as a weaving community, for instance, had its form of weaving until those notable circumstances of naming emerged, hence, the current patterns. Therefore, in developing the same patterns for this study, the measurements and other common features associated with these already existing patterns/designs were observed, analyzed, and migrated to the substrate. In all, eight (8) separate designs of two (2) yards each, were orchestrated. Therefore, to register these designs on the substrate, desired patterns were cut out using cardboard and penciled carefully in their respective locations on the fabric, whereas, other patterns were measured, and carefully executed with pencil on the supposed mercerized cotton substrate.
Below are some of the very common traditionally existing patterns which were inculcated into the designs:

“Fa Hia Kotwere Agyemang”– This is a pattern associated with the late King of the Asante Kingdom, Agyemang Prempeh I. It is said that the late King was estimated, the pillar of generosity with regards to all poverty-related issues, and therefore, whoever experiences hardship and made the King aware is subsequently, taken care of. Others also say that the name Agyemang in the contest of Asanteman was used to describe every King of the Asante due to their element of benevolence. Owing to this assertion, a woven pattern was designed in a pillar-like nature, to signify how reliable Asante Kings are.

*Figure 2. Fa Hia Kotwere Agyemang pattern*

“Kosan” or “Nkyinkyim”– A zigzag pattern associated with the element of success. It is obvious no one on earth achieves success without some level of difficulty, therefore, the pattern was designed to reflect the ups and downs that characterize our everyday life and subsequently leads to our success. The pattern, therefore, signifies how rough or smooth the road to success looks to appear in all our endeavours.

*Figure 3. Kosan or Nkyinkyim pattern*

“Obaapa” or “Puduo”– literally means a virtuous woman or a pile of goodness. In our societies, women are seen as managers of the home due to their versatility in discharging duties. Therefore, this pattern was designed to honour and indicate the pile of goodness our women are made of in society, as shown in Figure 4 below.
“Akyempimhene” – The chain-like designed pattern that crosses each other to form a solid unit was named after the Akyempimhene, due to his toughness, strength, and power. It is believed that the Akyempimhene possesses so many characters which are strong and scary, hence, the chain-like woven pattern depicting his fearfulness and strength.

“Kyemfre” - The name depicts fragments of earthenware especially, found in archeological sites. As a pattern denoting experience, it has been designed in shapes of broken pieces of old pots to reflect how the pots have experienced life over time and how much experienced the potter himself.

“Kyeretwie” – Literally means, ‘the hero who caught the leopard’. This historic achievement by Kwabena Boakye had coincided with the birth of Sir Osei Agyemang Prempeh II, and therefore, was named after him as Osei
Kyeretwie, before his enstoolment later, as the Asante King. To perpetuate the historic event and name, a woven pattern was created subsequently, in honour of him. The pattern created with both thick and thin lines symbolizes the difficulty through which Kwabena Boakye the hero, captured the leopard (Gyimah 2017, personal communication).

Figure 7. Kyeretwie pattern

Initial Pencil Works/Waxing Stage

By the very nature of some patterns and designs used, not all pencil works in each piece of the finished work, were registered and waxed during this stage. While some pencil works were carried out with just a rule (figure 8a), others were done using paper patterns (Figure 8b).

Figure 8a and b. Initial pencil works on the fabric

Therefore, others that did not need any pencil activity before first dyeing, were reserved and treated as such. Prior to maiden dyeing, already made initial
works were secured with a resistive material. To do this, the foam was dipped into the melted wax and drawn on all supposed designs in pencil (both in lines and solid patterns), until each impression was waxed (Figure 8).

*Figure 9a, b, c and d. Waxing activities on the fabric*

However, wax applied unto surfaces must favourably penetrate pores in the fabric, in other to prevent unwanted liquids or dyes solutions from entering.

**First Colour Dyeing**

After all initial waxing activities, fabrics were grouped into two. Those that required full immersion and others that are to be table dyed. The categorization was important because it helps in registering all colours effectively by ensuring that table dye activities are done and covered before total immersion exercises. To conduct the actual dyeing process, the required proportions of respective colours were fetched and put in separate bowls. Right amounts of mordant (sodium hydroxide and sodium hydrosulphide) were added and mixed with warm water. After forming the various dye solutions, all the fabrics were folded and soaked in mild water to allow a higher rate of dye affinity. Those supposed to be table-dyed were later spread on the dyeing tables and with the help of a tjanting tool, dyes were collected to fill the required areas (Figure 10).
On the other hand, dye solutions meant for fabrics with total immersion were poured into bigger basins, the right amount of cold water was added, before finally, soaked fabrics were immersed and stirred thoroughly to induce even dyeing. All dyeing activities in this research were carried out with a cold dye bath owing to the high allergic nature of wax to heat. Figure 11 shows the first dyeing activities on the patterns:

**Figure 11a and b.** Some first dyeing samples

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Second Waxing and Dyeing

After initially dyed works have been dried fully, they were brought back to the table for all second waxing activities to be conducted. However, additional pencil works were carried out on some of the designs before the second waxing. To proceed with dyeing the second colours, the same actions in preparing dyebath at the first stage were repeated to form the various dye solutions. Fabrics were then folded, soaked in water, drained, and finally immersed in their respective dye solutions. With the help of the rubber gloves, fabrics were stirred intermittently to ensure even dyeing for between a period of 10-15 mins, after which all fabrics were drained and dried, awaiting the last stage. Figure 12 shows the activities of the second waxing and dyeing results:
Figure 12a, b, c and d. Some second dyeing samples

Final Waxing and Dyeing

At this stage, all final waxing activities were conducted by blocking with wax, particular areas on various fabrics, which have been dyed already and do not require any colour from subsequent dyeing activities. It must however, be noted that dyeing and particularly stirring activities, must be carried out in a softer way owing to the heavy-wax nature of the various fabrics at this point, to avoid excessive cracks in the fabrics during dyeing. Just as it happened in the two previous stages, all works were folded after waxing, soaked and dyed.
accordingly for 10-15 minutes, drained and later exposed to fallow, awaiting
dewaxing. Figure 13 illustrates the final waxed effects of different patterns
selected for the study.

Figure 13a, b, c and d. Some final dyeing samples

Dewaxing/Ironing

Dewaxing as the name suggests is meant to detach the wax used as the
main resistive material, from the fabric. To dewax, the fabrics were immersed
one after the other, in a barrel of boiling water. Due to the high allergic rate of
wax to heat, the wax in the fabric is instantly washed-off, once it gets exposed
to the boiling water. Heated fabrics are then washed gently with mild water in a
basin to get rid of excess wax hanging on the fabric surface, before exposing
them to dry briefly for ironing. All waxed fabrics were rendered the same
treatment until every resistive material was removed. After actual dewaxing
exercises, fabrics were exposed under the shade to dry to the bone state to aid
ironing.

Results and Discussion

This section discusses the results of created traditional hand-woven patterns
with regards to their aesthetic, conceptual and philosophical basis for the
development of a variety-based approach in producing traditional hand-woven
patterns.
Discussion on project one “Obaakofo Mmu Man” design.

The design (Figure 14) means “one person does not rule a nation”, is dominantly characterized by patterns on “Fa Hia Kctwere Agyemang”. The patterns have been organized to create a chain-like effect running from the top-left to down-right corners and vice versa. This however, suggests the strong bond and growth within us as a people with a common destiny and pride, forging on for growth and development. As a people, it is expected of us to contribute our quota in the light of progressing positively in one accord. No one person could carry the propagation of several ideas, all on his shoulders to cause complete growth.

Figure 14. Obaakofo Mmu Man cloth design

With colours ranging from the yellows through to the greens, reds and complemented by black and white, it tells how rich we would become as black people typically left in the forest zone, if we put our strength together in the pursuance of a common agenda that seeks to build perpetual positive growth amongst us. Finally, each strip of the design is harmoniously arranged with both joined and disjointed units of the “Fa Hia Kotwre Agyemang” pattern. This is an indication that we will always end up agreeing and disagreeing but both together must result in positive progress, as expressed in the finished fabric.

Discussion on project two “Abusua Ye Dom” design.

The cloth design (Figure 15) means “the extended family is a force”, is designed from “Nkyinkyim” (many roles in diversity) and “Akyempim” (diamond-like) patterns. The diamond-like and zigzag patterns (Akyempim and Nkyinkyim) have been interspaced with two separate linear patterns of different arrangements and sizes, creating an expression of a strong bond on the background. These linear effects are an abstract representations of the young, old, tall, short, fat and lean in our societies.
As the literal meaning suggests, these together give a variety-based effect in a woven fabric, which reflects harmony as its core significance. However, in the definition of this in our societies, the indication is that when we bring our skills and expertise together, it makes us strong enough to oppose any element which seeks to render our efforts valueless. Finally, the design features colours such as red, green, blue and yellow, signifying in summary, the suffering and success thereof, anytime a force of such is induced into our growth as a people.

**Discussion on project three “Sika Futuro” design**

The cloth design (Figure 16) means “gold dust”, is a design that signifies wealth, affluence and prosperity. The design is predominantly made of the “Akyempem” pattern which has been joined together to imply the solidity the pattern itself symbolizes. These designs are fully represented in yellow and red with just a bit of white-spotted areas.

In-between these joined patterns is another prominent pattern called, “Fa Hia Kotwere Agyemang”, symbolizing total reliance for survival on one who has so much wealth and affluence. These are dominantly depicted in white with a few black coloured spots in them. The border is characterized by patterns from “Kyemfre”, which is a representation of experience. Colours such as red, yellow and white have evenly been used to represent its significance.
Discussion on project four “Atitire” design

The fabric (Figure 17) is a contemporary design that has emerged over time. As the name “Atitire” portrays, it has been designed to honour very responsibly and for that matter, highly respected individuals in the society. The design is comprised of two separate halves. The top part has a complete design of polygons arranged to create a diagonal flow from either the top-left corner to the down-right or vice-versa.

Figure 1. Atitire cloth design

In each of these shapes, are other smaller but same polygonal shapes, depicted in red, yellow, white and purple colours. The down part of the design carries along with patterns of “Kyemfre” representing heroism. It is equally captured in yellow, orange, purple and addition of black to complement the entire design.

Discussion on project five, ‘Aberewa Bene’ design

Figure 18. Finished ‘Aberewa Bene’ Resist Dyeing Fabric

This fabric has originally been designed to honour an elderly woman by name ‘Bene’, who was exceptionally courageous. The design signifies one’s ability to perform every task given, efficiently and in accordance with set rules and guidelines. The fabric is primarily characterized by vertically positioned bold lines, dyed in red and white colours. In-between these lines are harmoniously arranged groups of triangular shapes captured in yellow, green
and black colours. Until recent times, the design had been a preserve for females. However, some men equally prefer cladding in them now owing to the elements of courage and fearlessness, associated with the cloth.

Discussion on project four, ‘Damedame’ design

Figure 19. Finished ‘Damedame’ Resist Dyeing Fabric

The design above, is a complete pattern originating from the design of a draft game. The patterns have been created to form an array of unique diamond-shaped pattern on the background which also suggests harmony in the work. Each coloured roll of a diamond-shaped pattern, has been interspersed with black and white draft-like arrangement, also creating a diamond effect. This has subsequently, broken the monotony in the entire design, causing harmony in the work.

The design is a preserve for all but especially, for people in authority since it is expected of everyone to think through a situation critically before a decision is taken, just as it happens during the playing of the draft game itself. Decisions that are properly not taken could cause the total disarray of plans to be nurtured throughout the future. Finally, the design is predominantly characterized by the red, green, gold and black colours, all depicting who and what we stand for as a people. These colours according to (Kantanka 2017, personal communication, 16 July), have very symbolic implications in our lives. Red represents the toil of our forefathers, green for our vegetation, gold for the rich minerals from our land and black, our unique skin as a people. Therefore, anytime these colours are used, it identifies us as the ‘rich black men leaving in the forest zone’. This to the ‘Asantes’, has been their pride from time immemorial.
Discussion on project three, ‘Kyemee’ design

Figure 20. Finished ‘Kyemee’ Resist Dyeing Fabric

Source: Studio Work, 2017

‘Kyemee’ is a special ‘Kente’ cloth pattern, specifically designed to adorn the ‘Asantehemaa’. Depicting royal property and uniqueness, the pattern has predominantly been designed with the ‘Kyemfre’ patterns.

The fell (border) of the design is characterized by a complete representation of the ‘Kyemfre’ patterns which denotes experience. The main fabric area of the entire ‘Kyemee’ cloth, is a mixture of ‘Kyemfre’ pattern and ‘Fro Dua Pa’ pattern, flowing from the top-right corner to the down left corner.

As a typical practice, it is the queen mother who selects and enstools a chief or king amongst the Asante’s. Therefore, it is expected of her to be someone with enormous experience and wisdom, to be able to carry out such a huge task, hence the dominant ‘Kyemfre’ patterns depicting experience.

Finally, the cloth is characterized in green, red, yellow and black, also reflecting the value of the black woman within her Ghanaian domain.

Discussion on project eight, ‘Fathia fata Nkrumah’ design

Figure 21. Finished ‘Fathia fata Nkrumah’ Resist Dyeing Fabric

Source: Studio Work, 2017

‘Fathia fata Nkrumah’ literally means ‘Fathia befits Nkrumah’ and has been designed from ‘Nkyinkyim’ (many roles in diversity) and ‘Damedame’ (draft-like) patterns. The draft-like pattern has been sandwiched in-between the ‘Nkyinkyim’ pattern, creating squares of diagonal orientations on the
background. As the literal meaning suggests, anything that befits a situation is solid, firm and strong, therefore, these box-like effects put together, reflect a particular strength that binds the entire design, hence, the perfect union between former president of the Republic of Ghana, Nkrumah and Fathia, the first lady then.

On the other hand, since the ‘Nkyinkyim’ pattern reflects the diverse roles possessed by Fathia, when that is combined with Nkrumah’s, that is, the ‘Damadame’ pattern, it makes them stronger enough to oppose any element which seeks to render their efforts valueless. Finally, the design features colours such as red, green and yellow, signifying, in summary, the goodness that befalls us when we dedicate our time to the growing activities of our land as a people.

Conclusions and Recommendations

The study concludes that patterns found in virtually all traditional handwoven Kente fabrics, such as ‘Kosan’, ‘Fa Hia Kotwere Agyemang’, ‘Puduuo’ or ‘Obaapa’, ‘Kyemfre’, etc were originated from events such as wars, generosity of chiefs and well-meaning societal members, moments of heroism in society and many other related events.

Having to project traditional handwoven patterns through dyeing has broadened the avenues by which production in this area could be maximized with variety to ensuring the satisfaction of users in terms of preference. However, working with this technique is comparatively faster regarding production. It is as well not heavier as those woven on the looms, due to the kind of substrate which was employed for this study. Patterns produced by this very technique, are hugely characterized by cracks in designs as a result of periodic bleeding of dyes into unwanted areas during production, rendering fabrics the typical batik looks. Owing to these, it may not be seen to have totally represented the image and value that comes along with originally woven fabrics on the loom, but would also live to satisfy the masses who for financial reasons, are not able to patronize originally woven ones from the loom. That notwithstanding, this trend of producing the traditional handwoven patterns, is an innovation to the already existing techniques (actual loom weaving and printing of patterns), with features equally desirable, unique and comfortable to wear. Dyeing of these traditional handweaved patterns from the study has become an eye-opener to many who are involved in this area of work to start looking keenly at the enormous prospects that come along with it as they seek to maximize production and increase preference base of the venture.

The study recommends the need for dyeing (batik) professionals to be creative in their approach to designing. Creativity becomes more obvious when enough experimentation and collaboration are entertained in our everyday working schedules. It is a fact that dyeing activities locally is predominantly and conventionally limited to basic stamping of motifs and another similar approach to designs, failing to build creative skills of professionals in this
domain. Therefore, batik artist must explore and experiment as the study has sought to achieve, collaborating to induce uniqueness into their works and making them compete fairly on both the National and International Markets.

References


