

# How to Develop Traditional Textiles to Make Them Modern to the Contemporary World Through the Use of Digital Technology

Usaini Aliyu

**Abstract:** *Technology has advanced through the age of man which in many ways has been extremely helpful through the production of material and food so to help us as humans move as in an easier textile and fashion through hardships of life that would be met before modernism. Technology can make life easier and meaningful. My paper is an investigation of How to develop Traditional Textiles to make them modern to the contemporary world through the use of digital technology. My paper was able to create new concepts or designs of traditional textiles the traditional method of making textiles involves the use of several materials some of which are bought from the market or made. The processes involved in the making of textiles can also be difficult and takes much time. There is also an issue of re-design or modification of design that is difficult using traditional methods.*

**Index Terms:** *Keywords: Textiles, Motif, Fashion Symbol, Pattern and Design*

## I. INTRODUCTION

Textiles, generic term (from Latin *texere*, “to weave”) originally applied to woven fabrics, but now also applied to natural and synthetic filaments, yarns, and threads as well as to the woven, knitted, felted, tufted, braided, bonded, knotted, and embroidered fabrics made from them; and to nonwoven fabrics produced by mechanically or chemically bonding fibers. (Microsoft Encarta 2009). Textile can be seen from different perspectives:

-It is a type of cloth or woven fabric.

-It is a flexible woven materials consisting of a network of natural or artificial fibres often referred to as thread or yarn.

-It refers to any material made of interlacing fibre.

Textile is essentially the process of creative designs for woven, knitted or printed for fabrics (Microsoft Wikipedia) Textile designers are involved with the production of designs which are used repeatedly in clothing and interior decoration. Textile designs involved the actual pattern (motif) making while supervising the production process from raw material into finished products. Fibre yarn finishers are the key elements to be considered during the textile design procedure [1].

Textile design is a creative field of arts that includes

fashion design, carpet manufacturing and any other cloth-related field. Textiles fulfil a variety of functions in our lives especially in the fashion industry. For example, our clothing, carpets, drapes, towels, and rugs are all result of textiles. These examples illustrate the significance of textile in our daily lives. The creations of textiles are very important in fashion industry. This is because textile designers have the ability to inspire collections, trends, and styles. The textile industry, while being a creative art form is a very business savvy industry. Textile designers combine a creative vision of what a finished textile will look like with a deep understanding of the technical aspects of production and properties of, yarn, and dyes. From time immemorial humans have constantly evolves ways with which they create or fashion out things in order to cope with the challenges of the environment. Across time, with the advancement of technology, man has perfected materials and tools in the community in order to make life habitable and meaningful. In the area of human needs clothing come only second to food, hence the importance of clothes to the need of man among others? In our contemporary age, ideas began to come into consideration when designing and making new fashions. Questions like

How do I feel?

What work am I doing?

What colour suits my skin type and mood?

How presentable am I to my viewers?

Began coming into consideration. Therefore, the choice of colour for a particular personality or character in question was introduced. In the contemporary age, people began dressing for the purpose of communication. They communicate by means of clothes they wear. Their clothes may tell others who are and possibly their taste or jobs; what they are like, what they feel and what they would like to be. Many people are easily identified by the kind of clothes they put on. In such cases, a glance at a person's clothes helps people to notice or identify the person. Facts like in occupation, age and sex are communicated through clothes [2][3].

## II. LITERATURE REVIEW

Textiles originally are a Malay word; it applies to the art of cloth painting practiced by the people of Java.

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Usaini Aliyu, Hussaini Adamu Federal Polytechnic, Nigeria,  
[a.usaini@yahoo.com](mailto:a.usaini@yahoo.com)



Uzuagbaetal (199). The origin of the Javanese batik technique has been the subject of much discussion, though still unsolved. Batik was used in India as well as in ancient China and it is still practiced by some till tribes of

Southern China, Northern Indochina and the Island of Hainan. Indonesia, primitive varieties of the technique survive in western Java and among the Toradja of Central Celebes. Batik however, seemed to spread into Java during the post Islamic time from the North and secondly from India during the introduction of the warp that technique during the Don-Son period. In any case, batik was developed in Java to an outstanding and incomparable degree than anywhere else in the world. It has in recent times spread from Java to the Eastern Sumatra and to the Moros of the Sulu Islands. They are now widespread in Madoera and are also scattered here and there, in India, Thailand, Turkistan, China, Japan and Nigeria [4][5].

The design of the Javanese batiks excel in their variety and high aesthetic quality. They comprise flower and plant patterns in India origin, Chinese phoenixes, cloud designs and even patterns derived from Dong-Son spirals, all stylised in the typical Javanese's manner, while some other motifs are of local invention, such as Wayang figures, peacocks and birds' wings symbolising Garuda, have been added. Among the Yorubas, the Javanese batik technique has also been diffused. Also a method of decoration peculiar to the Ashanti of Ghana, called 'Adinkira' which consist of printing decorative motifs in black by means of a stamp (made from squash). These motifs each have a name, corresponding not to the object represented but rather to historical events, myths or allegorical symbols. The wax dyeing method (textiles) is advancement on time traditional starch method or resist dye known as 'AdireEleko' in Yoruba land in Nigeria. While Aronson (1999) finds that Adire (tie/dye) is a facilitator of the spoken or written word. The etymology of the word Adire (textiles) however reveals much more than the scholastic views hitherto expressed. Adire's (textiles) name invented from two Yoruba words – 'Adi' meaning to Tie and 're' which means to Dye. In principle, the ideal of Adire therefore, stimulates both the process of the cloth dyeing and the product itself. The patterns and the decorative elements on the fabric are a meaningful part of the people's day-to-day activities. The concept of Adire (tie/dye) cloth therefore is a clear example of the Yoruba people's visual expression (visual language).in Nigeria

In this process, cassava flour is made to a consistency of pap and used as the resist medium. It is dried 'for days after making your decorative pattern with this consistency before dyeing. Its degree of dryness is judged from a reserved portion of starch kept on one side of the material and exposed to air and sunlight [6][7].

## A. Statement of the Problem

It is evident that most if not all the fabrics produced in the third world countries especially Nigeria through the waxing method are done manually and not machine based. With this method, the producer cannot produce large quantities of fabrics within a short time. Also, most of the motifs of designs

are derived or have some connotations with the traditional mode of worship. Meaning that the motifs are not derives from the independence of the craft men and women, but based on instructions from some sorts of gods.

The researcher therefore, intends to find way of producing the textiles design using the advance technology in the world. So that many copies of the batik fabrics can be produced within a short period of time in order to cope with the global demands of the products. Also, with the educational and technological attainment, the world has become a global village; therefore, artist and crafts men and women must be allowed to express themselves freely and independently.

## B. Objectives

The objectives of the project are:

- i. Create awareness of textiles design to other nativity of Nigeria.
- ii. Promote the textiles though the use of digital technology culture among other nations of the world.
- iii. Create new way (s) of printing textiles designs on fabric other than the waxing/dyeing method.
- iv. Contribute to knowledge in the textile (fashion) world.
- v. To create self-employment and avert poverty.
- vi. Providing a link for our technological take off.

## C. Purpose

The purpose of this research is to design and produce a set of three textiles designs on fabrics using three steps or methods combine the local method and the digital technology machine method of production.

## D. Justification

- This paper will enrich our literature on fabrication of exposure/tracing machine.
- It will provide resource materials for institutions of learning in Nigeria and beyond.
- It will also cut down imminent importation of foreign goods which is a hindrance to our technological take off and growth. No country attained maximum industrial growth on borrowed technology.
- It will enhance our foreign exchange thereby improving our economic well-being.

## E. Scope of Work

The scope of the researcher's work would revolve around the recognition, promotion and modelling of batik. The need for this project is very important. To justify Judy Vulkers' statements that, "fashion changes constantly to maintain interest in this area of market place" is true. The change of fashion evengoes beyond maintaining the interests in the market to the place of developing the interest of our changing generation to their everyday changes every day and so does the people's interest to the approach of life. The next set of generation coming would still have to work on our new ideas formed in the interest of textiles and any other thing, first as we have also worked on the former ideas and have now developed on it to suit our interest [8].

The everyday communication and development happening in other countries daily, needs to occur too in one way or the other in own countries. And one of such developments is in our appearances which models us as one important personality if outstanding [11].

Nigeria is one of the leading African countries and representative of Africa. Our pride has to be protected and displayed and like Judy Vulker would say "clothing is our outer covering and it can also be a comment on the type of persons we are". We must therefore strive for the best, because the best is not yet the best until it becomes the best [9][10].

### III. METHODOLOGY/MATERIALS

Working plan is the design and production of what the researcher intends to achieve made in stages or steps to guide the production.

The development of textiles was carried out using the following Digital tools;

1. Fabric (silk material)
2. A sheet bed printing machine
3. Computer
4. Design software (adobe Photoshop)
5. Landscape images
6. Camera

**Method 1:** The researcher will make several sketches of the motifs on paper after which he will select the ones that are most suitable for batik production. After that the researcher will transfer the designs from paper to the spread fabric either by tracing or by drawing the designs again on the fabric. Then he will apply the liquid wax on designs on the fabric with brush as if his is painting the fabric. The researcher will then mix his dye very well to ensure that he dye is thoroughly cold water to make the fabric swim very well in the dye bath. Allow the water to get cold hence the term, 'cold water dye' this is necessary so as not to melt the wax applied on fabric. After which the researcher will soak the fabric inside the already mix dye in a container for between 15-20 minutes. This can be repeated twice or thrice base on the number of intending colours. But the process will be from the lightest to the darkest colour. After that the wax will be removed from the fabric (that is dewaxing) through the use of hot water. The fabric will be dipped in and out of the hot water container with the aid of hand gloves repeatedly till the wax completely goes off to see the design clearly. Then the fabric will be washed out immediately inside a lukewarm water to remove the remaining wax.

After the waxing and dewaxing, the fabric will be ironed with pressing iron and then scanned into a computer through a scanner. After the scanning, the researcher intends to edit the scanned batik designs using the Photoshop computer programme. After that the edited design will be printed on another plainwhite fabric through a machine called the sheeting machine.

**Method 2:** The researcher intends to make batik designs on fabric from themes other than the usual or the common practice of using themes from the local or traditional tools and other objects based on the people's (traditional religions) beliefs. The research had made sketches from Nigerian

landscapes and intends to come out with motifs from the sketches and transfer them as batik on fabric apply the same method of waxing and dewaxing, and also scanning, editing and printing and with the aid of the sheeting machine. This method is to enable the researcher create designs that will deviate from the traditional adire batik motifs or patterns.

**Method 3:** The researcher intends to combine the method 1 (the traditional batik designs) and method 2 (the landscape experimental designs) above to come out with a design on fabric

### IV. RESULT

I using pleat method in fabric a pleat can be straight or curved, sharp or soft, geometric or organic .and I create a two-dimensional surface or three-dimensional form. Pleat means fold the fabric into different shapes use the digital technology. Where I make different design on fabric.

### V. CONCLUSION

This research has been an eventful, fascinating and worthwhile as it has presented a worthy product, serving two distinct and complementary functions. These are the utilitarian and decorative functions. Therefore, it will certainly not be out of place to say that this research would achieve its purpose and set objectives because it will go a long way in creating more awareness in the textile field of decorative arts, and the fashion industry as a whole. It will also add value to the process of textiles making. More and more people in prefers to have something new or improving on the existing ones all the time. Therefore this research of combing the traditional method of batik making is a step in the right direction.

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