

Fabric Surface Embellishment In Design And Decoration: Creativity For Humanity In Nigeria

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Abstract

Fabrics are cloths made up of network combination of weft thread and warp thread in a crucial manipulative methods of either weaving or knitting of natural or artificial fibers (thread or yarns) these fibers are cotton, wool, silk and other forms of threads. A textile specialist will need these concepts to help create a solid base for the surface design. Fabric design is a skilled practice that combines artistic flair with a detailed knowledge of textiles, how a design works with a specific fabric plays a significant factor in clothing production. Fabric decoration are items made out of textile materials to enhance the surface embellishment for the acceptance of bodily and interior decorations. However there are different types of techniques involved in the act of Fabric design and decoration in one form or another fabric design has worldwide popularity, it is not only used to cloth the human body, but also use for interior decoration and a host of others usage. Design also act as the underlying plan on which an art work is based.

Keywords: Artificial fibres, embellishment manipulative method.

INTRODUCTION

Textile (fabric) is one of the three most essential needs of man. After food and shelter comes textile, an interesting call for humanity. Fabric does a lot more than just coverage of the body. Appreciation of clothing will be broadened as the awareness of what clothing does in term of the influences fabric has on man. Throughout history, clothing has had great meaning. It has indicated people's handicraft, skills, artistic imagination, and cultural rituals. It has also reflected advances in technology, Edo P.A. (2010). In ancient time, fabric was made from items found in nature. The First Fabrics were probably made from animals skins. Today's technology provides us with many different fibers, fabrics, dyes, finishes and fasteners.

Every human being wears cloth and made use of fabric in one way or the other. It is either used as wears, table covers, blinds, cushion covers, upholstery, wall hangings and a lot of others. However it is the only the designs and trends of dressing that change with time, which is an advantage for a continuous trade on fabrics. This act on fabrics give birth to immense of fabrics in self-reliance that enable the knowledgeable parents in textile or fabric production to pass on the craft to succeeding generations.

Decorated fabrics can be a veritable source of foreign exchange earner just as other goods fabrics are protective (a physical need), adornment and identification (psychological needs), modesty and status Edo P.A. (2010). The locally produced fabrics have been discovered to be comfortable on the body, and this is because they are mostly cotton fabrics which are absorbent to sweat and heat. Clothing can affect a person's mental attitude or morale in a good way, this is done through adornment or decoration. Decorative adornment provides a psychological feelings of well-being through beauty, and beauty is a quality that gives pleasure to the sense. It create a positive emotional reaction in the viewer, that is the reason your clothing can identify our. Human beings wear fabrics / clothing to satisfy their social need for modesty. Modesty is the covering of a person's body according to the code of decency prevailing in is/her society. however, our society has caused us to be embarrassed to go without fabrics/clothes. Thus many people are willing to pay extra for fabrics with the most desired design or decorative logo. Adults may try to achieve a higher status by wearing furs, diamond jewelry, jewelry, expensive designed fabric/clothing items. Some wearing items have importance social meaning and make those wearing them feel important.

Fabric design is a skilled practice that combines antistic flair with a detailed knowledge of textiles as how a print works with a specific fabric also plays a significant factor in fabric designed production.

METHODS/WAYS OF FABRIC DESIGN AND DECORATION.

There are different types of techniques of fabric designing and decoration, for the change of the fabric appearance, drape, colour and a host of others within a desired style.

Screen Printing: this is a method of technique of creating designs or patterns onto the surface of the fabric by forcing printing ink through the aid of squeegee on a screen of white fine porous materials. In this case the printing technique involved the transferring of ink onto the particular designated portion of the mesh, which the designs are meant from the mesh to be printed onto the fabric while the other areas of the mesh without designs are blocked by a blocking stencil.

Custom patches: This is a way of using piece of fabric unto the main fabric as backing, thereby using thread to embroid the particular portion as a design to enhance the overall fabric.

Pleating: Pleating are made by hands, it is created by adapting a piece of fabric into pieces of cardboard to be heated and as a result the fabric is pressed as fashionable design.

Appliqué: Applique is a fabric decorative method that reasonably involves the stitching of smaller pieces of fabrics onto a larger pieces on a designed areas to create a suitable surface, design pattern onto the main fabric.

Patch work: this kind of fabric decoration is a the act of combing different pieces of fabrics of different colours and pattern to form a combination of a whole fabric as a myriads of colours and patterns. The pieces of fabrics made of different colours and patterns re now sown together at each edges to enchane its presentation. The varieties of this patterns come from this method thence fabric designs are products of decorative applied art.

Embroidery: Embroidery is the method of using a needle and thread to design a decorative pattern on a noted areas of the fabric with the aids of stitching with beautiful colourful or mono colored thread or yarn. The are two types of embroidery: there are flat embroidery and puff embroidery. The flat embroidery takes almost the flatness of the fabric while the puff embroidery takes is a bite higher than the surface of the fabric.

Wax and Dye (Fabric) Decoration

Wax and Dye is a design executed in a plain fabric, it can be in number of resist dyeing techniques also the resulting dyed is acquired. The techniques method is by drafting a pattern or design on a white fabric until the fabric surface is covered with the patterns then hot malted wax or candle is then applied to the areas occupied by the pattern with the aids of a tied foam on a piece of wood (or) a shaped foam of a pencil tip, to aid the application of the hot wax on a piece of wood (or) a shaped foam of a pencil tip, to aid the application of the hot wax on the pattern designs until the whole fabric is done with the waxing meanwhile the area not covered with design patterns are not waxed, that is the background of the wax and dye fabric follow by the immersion of the waxed fabric into a dye bath. However wax and dye is a method of decorating textiles fabrics through dye resistance in which designs patterns are created by preventing specific parts of the fabrics (are designated for pattern designs) from being exposed to dye. When lifted from the dye bath, the wax is removed with boiling water to reveal the designed pattern. This process can be repeated multiple times to create layered patterns with different colours. In the 19th century artisans commonly used jyanting copper devices for even more detailed patterns. In the 20th century the Japanese also developed a wood block printing techniques for batik and the patterns are not desthetic, other popular patterns include geometric on flora and fewina, including the palm motif and other representations, of abstractive concepts patterns, which were mostly and commonly worn at weddings. Eskayel (2022)



ILLUSTRATIVE PHOTOGRAPHS OF DYEING OF FABRICS

TIE AND DYE (FABRIC) DECORATION

Tie and Dye is a term used to describe a number of resist dyeing techniques and the resultant dyed product typically consists of the techniques are folding pleating, crumpling, twisting of fabrics or garments before binding or tying with string or rubber bands, followed by the application or treatment with dye stuff. However the manipulation of the fabric before the application of dye stuff is called resist as the resist medium (Rope) or string). Partially or completely prevent or resist the dye stuff from the colouration of the while tied fabric apart from the areas (portions) exposed to the dye stuff solution. More colours or sophisticated tie-dye are the result of additional bindings and dyeing with different colour of dyes absorption at the intervals of the manipulations.

Moreover modern tie-dye is characterized by the use of bright saturated primary colours and bold design pattern: which include spiral pattern in form of scroll design, overall pattern which takes almost the surface space of the given fabric and the use of multi rays expanded bold colours, have become the order of fabric production clichéd as long as the utmost popularity of tie-dye on the United States in the 1960 and 1970s. The appealed majority of the designed and products of tie-dye garments and patterns produced for wholesale distribution uses these designs with many being mass (large quantities) production.

In the 21st century a revived interest in more sophisticated tie-dye techniques cropped up in the world of fashion and hobby, industry, noted for (or) characterized by simple motifs, monochromatic colour scheme, a focus on fashionable garments and fabric decoration, other than cotton and the pursuit of just tie-dye as an art for rather than a commodity.



DEMONSTRATIVE FABRIC SURFACE DESIGN FOR HUMANITY

Batik Technique Fabric Decoration

Batik designed either by drafting (drawing) dots, circles, c shape, thick ●, sign of √ and all types of lines with a sported tool called “gyanting” or by printing the resist with copper stamp called “cap” on the fabric, the instrument of gyanting is not common in Africa and Nigeria to be precise, and those who go into the production of Batik improvised the tools for foam of a pencil liked shaped as a substitute. Making batiks in present day have become reasonable and beautiful because most of the contemporary textile designer artists have decided to imprint the indigenous cultural symbols as a motif designs for the fabric surface embellishment, thereby educating or transmitting our cultural heritage through the adaptation of the societal cultural objects (artifacts) to the next generation (offspring).

However, according to Noor Arta, 2019, there are different types of batik which are the following.

- i. Block printing method Batik
- ii. Screen printing Batik
- iii. Hand drawn Batik
- iv. Tie-dye Batik

The Block printing method batik is the type of batik production where a carved block of wood with patterns is dipped in hot wax and stamped onto a fabric. This type is one of the early (oldest) type of batik.

The screen printing batik also serigraphy is a printing technique where a mesh is used to transfer ink into a substrate, except in areas made impermeable to the ink by a blocking stencil, screen printing. This type of batik is faster and easier to do but one must be careful so that the patterns matched (uniform) to the later printed designs. In the 19th century it remained a simple process using fabrics like organdies stretched over wooden frames as a means to hold stencils in place during printing, only in the 20th centuries did the process become mechanized usually for printing posters or packaging, also printing of designs on fabrics. Initially although it was not a well-known process, screen printing bridged the Gap between hand-made production and customized printing which was far more expensive. It automatically transitioned from handcraft to mass production in the United States, and in extension of that opened up a complete new area of print capabilities and transformed the batik industry (advertisement) today it has become a very sophisticated process using advanced fabrics and inks combined with machine technology. As a printing technique. It can print patterns or designs on the surface of any fabric.

Hand Drawn Batik

This method involves the act of using the hot wax when a pen shaped object like tool made of brass called *gyantang* is used to draw the pattern design on the surface of the fabric, however this particular tool for drawing the designed pattern on the fabric is not common in Africa, so Africans especially the Yoruba's in Nigeria adopted the use of a cut out shaped foam like a pen thereby dipping the shaped foam into the hot wax on a heat (either stove or wood heat) to draw out the outline of the design pattern on the surface of the fabric. In this case, the fabric or textile designer must be very careful to have a steady hand, a one mistake is very difficult to erase when the design pattern has been drawn and the wax that followed the drawing (applied) has already dried up. When the design patterns are properly done, the immersion of the designed fabric into the dye bath has to be the next thing to do, the completion work done on the fabric as fabric decoration.

Tie-Dye Batik

Tie-dye Batik is the method of using or applying the already tie-dye fabric done to create another surface embellishment of Batik manipulation. In this type of fabric process the already tie-dye fabric that resulted from the knotted or banded with rubber or twain rope that produced interesting and irregular patterns, which emerge as a result of skilful manipulation of folding, twisting, pleating or crumpling before binding with strings or rubber bands in the course of the application of tie-dye technique is now ready to be batik, thereby using all the principles techniques of batik on the already made tie-dye fabric, in which the tie-dye fabric, in which the tie-dye pattern design will act as a back ground to the current production of the batik design. Moreover what will be done next is concerned with hot wax and the apparatus, foam pencil like shape to draw pattern designs on the surface of the tie-dye fabric, when this is done all over the surface of the tie-dye fabric successfully, the fabric will be done and follow up with the process of removing the wax, then starch accompanied with ironing for the fabric to look presentable as tie-dye batik production.



VARIETIES OF SURFACE FABRIC EMBELISHMENT

Cultural relevance of batik

In the vein of documentation of tradition of old ways of life in a given (our) community batik acts a unique role because it enlightened the different forms of art, mostly the traditional textile art forms (culture) which bridge the cultural gap from generation to generation, that means it acts as a link chain for one generation to the next generation in which culture can be transmitted along. Moreover today's generation are already distracted by a multi-level cultural signals from popular entertainment, to the content of structured formal education that abandons our cultural identity. So batik as a cultural art product will portray significant contributions to the cultural heritage Peter. A. Jaszi (2010). As in any traditional art context, new practitioners learn by observation and then following up the processes of the work of their mentors, to produce works and others.

Knowledge or know how method application of Traditional Dyes.

Traditional Dyes

Traditional Dyes can be found in all areas of Nigeria. Many are still available in local markets or from traditional dyes. Although the procedure may vary, there is one standard method which can be used with reasonable success Edo. P.A. (2004)

- i. **Crush, shop or pound the dye stuff into small pieces.**
- ii. **Soak the dyestuff over night**
- iii. **The next day, slowly heat the dye stuff in the water in which it was soaked. Do not allow it to boil, only light boiling for several hours.**
- iv. **Immense the fabrics to be dyed and allow in the stimig dye bath for six to twenty four hours.**
- v. **After this, the fabrics are removed cooled, then rinse, dry and iron for proper presentation**

There are some dyes that are gotten without brushing rater the seed or bark of the plant is bled with the fabric. During the course of the boiling the dyestuff comes out, as such the fabrics are automatically dyed. Oil bean seed is in this categories of this seed. Plantain produce deeper shades of colour when brushed compared to when it is not brushed.

Sources of natural dyes

A classification of plants and dyes is shown below to be aware of the colours produced by a particular name of plant as a source. Different plants produce different colours for fabric colouration, for the possibility of the decoration of pattern designs to be dhensived unto the surface beautification of the fabric.

S/N	Name of plant	Colour produced
1.	Mahogany	Red
2.	Camwood	Red
3.	Kolanut	Orange
4.	Wild ginger	Yellow
5.	Cashew	Green
6.	Another Type of Kolanut	Blue
7.	Pawpaw	Coffee
8.	Plantain	Grey
9.	Oil bean seed	Black
10.	Jeto ruver tree	Dark Grey

The above natural dyes are not available in the stores. The process of boiling the bark or the seeds with the fabric is tedious. That means to obtain the dye liquid (stuff) is not easy. The colour of each of these plants varied. No amount of experiment you perform to give you the colour of other species. All the trees have their own respective colours.

Dyeing

It has been a known fact that when you want to decorate or design fabrics you can either choose between a wet method called dyeing, in which the fabric is immersed into a dye bath mixed with chemical or printing on the surface of the fabric called printing method. Edo P.A. (2004).

CONCLUSION

Many of the examples of the fabric surface embellishment like the tie-dye fabrics as one of the examples exist today in Nigeria indicate that the craftsmen/artists had little feeling for and understanding of style repetition to create an effective surface pattern in making the designs on the fabric, with small pebbles, seed grains, fingertips are tucked under the cloths and raffia rope resistance to dye penetration or strong thread is tied firmly round the spot. The size of the fabric together with the tightness (firmness) of fabric binding will affect the results when the fabric is untied.

Tieing and untieing specific areas after each successful dyeing operation can make a multi colourful design. Some fascinating effects evolve by sheer manipulation of the fabric as (accidental designs) such as in the course of printing, rushing, folding, twisting, sewing, knitting, stitching and a hosts of others some designs are even stitched with needle and thread

For a stripe effect in fabric the fabric is usually folded or gathered horizontally, tied and dyed. The manipulative process of the tie-dye involves the binding of the materials to be patterned this or wise, tight or loose. This particularly determines the outcome of this form of textile design and decoration. However the whole idea here is the degree of isolation between the fabric and the dyestuff. Adire is attractive because of its colour, the dazzling indigo blue. But at times the craftsman overlook the fact that products might be monochromatic or in black and white. It might be preferable to use a mass of different shades. The designs can also be inviting and improved by making the designs of pattern to be purely abstract thereby re-orientating the existing ones (designs).

The textile designer must understand how to handle different types of fabric, stitched and tied fabric may be dipped in the dye and squeeze gently by hand, then lifted out to drip dry without rinsing. Starch – resist cloth are handled carefully so that the starch is not disturbed. The designer loops the fabric carefully into three holding, the two ends, and the middle of the fabric together and then carefully puts / immerse the fabric into the dye bath. After holding the fabric in the dye for the required times, the dyed fabric is lifted out of the dyebath on the draining board to drain out all expected extra dyeliquor from the fabric. When the fabric is folded in different place again. The designer repeats this several times until the fabric is dyed to the expected satisfaction. However in this case, the designer does not rinse the fabric, but allows the fabrics to drip dry.

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