

ADAPTATION OF OGGA CULTURAL DESIGNS ON BATIK FABRICS FOR SPECIAL OCCASIONS

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Abstract:

This research has to do with “Adaptation of Ogga pottery Cultural Designs on Batik Fabrics for Special Occasional Outfits“ The problem of this study is that civilization has affected the production of Ogga culture handcrafted negatively in the sense that the production of pot crafts that are beautifully decorated with traditional designs are gradually fading away ,leading to the loss of some historical information, documentation and preservation of some of their traditional designs found on the pottery of the Ogga People of Yagba land in Kogi State, because of this the researcher found it necessary to use some of the designs found on the pots to be adapted for contemporary use on fabric using Batik Technique of fabric embellishment. The research covers identification of the traditional artifacts of the Ogga people and the design motifs on them and extraction of some of these motifs and adapted them on fabrics using batik technique of textile decoration. Survey and Experimental research approach and product development (A&B) were used for the research work. Vat dyes were used for the practical adaptation of Ogga design motifs on fabrics and apparel using the batik technique. The conclusion is that although the production of pots in Ogga land is on the downward trend, it is still being practiced with traditional motifs that are adaptable on fabrics using resist dying techniques. Some of the fabrics produced were sown for occasional outfit.

Keywords: Batiking, occasional, outfit, survey, cradle, artifacts.

Introduction

From usability perspective, batik is considered to be a craft that shows no trace of losing momentum in the Nigerian textile and fashion market. Oguntona, (1986) and Kaewareelap, Sirisathitkul & Sirisathkul, (2021) describe it as an endeavor that is uniquely crafted with local wisdom recognized as an intangible heritage. Its etymology may have been traced to two schools of thought (Kaewareelap, Sirisathitkul & Sirisathkul, (2021), Hartono, Helen, Supriyanto & Xenia, 2013). Some scholars assert that it came from the Indonesian word “ambatik” which means clothes that have tiny dots while the second school of thought maintains that the craft is of the Javanese word which is trikit (Trocchianesi and Vacca 2019, Batik Guild, 1992). In terms of fashion the public seems to have developed huge interest in interacting with the craft of batik, hence, encouraging batik designers to import and reflect all manners of conceivable motif ideas from different fields as patterns to be achieved when drawn.

On account of this, the researcher went ahead to see how Ogga cultural heritage, which is observed to be receding due to civilization, can be suitably adapted in motif form on pieces of batiked fabric to be sewn for occasional outfit.

Objectives of the study are to:

- i. Evaluate as much as possible the Ogga cultural designs that are available in the land;
- ii. Find out the meanings of the cultural designs available in Ogga land;
- iii. Assess the features of the Ogga cultural designs that would make it suitable for batik production; and
- iv. Adapt the cultural designs for batik production that will be suitable for use at wedding ceremonies.

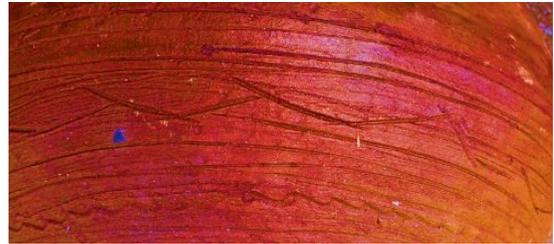
Location and Introduction of Ogga

Pottery in Ogga has history dating to the settlement of the people who came all the way from Ile-Ife in Osun state, the cradle of the Yorubas'. Pottery is the ancient women's job in the town Ogga is a cradle of Christianity in Yagba land; Ogga is a fairly large town in Yagba West Local Government Area, Kogi State, Nigeria. There are many roads that lead to the town from West, East, and South. One can enter the town through Odo-Ere, Ejiba, Ogbe, and Itakete via Isanlu or even Mopa and also through Jege - Ogbom road. This town can also be found on the world map. Ogga is about twenty – six (23) kilometers away from the Local Government Headquarters, Odo-Ere, Kogi State, Nigeria. Ogga is a town in Yagba West Local Government Area, Kogi state. These are Yagba people whom we believed from the historical point of facts that they originated from Ile-Ife, and this confirmed that they are Yoruba by the tribe. The craft of pottery is passed on from mother to daughter, from generation to generation; some certain families are recognized for their expertise in this profession (Kolade, 2016).

Ogga Pot Decoration

The object formed can be decorated by merely scratching designs of the potter's choice into the surface of the pot. Geometric or abstract forms are made on the surface. Incising handles or lids can be molded and attached to adorn the pots or textural patterns can be impressed with roulette. Most of this embellishment is done before firing and will generally be more permanent, enduring extensive use. Different types of incision motifs like zigzags or cross hatchings on the pot and this is done with different implements or materials such as sharp pots). "Ikon" for small pots there may be need for refurbishing after decoration if the blade or combs for different types of pots. "Ife" for "Oru" is Ife for big pots.

Different types of Designs, Patterns, and Motifs available on Ogga Pottery



Motifs and Patterns on common pot in Ogga
(Sources, Kolade 2016).



Special pots with special designs and motifs on special request in Ogga pottery
(Sources, Kolade 2016).

Design

Design is a common term used in many endeavors, such as textile design, graphic design, engineering design, architectural design and all processes of purposeful visual creations which are coordinated together to make a meaningful whole design (Ogunduyile, 2007). Makanju (2005) also described design and craft as a development common to all human traditions, and also see design as both a process and product, which they further refer to as the practical artistic creation or execution of craft products. This study was motivated by the observations of the various traditional designs found on the artifacts found on the pottery that are made in Ogga town in Kogi State. These designs can be very suitable as motifs in batik method of fabric embellishment in textile design.

Importance of Clothing

Clothing is for modesty, psychological desire for adornment, status, ceremonial use, group identity, sex attraction or self-expression. The variety of Nigerian textiles is rivaled only by the variety of technologies that have been developed to produce impressive artifacts (Weber, 1990).

Batik Production Techniques:

- i The fabric will be tightly pinned over on the table
- ii Design will be drawn into the fabric with a soft pencil
- iii The wax will be heated on the stove
- iv The hot wax will be applied with a pointed mouth brush foam and the design traced on the fabric with the heated wax on fabric.
- V When the waxing is completed the fabric will be removed from the table.
- Vi The fabric will be soaked into the water and removed from water before dying.

- vii Dye solution will be prepared inside a bowl with addition of hydrosulphite, caustic soda and then dissolved the chemicals with little hot water.
- viii Some cold water will be to cover the fabric, then the fabric dipped into it, and the fabric will be allowed to stay in the dye bowl for 15-20 minutes.
- ix The more the fabric is allowed to stay in the dye solution the better the quality of goods produced.
- x The fabric will be brought out from the dye solution and hanged in a cool environment without sunlight, this was to enable the colour to come out and develop properly.
- xi Before de-waxing the fabric, it will have rinsed in cold water then put in the hot boiling water on the fire and then rinsed again in cold water to remove the candle wax.
- xii Finally, the fabric will be starch, sundry, iron and packaging (InfoTech 2000).

Adaptation of Ogga Cultural and Traditional Designs on Fabrics

These works emphasize the significance of communication and synergetic role for the running of a socio-political society. Other research effort had been vested into use of graphics design in establishing relationship between the use of advertisement and consumers urge to purchase products in Lagos State, (Kayode, 2010). It was established that languages of local expression used on outdoor billboard affects the urge to purchase products. The use of native language to target audience on outdoor bill board campaign in Lagos State was also advocated for. Oparinde, (2012) says Ogunduyile Sunday, a textile designer and design educator has worked on a number of textile projects which incorporated African motifs and symbols which mean incorporating the Ogga culture onto the fabric will be in the same method of application. Chief Monica Nike Okundaye is celebrated textile artist who is in love with “indigo”, a traditional

material used for dyeing fabrics, she has a method of design application on to fabric, and the researcher decided to use that method of application in batik.

Motifs, traditional designs and their sources from Ogga Cultural design.

1. **Koko, and Apere (weaving) motif;** A motif derived from the concussion pot prepare for a widow after the death of the husband to use it to bath to apple peace and to set her free.
2. **Gbeleke motif;** A symbol derived from pot.
3. **Ogboda motif;** A symbol derived from the cover of storage pot, (precious pot) for storing Jewels.
4. **Fin- Lolo motif;** A motif derived from pot that symbolized strength,
5. **Cowrie's motif; (Edeo);** Symbol of wealth.
6. **Ajere motif;** A motif derived from the small pot for washing locust beans and for roasted meat.
7. **Tototo motif;** A motif derived from big pot of water.
8. **Amgbara motif;** A motif derived from tools using for pot making.
9. **Wogba-wogba (waves);** A motif derived from big pot of storing water.
10. **Oyele;** Symbol of storage, derived from clay pot.
11. **Okun-kun motif;** (circle of love) sign of marriage.
12. **Ila- gossan** (a straight lines);
13. **Scale (Pepe);** A motif derived from one of the tools using for pot making.
14. **Cross-hatching;** A motif derived from palm front shot broom.
15. **Circle of love; (Agbo-Ife)** A marriage marks; A symbol found on the container use for washing newly wedded woman legs before entering to the husband house.

16. **Gbeleke**; Triangle shape motif symbol of love.

17. **Zig-zag motif**; motif derived from big pot of water storage.

18. Guinea corn (*Oka*). The hand that feeds never lacks.

Method and Materials

Research Design

Sullivan (2005) in Gundu (2014), Stated that exploratory and creative investigations are valid research designs and are legitimate for artists and designers in the studios for well-grounded research. The study adopts both survey and experimental design research, the experimental will be studio-based in which case the researcher will adopt cultural motifs from Ogga cultural objects (pot) into batik fabrics.

3.2 Sampling frame

Purposive sampling was used to collect primary data necessary for the study. Those people found fit to provide the needed primary data necessary for the study were interviewed. This sampling method was used because the researcher had a prior knowledge of whom and where to get his information.

The following elements in the target population constitute the sampling frame for the research.

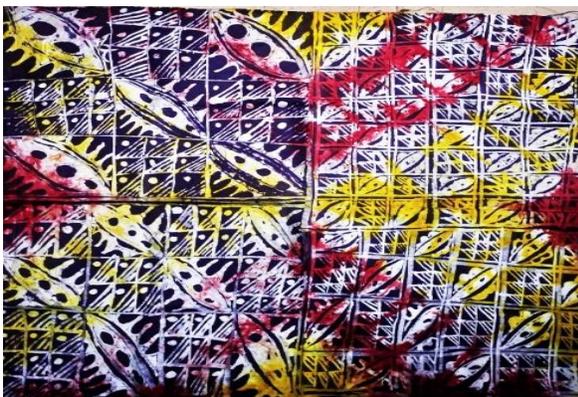
- | | | | |
|--|---|-----|-----------|
| (a) Concerned pottery designers in Ogga | - | 70 | indigenes |
| (b) Cultural pot in the village | - | 100 | |
| (c) Users of culturally designed pot in that village | - | 30 | |

Pilot study

Validation of instruments to ensure the face and content validity of the instruments, the items that constituted the interview and observation were carefully sanitized. A pilot study was then carried out which led to the modification of few interview questions and the eventual generation of prototype batik (swatches).

The process of making Batik

1. Swashes Production



The Swashes of the Work
Sources: Researcher's work, (Kolade 2023)



Pre-treated fabric.

Sources: Researcher's work, (Kolade 2023)

The procedures for producing the main work



Waxing the fabric.

Sources: Researcher's work, (Kolade 2023)



Measuring of Chemical and Dye
Sources: Researcher's work, (Kolade, 2023)



Dipping Fabric into the Prepared Dye.
Sources: Researcher's work, (Kolade, 2023)



The five fabric arraigned side by side after finishing
Sources: Researcher's work, (Kolade 2023)

Design procedure

Procedures for the execution of the Research Works (Design Process)

- i The necessary materials and tools were readily prepared
- ii Sketches and Swatches of design were produced.
- iii The fabric were Prepared by washing the industrial starch (De-sizing), and also piece dye the back grand.
- iv Freehand drawing of desired patterns or motif was used to transfer the motif on the fabric,
- v. Application of wax on the fabric was also done with free-hand methods
- vi Dyeing of the Fabric, dye bath was prepared with dye solution, hydrosulphite, caustic soda, and assorted dye and fabrics were deepen inside the dye bath.
- vii De-waxing of the fabric was done by boiling the cloth to remove the wax fabric and rinsing/starching and Sun-drying and ironing.

- viii The fabric was Iron and taken to the tailor for sewing for both male and female attire and then Packaging.



The end product of the Research Work after sowing
Sources: Researcher's work, (Kolade 2023)

Findings

The study has shown the possibility of using cultural motifs gotten from Ogga to generate design for the production of batik and it was observed that most of the motifs created were easily manipulated which allowed creation of highly aesthetic and colourful fancy fabrics. Even though the production of traditional crafts of Ogga people is on the decline; it has been found that Batik method of fabric embellishment is quite suitable for adaptation of Ogga traditional designs.

Summary

This project work has revealed that batik designs can be used to produce quality wear, and also enhances our cultural heritages. The cost of design was patterned towards producing batik, which can be affordable by the Nigerian masses. It has advantage of promoting fabrics cottage industry and the culture of Nigeria at large. The study also provides comprehensive discussion on the findings observed during the experimentation and data collection processed.

Conclusion

The production of these batik fabric will play a role in promoting Ogga cultural value. The success of these research provides a good avenue for textile designers to explore this novel source of motif generation to create varieties of designs for batik and textile prints.

Recommendation

The adaptation of Ogga cultural designs on batik fabrics for occasional outfits will provide the opportunity, to sustain and promote Nigeria cultural heritage. There are needs to encourage the production of our locally made fabrics for sustainable development in Nigeria. It is necessary also for government to provide enable environments that will be conducive such as electricity, water, good road for textile industries and textile institution in Nigeria.

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