

SMALL SCALE ENTREPRENEURSHIP ENTERPRISE COMBINATION OF TIE-DYE AND BATIK FABRIC PRODUCTION AND ITS IMPACT ON FASHION INDUSTRY IN NIGERIA

Ola Adebayo

Department of Entrepreneurship, Federal University of Technology Akure, Ondo State, Nigeria

Corresponding Email: adesam2016@gmail.com

Joseph A. Kolawole

Joseph Ayo Babalola University Main Library, Ikeji-Arakeji., Osun State, Nigeria

Email: jakolawole20@yahoo.com

Bukola Taiwo Atunwa

Department of Chemistry, Joseph Ayo Babalola University

Email: tayebuk@gmail.com

Abstract

Fashion is consistently evolving industry; things of past years are regularly brought back as a means of creating new styles for the market. Batik and tie-dye are examples of ancient techniques, yet are regularly applied to modern styles. This descriptive theoretical paper focused on one of the challenges facing tie-dye which is due to the fact that many people appreciate batik over tie-dye and that caused less demand for the tie-dye. People love to wear clothes (batik) with figures of different symbols to look different from others. The study examined the impact of tie-dye and batik production techniques on a fabric and also how it can improve the cultural value of people in Africa. The study merged batik and Tie-dye together and the problem of poor sale and low demand that Tie-dye is facing could be solved. The study revealed that an improved sale of Tie-dye, if two colours are merged, and the designs that the fashion-conscious people love to buy emerged.. Thus creating a possible niche in the already crowded textile market.

Keywords: Tie-dye, batik, cultural, fashion-conscious

Introduction

Batik is a cloth that is traditionally made using a manual wax-resist dyeing techniques. Although the word's origin is Javanese its etymology may be either from the Japanese Amba (to write) and Titik ('dot' or 'point') or constructed from a hypothetical proto-Austronesian Root Becik, meaning 'to tattoo' from the use of needle in the process. The word is first recorded in English in the Encyclopedia Britannica of 1880, in which it is spelt batik. It was attested in the Indonesian Archipelago during the Dutch colonial period in various forms: Mbeteh, Mbatik, Batex and Batik. Wax resist dyeing technique on fabric is an ancient art form. Discoveries show that it already existed in Egypt in the 4th century BCE (Before Common Era), where it was used to wrap mummy (similar method of embalming). In Asia, the technique was practiced in China during the Tang dynasty (618-907 CE), and in India and Japan during the Nava period (645-794 CE).

In Africa it was originally practiced by the Yoruba tribe in Nigeria, Soninke and Wolof in Senegal. In Java, Indonesia; batik predates written records. G .P. Rouffaer argues that the technique might have been introduced during the 6th or 7th century from India or Sri Lanka. On the other hand. Brandes (Dutch Archeologist) and F.A Sutjiptio (Indonesia Archeologist) Believe Indonesian Batik is a native tradition, regions such as Toraja ,Flores ,Halmahera, and Papua, which introduced automated techniques, new breeds of batik, cap and batik print emerged and the traditional batik which incorporates the hand written wax-resist dyeing technique is known now as Batik Tulis (lit: written Batik).

In the 1970's, batik was introduced to the aboriginal community in Australia, the aboriginal community at Erna Bella and Utopia now developed it as their own craft. In one form or another, batik has worldwide popularity. Batik or fabrics with the traditional batik patterns are found particularly in Indonesia, Malaysia, Japan, China, Azerbaijan, India, Sri Lanka, Egypt, Nigeria, Senegal, and Singapore. Now not only is batik used as a material to clothe the human body, its' uses also include furnishing fabrics, heavy canvas, wall hangings, table cloths and household accessories. Batik techniques are used by famous artists to create batik paintings, which grace many homes and offices. Tie-dye is a process of dyeing textiles or clothing which is made from knit or woven fabric usually cotton. Typically using bright colours, tie-dye becomes fashionable in the late 1960s and early 1970s as a part of hippie style. It was popularized in the US by musicians. Such as John Sebastian and Janis Japlin.

Statement of the Problem

Despite the popularity and quality of batik in some countries, there are some places in Nigeria in which it hasn't reached. This has contributed to the lower demand of the material (fabric) more so; some people don't know the uniqueness of this material. It was essentially for ceremonial costumes and it was worn as part of a kabaya dress, which was commonly worn every day. Batik clothing however, has revived somewhat in the turn of 21st century due to the effort of Indonesian fashion designers who improved on batik by incorporating new colours, fabrics and patterns. Batik is a fashion item for many young people in Indonesian such as shirt, dress, or scarf for casual wear. Kebaya is regarded as formal attire for women.

It is also acceptable for men to wear batik in the office or as a replacement for jacket-and-tie at certain receptions. After the UNESCO recognition of Indonesian batik as intangible world heritage on October, 2009. Indonesian administration has asked Indonesians to wear batik on Friday, and wearing batik every Friday is encouraged in all government offices and private companies ever since. Batik had helped improve the small business of local economy, batik sales in Indonesia has reached Rp 3.5 trillion (US \$436.8 million) in 2010 an increase from Rp 2.5 trillion in 2006. The value of batik exports, meanwhile, increased from \$14.3 million in 2006 to \$22.3 million in 2010. But the reverse is the case in Nigeria. There is no support or any awareness from either state or federal government which can enhance the production of batik cloth or batik industries in Nigeria. Until now the government never initiated any measures and policies that could ensure adaptation of tie-dye and batik on fabric which could enhance the production and promote batik industry in Nigeria The study therefore examined the problem facing adaptation of Tie-dye and batik on fabric and suggests possible solutions.

Literature Review

Wan Ahmad (1996) theory claimed that the word batik could have been derived from the word 'Batak', a tribal name in Indonesia and some other theories considered that it could have come from the India word 'bartik' which means 'lighted candle. However, batik is a Malaysian word which has been accepted as generic name in a number of European languages even though; there is a lot of contrasting opinion towards the originality of the word batik Wan Ahmad (1996).

Wyld (1985, P. 84). Described the method of colouring Malay batik in marble designs, originated in Java of which the parts not to be dyed are protected by a coat of wax. Hawkins (1986, P. 69). Theory says that batik production method was originally Javanese of printing designs on textiles by waxing the parts not to be dyed, so as to repel the pigments. Again Hawkins (1986, P. 859). Also states that tie- dye is a method of producing dyed patterns by tying parts of the fabrics, so that they are protected from the dye in or up. (Barnhart & Barnhart, 1987, P. 2191). Theory said tie- dye method is to dye cloth, to produce a design or pattern by tying parts of the materials in tight knots, so that the cloth inside the knot will not absorb the dye. (Barnhart & Barnhart, 1987, P. 171). Also defined Batik materials as the art and method of making designs on cloth by dyeing only part at a time, the rest being protected by a removable coating of wax, or a design consisting of a medley of colours characteristics of or patterned on that of this art. Websters (2013, p. 120). Described batik production method as a process for colouring fabrics originating in the East Indies in which parts of a fabrics are covered with melted wax, so that only the uncovered portiosns will take the dye, the wax then being dissolved in boiling water. The process is repeated to obtain multi-coloured designs. (Websters, (2013), P. 1312). Defined tie- dye cloth production method, as the process of creating designs on fabric by tying parts of it clumps that will not absorb the dye in. (Hollen, Saddler, Langford, & Kadolph, 1988, p. 343). Defined batik as a hand production process in which yarn or fabric is wrapped in certain areas with fine thread or string. The yarn or fabric is then piece-dyed and the string is removed leaving undyed areas. Hollen et al., 1988, p. 343). Added that the second dyeing process method to be carried out with the fabric rolled in the opposite direction.

Tortora (1987, p. 345) described the production process method for batik as material that originated in the Indonesia Archipelago where resist printing has become an important art form. Also Tortora (1987, p. 347.) states that tie-dye production method involved resist designs which is produced by the method in which parts of the fabric are tightly wound with other yarns or the fabric may be tied into knots in selected areas. When the fabric is placed in a dyebath the covered or knotted areas are protected from the dye.

According to Bhatt (2014, p. 157). In his text stated that batik design process involves the outline of the pattern being placed out onto the cloth, traditionally with charcoal or graphite. Traditional batik utilize patterns handed down over the generations. It is very seldom that an artisan is so skilled that he can work from memory and would not need to draw an outline of the pattern before applying the wax. The patterning of cloth is usually a family tradition handled down from mother to daughter as a cottage industry. The cloth is usually divided into squares or rectangles and designs represent everyday tools, carving, beadwork, activities or traditional images of the artists own culture or tribal history. An Eleko cloth is usually made up of two, two and a half yard pieces sown together. Many women work alone, but group dyeing sessions are more cost effective. The more commercial cloths are the stencil products and often produced by men.

Indonesian batiks are traditionally created on finely woven cotton or sometimes silk, Fraser-Lu, (1986). In producing Javanese batiks, scoured, and washed fabrics are usually measured length of the end products before the batik design process begins. Once the fabric is ready for printing, starch is applied before the wax is applied. The wax is applied with a canting to both sides of the fabric, Clarke (1977, p. 37-49). Tie-dye techniques have also been used for centuries in the Hausa region of West Africa, with renowned indigo dye pits located in and around Kano, Nigeria. The tie-dyed clothing is then richly embroidered in traditional patterns. It has been suggested that the African techniques were the inspiration for the tie-dyed garments identified with hippie fashion, Hoffman and William (1994, p. 257).

Research Methodology

Tie-Dye

Tie-Dye is a method of tying or storing fabric together to prevent the absorption of dye, exact origin is not known, but the art was practiced in many places all over the world and cannot be traced to a particular country, it is however known that it was practiced in China between 552-794 AD. It was also in evidence for centuries in South –East Asia, Indonesia, India, Peru and part of Africa. In Nigeria the tie-dye is very famous among the Yoruba's, where it is known as Adire, the outstanding area is Abeokuta where it is still in practice, other area Ibadan, Oyo, Osogbo, the jobs are mostly done by women, now both men and women do it. There are some sorts of division of labour, some people specialize in the tying while others concentrates on the dyeing of the fabric. Abeokuta is internationally noted for the use of the blue indigo colour, and Osogbo also, the blue indigo dye is prepared from natural plants, initially they use raffia, which was hard for women of today to tie, then the fabric of today either raffia or cotton thread is used for tying. The design usually be on traditional patterns and were created for special occasion, such as for the coronation and burning of an oba(king) or noble and prominent people, the dyeing is being done in many part of Nigeria mostly the Yoruba's to the south-west, and Hausa's in the northern part of Nigeria. In the North, pits are dug eight feet into ground and the sides cemented to hold the liquid dye; each dye has several pits, for dyeing and others and rinsing of the main dye solution applied.

Technique of Tie-Dye On Fabric

The basic technique in producing tie-dye is very simple as the method is a resist dye which includes: (a) The folded method (b) The painted Adire Eleko (c) Stenciled Adire Eleko (d) The tie and sewn method e.t.c.. The technique is simple in all the tie-dye fabric and is all about tying in different ways to give different designs on the fabric before dyeing process.

Batik Production Techniques:

- The fabric was tightly pinned over on the table
- Design was drawn onto the fabric with a soft pencil
- The wax that was already on a stove was heated until hazy blue smoke appeared..
- Wax was applied with a pointed mouth brush form and the design traced on the fabric with the heated wax on fabric.. When the waxing is completed the fabric was removed from the table.

- The fabric was soaked into the water and removed from water before dyeing.
- Dye solution was prepared inside a bowl with addition of hydrosulphite, caustic soda and then dissolved the chemicals with warm water.
- Some cold water added to cover the fabric, then the fabric dipped into it, and the fabric was allowed to stay in the dye bowl for 15-20 minutes. The more the fabric is allowed to stay in the dye solution the better the quality of goods produced.
- The fabric was 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..
- Before de-waxing the fabric, it was rinsed in cold water then put in the hot water on the fire and then rinsed again in cold water to remove the candle wax. Finally the fabric was hanged to dry.

Precautions to Take in the Preparation of Dye Solution

Dyestuff can be prepared with warm water or cold water, but the most important one is the warm water being the best. Put the measured dye content in a bowl, add caustic soda, add hydrosulphite of correct quantity required, put correct quantity of warm water, stir to dissolve, keep your face away from dye bath to avoid the fuming chemicals coming in contact with your eye and nose. Add enough cold water to submerge the materials to be dyed, and let the fabric stay in the dye-bath for between 15-20mins, the longer the fabric remains in the dye-bath the stronger the colour quality that will be produced on the fabric.

Discussion

The combination of the Tie-dye and Batik Techniques on The Fabric

Looking into how tie-dye and batik techniques can come in as one on a fabric to attract and to catch the attention of customers most people believe and love to purchase batik than tie –dye. It may be due to the designs and the part of work done on it; since the two fabric are important to the Nigeria culture, although it is noticed that people take tie-dye as an old fashion that is the reason why it does not move well in market and other places for occasions.

Most southwest people do not value tie-dye, so one is commonly wear than the other. That is why it is desired to combine both the designs together to see how it looks considering the fact that both designs mostly go on the same colour or there about and more also to increase the level of purchase for both in market, more also in terms of uniqueness as a uniform in an office, school, or any organizations. It is also a way of creating value to our culture.

The foreigners value our cultural wears wherever they come across it, either here in Nigeria or in their own countries. Whenever they come to this country they like to buy African wears mostly batik and tie-dye which are wears for occasions like festival period and other ceremonies in this country. Combination of tie-dye and batik is another way of improving on our cultural dressings in our society.

There are many processes on tie-dye, but the most common one is that of Ibadan pattern in which the starting point is with the white materials. With the white material of 5yards or depending on how many yards of fabric it is expected to work with, the first important step is to wash away the starch from the fabric and dry it under the sun. After the drying process, it could be folded into desired styles of choice and it also depend on the number of colours one wants to get.

Method of Starting the Tie-Dye

There are different methods to tie-dye, but the most similar one is known as the Tieing process. The fabric is tied with rope to form a kind of design that will appear on the fabric, these can be done with bottle-cover, stone, bead or any object to create beautiful designs once dyed. See Appendix I:

Procedures of Tie-Dye on Batik

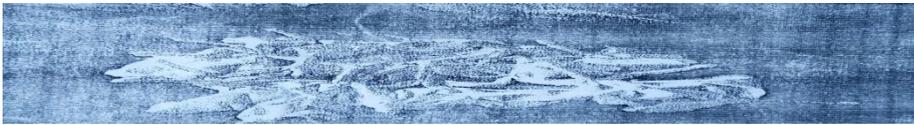
Appendix II, Dipping fabric in and Appendix III, spreading stage

Batik Figure Cutting Design on a Top or Polo

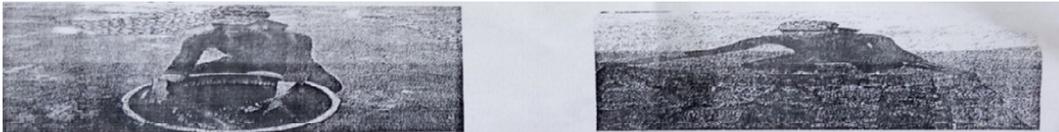
Appendix IV, cutting process, Appendix V cutting on T-shirt.

Waxing of a Batik Top

The drawing shows a design Appendix VI that was worked on a 2 yards fabric which is only for top wear, It can sometime, be a complete wears depend on choice.

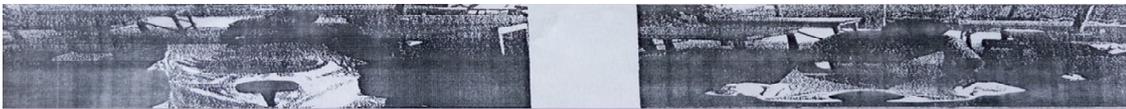


Appendix I: The first step of a tie dye process



Appendix II: Dipping Fabric in

Appendix III: Spreading stage



Appendix IV: Figure cutting process

Appendix V: Figure cutting on T-shirt



Appendix VI: After Dying

Waxing a Figure Cutting on a Round Neck Top

After the drawing of the component the next step is the dyeing which is shown Appendix VI



Appendix VII: Pattern work design

Appendix VIII: Finished work of pattern design

Pattern Work

The above are examples of fabric design bearing pattern works produced.

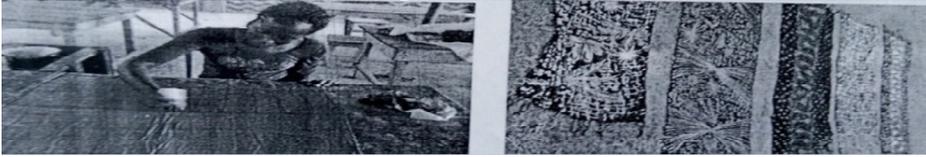
Appendix VII Pattern works design and Appendix VIII finished work of pattern design.

Adire Design of two Colours

Appendix IX: Adire design

Appendix X: Adire Design of two colours.

Appendix X: Adire Design of two colours



Appendix XI: Waxing of “Pashmina”

Appendix XII: Pattern work on “Pashmina”

A Style on Pashmina Scarf (Pattern Design or Adire Design)

Appendix IX Adire Design, and AppendixX: Adire Design of two colours, Appendix XI : Waxing of Pashmina” Appendix XII Pattern work on “Pashmina”.



Appendixes XIII and XIV shows a merging of tie-dye on a fabric and batic on a fabric respectively

Adire Design of Two Colours

The two colours above appendixes XIII and XIV shows that it has passed through two different colours The fabric was dipped in a yellow colour first and spread to dry. After that, the second colour to give it the final Indigo colour was applied as required

The Merger of Tie-Dye and Batik Techniques

There are many ways of carrying out this method of combination and include:

- One side of the fabric was worked on as tie-dye and the other side for batik.
- The whole fabric had tie-dye on it, then blocked the side where the tie-dye was not required to apply and the work on the other part for batik was carried out.
- Sometimes, you can have whole fabric to contain tie-dye, then give it a different colour of your choice, then apply batik to the area one wants it to appear. After that, you have different colours on the fabric. Tie-dye and batik combinations, most of the times have the same colours or a little different from it. Appendix XIII & XIV are some pictures of tie-dye and batik combinations.

Conclusion

The study has shown that the combination of tie-dye and batik techniques were seen as vital to economy and have the ability to make significant contributions to economic growth if considered. There are many businesses in this country, tie-dye and batik product is part of what can generate income if exported.

It is important that efforts be made to support this entrepreneurial activities, bank is one of the major source of funds for business in any economy. Why the government should provide an environment for the production of textile fabrics in Nigeria. It is acknowledged that the place of art in national development has been shown to be very vital; the new millennium development goals can help the Nigerian students awake to all it takes to become a developed nation. History cited in the study has shown that other developed nations develop as it were an art for their concepts prototypes and production of various inventions which today make life easy.

Entrepreneurial enterprises should therefore, be-integrated into fine and applied art and into the curriculum of all disciplines since it has a role in design and production. There are examples of batik textiles in many parts of Africa but the most developed skills are to be found in Nigeria where Yoruba people make adirecloths .Two methods of resist are used :- Adireleso which involves tied and stitched designs and Adireeleko where starch paste is used. The paste is most

often made from cassava (a root plant) flour, rice alum or copper sulphate boiled together to produce a smooth thick paste. The Yoruba of West Africa used cassava paste as a resist while the people of Senegal use rice paste.

The paste is applied in two different ways. By using freehand drawing of traditional designs using feathers, thin stick piece of fine bone or a metal or wooden comb-like tool. This is done by women. Forced through a thin metal stencil with a flexible metal or wooden tool, this enables accurate repeat pattern to be achieved and it is done by men.

Recommendations

Tie-dye and batik could be recommended as an occasional uniform for students, workers and other organizations, as a festival attire to improve the sales, appreciation of our cultural values, as well as to stimulate interest in the techniques. Art could be made compulsory in all levels of education with relevant aspect of it in specific entrepreneurship courses. Cultural art (batik) re-awakening programmes could be recommended in schools, colleges and could be designed to promote tie-dye and batik ventures.

It is recommended that all the three tiers of government should assist the youths in both financial and infrastructural support required for textile factories where the fabrics can be manufactured or produced. Tie-dye and batik techniques should be given the chance to improve in our cultural activities like occasions, ceremonies and events that bring people together

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