



Effect of Soaking Time on Acceptability of Batik Hand Design

Rasheed, S.M^{1*}, Olaniyan, J.O, Mojeed, A.M, Rasaq, U.A, Ojetola G.O,

¹Department of Home and Rural Economics, Oyo State College of Agriculture and Technology,
Igboora, Oyo State Nigeria.

*Corresponding Author: rasaquthman25@gmail.com

Abstract

The study was conducted to assess the acceptability of batik fabric using hand design. The method involved; melting of wax, applied to the fabric by hand to form design, wet the fabric before dyeing to ensure drying, boil water for 5-15 minutes, using the right quality of dye stuff in ratio (2:2:1), mixing a cup of water to the chemical (dye, hydrosulphite and caustic soda), stir with spatula, pour cold water and immersed the fabric into the chemical, leave for 15-25 minutes, remove the fabric from the dye, rinse thoroughly in cold water until the water runs clean, remove the wax by boiling, wash and rinse the fabric and starch. Twenty-five respondents were selected from both teaching and non-teaching staff of Oyo state College of Agriculture and Technology, Igboora using simple Random Sampling Technique. The result showed that most of the panelist that assessed the product attested that the product was magnificently superb. Generally, it was acceptable by the respondents. The study therefore, recommended that there should be greater emphasis on production and use of batik for hand design as an entrepreneurial skill to reduce the poverty rate and unemployment in the country and its utilization will go a long way in creating employment for youth and promote cultural heritage.

Keywords: Production, Batik, Design, Fabric, Hand design

Introduction

Design is a plan or drawing produced to show the look and function of something before it is built or made. It is also the proposed planning or intention that exists behind action, fact or material objective. Design is a look functioning of a garment, fabric or other object typically by making a detail drawing on it. It is an arrangement of lines and shape as a decoration.

Ralph and Ward, (2009) opined that design is specification of an object manifested by an agent intended to accomplish goals in particular environment, using a set of primitive component satisfying a set of requirement, subject or contains. Design is a road map or a strategic approach for someone to achieve a unique expectation. According to Foster (2006) Design often considering the functional object and design process which involves modeling, research work, adjustment and redesign. Tie-dye is a process of tying and dyeing a piece of fabric usually cotton, typically using bright colour. It is possible to create a wide variety of designs and patterns, such as strips spirals, marbled patterns and swirling design (Amarras,2012). Tie-dyeing is accomplished by string or raffia thread. Dye is then applied to only part of the materials that are not tied. The tie prevents the entire materials from being dyed.

Batik dyeing is a process whereby design subsequently immersed in a dye to absorb the colour on the un-waxed portion (Kosly,2011). There are two methods, technically more difficult and more artistic design are drawn by hand. The patterns are generally in geometric floral, birds or animal motifs, but the artistic imagination may introduce other fanciful designs. The motif is drawn on the cotton cambric or fabric, then melted wax mixed with a resin is drawn on the areas not to be dyed with a tatting, which is small instrument made of a short, straight need handle to which is attached a small funnel shape copper cup with one or more sports Batik is an indigenous cultural wears that is influenced by the creativity of a single or collective human actions inspired by natural surroundings. Batik is predominant in various indigenous communities in south east Asia, Africa, India and China. The chain of batik lied in its power of pictorial story telling where batik motifs depict nature as well as everyday lives and practices. Batik making has evolved into a socio-economical uplift within indigenous communities and has long existed as a cottage industry.

Dyeing textiles with indigenous dye is a popular traditional craft among many Nigerians; including Hausa, and Nupe in the northern



Nigeria, as well as the Tiv in the middle belt region and the Yoruba in the western Nigeria. Batik and tie-dye are considered resist techniques. The resist dyeing technique is a process of protecting some areas of the fabric from the penetration of dye to create light pattern on a dark background (Osinowo, 1996: 41; Meilach 1973:). This can be produced on the fabric using either batik or tie-dye method. Batik/tie-dye method of fabric design has long played an important role in Nigerian social and economic life. Batik/tie-dye is a traditional craft develop to meet people's day-to-day aesthetic needs. Batik/tie-dye clothes serve as social, domestic and economic functions. The fabrics are used for everyday activity such as cover cloths against cold and mosquitoes, casual wrappers to be worn to markets, baby ties, work clothes, play clothes or use for cultural/prestigious ceremonies as *aso-ebi* (family/group attire for easy identification and association with a celebrant) to mark important occasion like chieftaincy/ coronation, weddings, naming ceremonies, funerals of important individuals within the society and other social functions (Amubode, 2009).

The Yoruba have various forms of textiles; dyed fabrics, woven fabrics, printed fabrics as well as embroidered works (Adewale, 2011). The production of various handcrafted textiles is made possible with the availability of raw materials. The textile artisans have access to cotton, silk, dyes and imported yarns (Amubode, 2006, Ogunduyile, 2002). Consequently, the hand crafted textile industries flourish in many parts of the Yoruba land. This project therefore, aim to examine the Effect of soaking time on acceptability of batik using hand design.

Batik is the application of fluid or semi-fluid substance, which solidifies the fabric making it impervious to dye penetration and later removed. According to (Adewale, 2011), In batik, the resistance is obtained by applying hot wax to either sides or only one side of the fabric. Once removed, it gives the pattern or design on the fabric. The wax areas repel or resist dye penetration. Contemporary batik technique is divided into two types; kampala and cassava resist method. According to (Amubode, 2006).

Materials and methods

In kampala technique, this technique is dipped into hot wax and spills wax smoothly on the fabric. A wooden stamp of engraved motif or brush can also be used to transfer design on the fabric. After thorough waxing the cloth is then dyed. The dyed cloth is boiled to remove the wax, rinse in cold water, sun dry and ironed. Unlike the kampala technique, cassava resist method requires some additives like candle wax. Candle are then put into the boiling water to dissolve while the starch paste is poured in and constantly stirred until it hardens up. The additives help to increase the resistant properties of the starch. This can also be called *adire-eleko*. The starch is often applied through stencil, cut out of a thin sheet of zinc or the metal lining of an old packing case. The stencil is placed on the fabric and the starch spread on the exposed parts using flat wood.

This study assesses the effect of soaking time on acceptability of batik produce using hand design from a combination of resist dyed. The practical steps involved the production of designed fabric using batik and tie-dye techniques on a white cotton fabric was purchased in the market. The cotton fabric was de-sized by rinsing in water to remove the industrial starch in other to allow easy absorption of the dyeing stuff. Sundry and ironed the fabric. The motif was transferred on the fabric with the aid of a nib (a designed foam) dipped in dye solution and dyed for 5, 10, 15 and 20 minutes respectively, de-waxed in boiled water, rinsed with clean cold water, sundried and ironed.

Sensory Evaluation

The batik clothes produced in this research was subjected to sensory evaluation as follows: Texture, colour, appearance, usefulness and overall acceptability. The main attributed score was calculated using percentages. For this study, a total of twenty-five (25) respondents consists of both teaching staff and non-teaching staff of Oyo State College of Agriculture and Technology, Igboora, Oyo State were randomly selected. This Category of staff assessed the batik produced using designed questionnaire on a five (5) scale rating. (Excellent, Very Good, Good, Average and Poor.



Result and Discussion

Result

Table 1: Effects of Soaking time on Consumers Acceptability of the batik produces using hand design

Rating	Appearance				Texture				Overall acceptability			
Excellent	5	10	15	20	5	10	15	20	5	10	15	20
Very good	0	0	10	90	0	0	18	82	0	0	10	95
Good	0	80	5	0	0	0	10	0	0	0	10	0
Average	15	10	0	0	5	25	0	0	0	20	0	0
Poor	85	5	0	0	95	75	0	0	0	80	0	0
Total	100	100	100	100	100	100	100	100	100	100	100	100

Discussion

Appearance: The table revealed fabric being soaked for five minutes, the rating 1,2 and 3 respectively showed the appearance to be poor and the colour combination did show appropriately. It can however, be deduced that the design of the batik produced within the soaking time of twenty minutes had a favourable acceptable combination at the rating 1.

Texture: From the result, it showed that the texture of the fabrics soaked for five minutes, with the rating 1,2 and 3 respectively had a negative percentage of 0 which indicated that using soaking time of five minutes will totally destroy the texture of the fabric. Similarly, the batik fabric soaked within the soaking period of 15 to 20 minutes respectively was widely accepted and the texture was superb.

Overall Acceptability: The overall acceptability of 95% indicated a favourable acceptance of the soaking time of twenty minutes (20) to soak fabric in the already prepared dyed to revealed the expected and desired designed.

Conclusion and Recommendation

Conclusion

From the results, it appears that using soaking time of five minutes will totally destroy the texture of the fabric. Similarly, the batik fabric soaked within the soaking period of 15 to 20 minutes respectively will be widely accepted and the texture will be highly superb.

Recommendation

Based on the finding of the research work there should be greater emphasis on production and uses of batik using hand design as an entrepreneurial skill to reduce the poverty rate and unemployment in the country and its utilization will go a long way in creating employment for youth and promote cultural heritage.

Reference

- Adewale, G.O. (2011) Yoruba Traditional Textiles: Types and Forms Overtime, External Influence, Problems, Prospects and its Role in Development. *Journal of Arts and Ideas*, **17**:45-51.
- Amubode, A. A. (2006) Consumers' Acceptability and Creative Use of Traditional Woven Fabric. *International Journal of Consumer Studies*, **30**(2):150-154.
- Aremu, P.S.O. (1982) Yoruba Traditional Weaving, Kijipa Motifs, Colours and Symbols, *Nigerian Magazine*, 140: 4.
- Arthur, R. (2021, January 29) What Is Batik? The Modern African, 12, 46 Batik Institute (2020, July 18) What Is Batik: Batik Industry. <https://batikinstitute.com/what-is-batik/>
- Rier U. (2005): A sea of indigo Yoruba textile art. Enugu, Nigeria: Fourth Dimension.
- Hoffman M.A, Frank S.C, William G, Bailey F.O (1994): Fashion and Machandising fads New York. Hawworth Press. Pp 237



Kerlogue, F. (2004). *Batik, Design, Style and History*, New York, Thames & Hudson, Inc. Meilach, D.Z. (1973) *Contemporary Batik and Tie-Dye*. London George Allen & Unwin Ltd.

Ogunduyile, S.R. (2004) Indigo Dyeing as a Craft among the Yoruba's of Southwestern Nigeria. *Journal Nigeria.Craftsand Technique*. Federal University of Technology, Akure

Oguntona, T. (1986) *Basic Textiles: Design Concepts and Methods*. Zaria, Nigeria Institute of Education, AhmaduBelloUniversity, Zaria.

Osinowo, A.A (1996) Production and Utilization of Resist Dyeing Techniques in Abeokuta, *Vas Journal*. **5**(1): 41-50.

Ralph Ward (2009): Tauponui a tia tales of the taupo country, friends of the Lake Taupo museum and Art Gallery line. The psychedelic tie-dye look" Time magazine 26 January, 1970, Retrieved 14 December, 2012.

Tomori, S. (2011) *The Impact of Adire on Cultural Heritage and Economic Growth of Ogun State*. Unpublished Thesis of the Achiever University, Owo.

Sodiq Kayode (2012): Use of Batik in production of Household Articles for soft furnishing.