

Impact of the Research Findings of Ogundipe, Victoria Abimbola to the Growth and Development of the Phases of Studio Art Practice and Textile Industry

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Received: 01.03.2026 | Accepted: 09.03.2026 | Published: 14.04.2026

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DOI: [10.5281/zenodo.19567110](https://doi.org/10.5281/zenodo.19567110)

Abstract

Original Research Article

The position of art and its practice in relation to industrial needs is a thought of human feeling that needs a round table discussion. Art is a broad area of knowledge, skills and practice that needs divergent ideas, thoughts and feelings without a divine restriction to certain school of practice (Sulaiman, 2025). Based on this, the fittings of arrangement of the available areas of knowledge, skills and practice as a body of research findings are commonly brought up in conversational presentation about the basic ideas in creativity that needs proper artistic and scientific arrangement; it actually applies to all aspects of Art. Such aspects are basically spelt under the branches of Art (Sulaiman, 2025). Therefore, this research paper tends to present the impacts of the research findings of a textile researcher: Ogundipe Victoria Abimbola in aid of the effective growth and development of art practice and industrial upliftment. This research was conducted based on proper review of related literature under a research method that was meaningfully conducted and documented. Conclusion was well drawn with resourceful recommendations that, all researchers irrespective of their research areas of interest should try to be conducting research problems that will enhance national and world growth and meaningful development.

Keywords: art and industry, textile research, creative practice, industrial development, art innovation.

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Introduction

The act of embracing innovation and exploration by the present artists of our present generation has reinforced meaningful and resourceful changes in the studio activities and industrial revolution especially in design (Sulaiman, 2025). Based on this research output, this research paper discusses the time lines of how the Industrial Revolution (IR) in art as a trace in the Phase of Innovational Art (IA) as one among the series of innovations in the world of art, science and technology. Its influence or impact on visual art practice and industrial activities in order

to avoid orthodox and repetitive practice can never be over emphases (Sulaiman, 2025). This is imperative to be discussed because it is not rampart in this phase of the world. The day art and science from the 1st to the 4th industrial revolutions is counted on the development made by man in his environment.

Based on this, it notes that every revolution is not disruptive just because it modifies the existing products of art and science but because of a wide range of products of art and science within and outside art studio and laboratory or workshop



Citation: Ogundipe, V. A. (2026). Impact of the research findings of Ogundipe, Victoria Abimbola to the growth and development of the phases of studio art practice and textile industry. *GAS Journal of Economics and Business Management (GASJEBM)*, 3(4), 32-41.

(Sulaiman, 2025). In the fields of Arts, Science and Technology where disruptive changes are not given chance to play, the ideas or practice resulted to better, faster, cheaper and cutting edges across goods and services of art that customers normally pay for (Sulaiman, 2025).

Several research results have shown that both foreign and Nigeria artists have been applying technological innovative gadgets such as the computers, 3-D graphics and printing textile software in creating art works. The research paper highlights the view that research finding of Ogundipe Victoria Abimbola on task to reduce the heaviness of aso-oke traditional cloth material in order to be fitted into the contemporary era of art and industrial revolutionary creativities and productions. The application of Artificial Intelligence (AI) as a phase of technology has made conventional art practice easier to practice in terms of simple, short means of thinking and execution as the two basic activities in art practice. The industrial revolution in art, just like the other industrial revolutions, would keep offering opportunities to art practice in non-orthodox and repetitive manners and the artists will be built on an unlimited mode of thinking with high level of studio turn out. To this end, the means of communicating their thoughts with technological pattern drafting design and its applications in textile: Aso-oke will imprison the old-oldest means of creating aso-oke in textile studio art practice.

This research paper tends to solve the above mentioned problem through the idea of seeking for the intervention of New Innovational Art Practice (NIAP) in positive forms for the purpose of teaching, training, learning and practicing of art in our various schools, studios of art and industrial. Innovation has transformed peoples' lives throughout phases of history to the best levels. Every era of man experiences such phase of history differently. The concept of how New Innovational Art Practice (NIAP) helped to transform industrial revolution should be traced to both lateral and logical thinking and how it is used to make life easier at the same time (Sulaiman, 2025). All these moves are embedded in the research findings of Ogundipe, Victoria Abimbola to the growth and development

of the phases of studio art practice and textile industry.

The Summary of Her Research

The principal task of her research findings was to examine the nature of a popular art product; aso-oke in the aspect of its heaviness and reduced it to an acceptable mode. This was made possible through the means of exploration, innovation and pattern variation in the said product: *Aso-oke* fabric of the Yoruba of South Western Nigeria. A précis view of the entire study is as follows: - *Aso-oke* patterns are obsolete and cumbersome, making the fabric heavy and thick, thereby not convenient for all purposes. This is one of the reasons why its use appears limited. Therefore, there is need for innovation in pattern drafting, if one is to achieve variety of designs. Definitely if creative patterns are woven on the fabric with lighter weight it should be comfortable to wear at anytime, anywhere, and for any occasion.

By purposive studio action, the thickness of the fabric was reduced so that it could be comfortable to wear for any purpose anytime. However, by introducing variation of patterns that made the fabric look modern, people can incorporate the fabric into contemporary use. This project explored innovation and variation of patterns on *Aso-oke* weave by creating different patterns with the aid of weave plan, lifting/pegging plan, weave drafts, threading and treadling of the broad plain loom for innovative designs.

The main objective of this study is to explore innovation and variation of patterns on *Aso-oke* using broad plain loom instead of the common and traditional horizontal loom. Different woven patterns and designs based on using textile graphical notations were explored. Wide woven fabrics with longer span (51cm) instead of (15cm) were produced. Techniques of reducing the thickness of the fabric were introduced. The research is studio based and it adopted studio exploratory method. The exploration involved the manipulation of weft yarns to create innovative designs, using different yarns or threads, different techniques of warping and weft lifting plan. The materials used were: Broad plain

loom, creel, warping drum, various yarns, weaving accessories, scissors and measuring tape. All the woven fabrics executed in the practical project were achieved by means of point paper.

Her Research Findings

Based on the effective research conducted in line with available related literature, the following findings were presented:

- It was discovered that the beating of the web by the reed increases the thickness of the fabric. However, by applying lighter pressure, the fabric was reduced in thickness. (This is good for interior decoration not for wears).

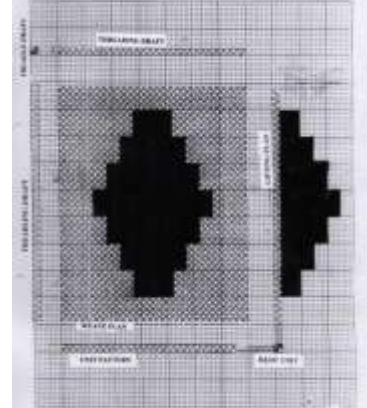

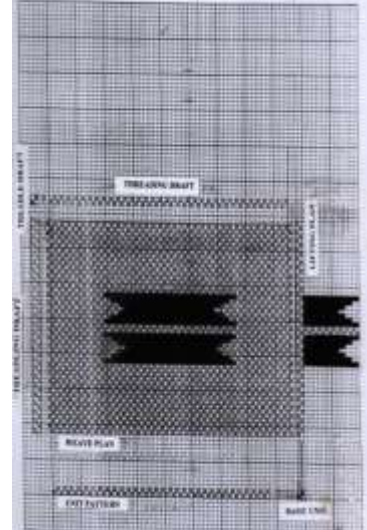

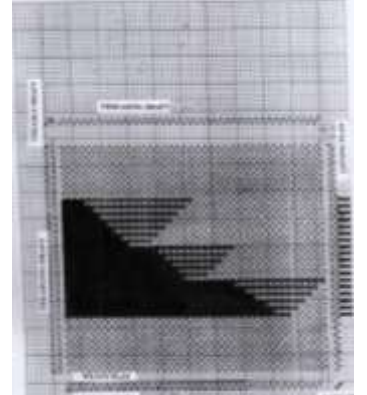

- It was also noted that, while weaving, the weight of the fabric of (3) three weft ply yarns used to interlace the warp yarns was lighter than the one with (5) five or six (6) ply. The researcher hereby suggested that to reduce the weight and the thickness of *Aso-oke* the number of the ply of warp and the weft must be reduced
- Furthermore, by not applying glue to the weft yarns of the fabrics made them lighter in thickness than those that glue was applied.
- Wide woven fabrics were produced with longer span (51cm instead of 15cm width); it was found that the more the number of ends that pass through the eye of the heddle and reed dent the thicker the fabric.



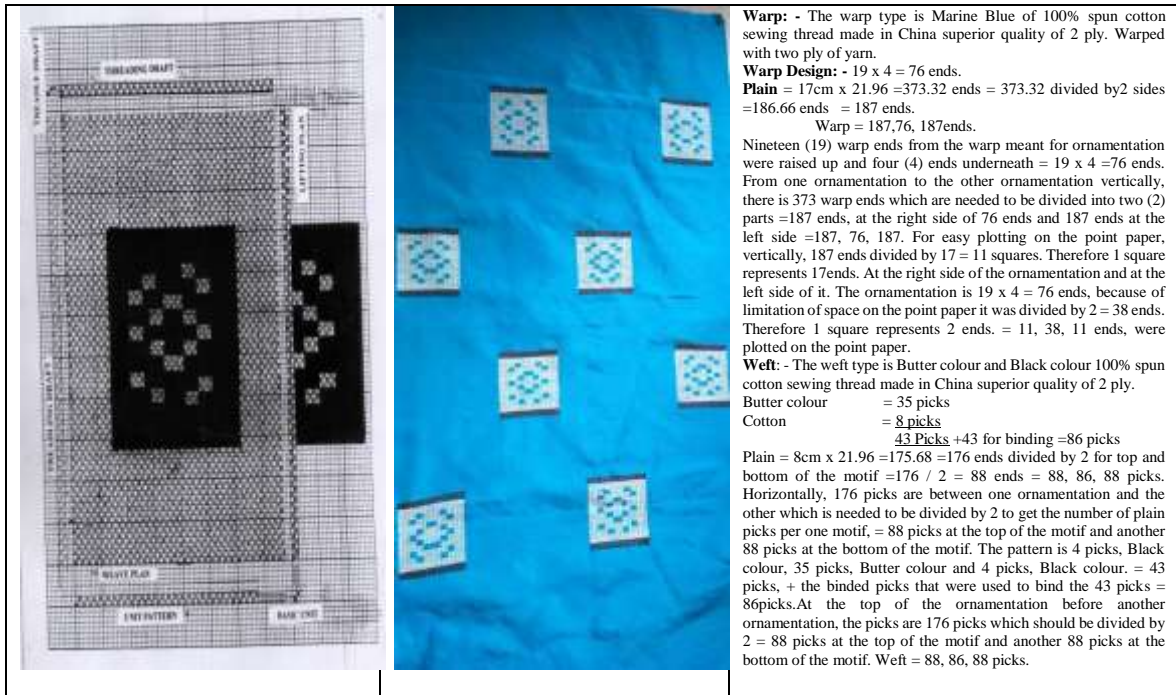
Plate i. Victoria Ogundipe, Threading the Heddles = Inserting the ends into heddles,2018.
(Photograph - Monwuba Veronica) Delta State University

In view of the above observational findings, thirty-five sizeable and attractive woven fabrics of modern and contemporary woven were created with higher potentials to appeal to consumers, fashion designers and textile entrepreneurs.

The gallery of Her Research Findings in Visual Products Forms

Drafted Patterns	Woven Materials Gorren from the Drafted Patterns	Information about the Studio Works
		<p>Warp: - The warp type is purple Guavaflly finest multiple yarn of Crowntex lurex 100 percent synthetic of single ply. Warped with two ply of yarn. Warp Design: - $9 \times 4 = 36$ ends. Plain = 20 divided by 2 = 10 ends =10, 36, 10 ends. Nine (9) warp ends from the 36 ends meant for the ornamentation were raised up and four (3) ends underneath = $9 \times 4 = 36$ ends. From one ornamentation to the other ornamentation vertically, there is 20 warp ends which are needed to be divided into two (2) parts =10 ends, at the right side of 36 ends and 10 ends at the left side =10, 36, 10. Weft: - The weft type is 100% spun cotton sewing thread made in China superior quality of 4plys and six (6) ply of yarn of Wine Crowntex lurex. Wine Crowntex = 28 picks Cotton = 28 picks = 56 Picks</p> <p>Plain = 14 picks divided by 2 = 7 picks. Therefore, picks for weft is = 7, 56, 7. Horizontally, 14 picks are between one ornamentation and the other which is needed to be divided by 2 to get the number of plain picks per one motif, = 7picks at the top of the motif and another 7 picks at the bottom of the motif. The ornamentation is 36 picks, 18 Crowntex lurex and 18 cotton yarn to bind the woven Crowntex lurex. At the top of the ornamentation before another ornamentation, the picks are 14 picks which should be divided by 2 = 7 picks at the top of the motif and another 7 picks at the bottom of the motif. =7, 56, 7. Picks.</p> <p>Lifting Plan: - The lifting plan used for the pattern was straight lifting plan of one (1) up one (1) down respectively 70 times</p>
		<p>Warp: - The warp type is Blue Guavaflly finest multiple yarn of crowntex lurex 100 percent synthetic of single ply. Warped with two ply of yarn. Warp Design: - $19 \times 4 = 76$ ends. Plain = 32 ends divided by 2 = 16 ends =16, 76, 16 ends. Nineteen (19) warp ends from the 76 ends meant for the ornamentation were raised up and four (4) ends underneath = $19 \times 4 = 76$ ends. (Because of space on the point paper cannot accommodate 76 ends, it was divided by 2 = 38. Hence, 1 square on the point paper represents 2 ends on the warp design. From one ornamentation to the other ornamentation vertically, there is 32 warp ends which are needed to be divided into two (2) parts =16 ends, at the right side of 38 ends and 16 ends at the left side =16, 38, 16 ends. Weft: - The weft type is Blue fishing Twine 21D9 Make up 1/2 LB/ Spool and 100% spun cotton sewing thread made in China superior quality of 4plys Blue Fishing Twine = 14 +2 picks Cotton = 14 picks = 30 Picks</p> <p>Plain = 32 picks divided by 2 =16 picks. Therefore, picks for weft is = 16, 30, 16 picks. Horizontally, 32 picks are between one ornamentation and the other which is needed to be divided by 2 to get the number of plain picks per one motif, = 16 picks at the top of the motif and another 16 picks at the bottom of the motif. The ornamentation is 30 picks, 14 Butter colour cotton and 14 blue fishing Twine to bind the (ornamentation) the woven butter colour cotton and 2 to make design at the middle of the design to represents Home At the top of the ornamentation before another ornamentation, the picks are 32 picks which should be divided by 2 = 16 picks at the top of the motif and another 16 picks at the bottom of the motif. = 16, 30, 16. Picks.</p> <p>Lifting Plan: - The lifting plan used for the pattern was straight lifting plan of one (1) up one (1) down respectively 62 times</p>
		<p>Warp: - The warp type is Golden yellow Guavaflly finest multiple yarn of crowntex lurex 100 percent synthetic of single ply. Warped with two ply of yarn. Warp Design: - $45\text{cm} \times 21.96 \text{ per cm} = 988.2$ ends = 988ends Plain = $6 \text{ cm} \times 21.96 \text{ per cm} = 131.76$ ends = 132 end. From one ornamentation to the other ornamentation vertically, there is 132 warp ends Weft: - The weft type is 100% spun cotton sewing thread made in China superior quality of 4 ply of yarn of Orcher and 4 ply of Burnt brown colour Plain: - Horizontally, 120 picks are between two ornamentations, which is needed to be divided by 2 to get the number of picks per a motif. = 120 picks / 2 = 60 picks. 60 picks at the top of a motif and 60picks below the motif. The ornamentation is 144 picks, 72picks of burnt brown interlocked with the yellow Orcher background and 72 picks were used to bind the interlocked picks Lifting Plan: - The lifting plan used for the pattern was straight lifting plan of one (1) up one (1) down respectively 264 times. 60 picks at the top of the pattern + 144 picks of pattern + 60 picks which is below the pattern</p>

		<p>Warp: - The warp type is Wine Guava finest multiple yarn of crown tex lurex 100 percent synthetic of single ply. Warped with two ply of yarn.</p> <p>Warp Design: - $15 \times 4 = 60$ ends.</p> <p>Plain = 36 ends divided by 2 = 18 ends = 18, 60, 18 ends.</p> <p>Fifteen (15) warp ends from the 60 ends meant for the ornamentation were raised up and four (4) ends underneath = $15 \times 4 = 60$ ends. From one ornamentation to the other ornamentation vertically, there is 36 warp ends which are needed to be divided into two (2) parts = 18 ends, at the right side of 60 ends and 18 ends at the left side = 18, 60, 18.</p> <p>Note: - Because of squares on the point paper that cannot accommodate 18, 60 and 18 ends, the number of ends were divided by 2 = 18, 60, 18. / 2 = 9, 30, 9. Therefore on the point paper 1 square represents 2 ends.</p> <p>Weft: - The weft type is 100% Polyester sewing thread made in China superior quality of double ply of Wine colour weft with 4 ply of yarn and Butter colour 100% Polyester sewing thread made in China superior quality of double ply weft with six (6) ply of yarn.</p> <p>Wine colour = 9 picks Butter colour = 9 picks 18 Picks</p> <p>Plain = 48 picks divided by 2 = 24 picks. Therefore, picks for weft is = 24, 18, 24</p> <p>Horizontally, 48 picks are between one ornamentation and the other which is needed to be divided by 2 to get the number of plain picks per one motif = 24 picks at the top of the motif and another 24 picks at the bottom of the motif. = 24, 18, 24, / 2 = 12, 9, 12. For easy plotting on the point paper 24, 18, 24. were divided by 2 = 12, 9, 12 picks.</p> <p>The ornamentation is 18 picks. 9 Butter colour of 100% polyester of 6plys and nine (9) picks of Wine of 2 ply to bind the (ornamentation) the woven butter colour design.</p> <p>Note: - The warp and the weft end and picks were divided by 2 for easy computation and plotting of the design on the point paper. Therefore, each square represents 2 ends. Hence, the whole result of the design must be multiplied by 2 when the weaver wants to weave it. = Ends 18, 60, 18 / 2 = 9, 30, 9. On the point paper. Picks = 24, 18, 24 / 2 = 12, 9, 12. On the point paper.</p> <p>Lifting Plan: - The lifting plan used for the pattern was straight lifting plan of one (1) up one (1) down respectively 66 times.</p>
		<p>Warp: - The warp type is Golden yellow Guava finest multiple yarn of crown tex lurex 100 percent synthetic of single ply. Warped with two ply of yarn.</p> <p>Warp Design: - 1120 ends divided by 2 = 21.96 ends per cm $6\text{cm} \times 21.96 \text{ per cm} = 131.76 \text{ ends} = 132 \text{ ends}$</p> <p>Plain = $8 \text{ cm} \times 21.96 \text{ per cm} = 175.68 \text{ ends} = 176 \text{ ends}$.</p> <p>From one ornamentation to the other ornamentation vertically, there is 176 warp ends. Warp Plain = $176/2 = 88$ ends at each side. = 88, 132, 88 ends. Note: - For easy plotting on the point paper because of space. Warp design of 132 ends / 48 = 2.75, hence, on the point paper 1 square represents 2.75 ends. Warp plain which is $88 \text{ ends} / 8 = 11$ hence, on the point paper 1 square represents 11 ends</p> <p>Weft: - The weft type is Yellow and Wine 100% spun cotton sewing thread made in China superior quality of 4 ply of yarn each. The ornamentation is 40 picks, 4 ply of yellow yarn interlocked 40 times with 4 ply of wine yarn to create star design. The ornamentations are placed adjacent to each other. picks of wine colour interlocked with the yellow colour</p> <p>Plain: - Horizontally, 40 picks are between two ornamentations, which is needed to be divided by 2 to get the number of picks per a motif. = 40 picks / 2 = 20 picks. 20 picks at the top of a motif and 20 picks below the motif. = 20, 40, 20. Picks.</p> <p>On the point paper 1 square represents 1 pick.</p> <p>Lifting Plan: - The lifting plan used for the pattern was straight lifting plan of one (1) up one (1) down respectively 80 times. 20 picks at the top of the pattern + 40 picks of pattern + 20 picks which is below the pattern.</p>



Tab. I: Visual illustration of some selected drafted patterns and their finished woven aso-oke

The Impacts of Her Observational Research results as a Body of Contributions to the Development Studio, Textile Industry and the Body of Creative Thinking

Based on the above summary of the research and its findings, it is therefore, generally accepted that the research will contribute the following to body of knowledge, skills and practice in our art studio and textile industries:

- The designs/patterns on the fabric translated into textile ideological notations for other people to read, understand and be able to produce similar designs is an addition to the existing knowledge in textiles.
- Wide woven *aso-oke* fabrics with long span (51cm) instead of (15 cm) were produced to reduce the number of strips that could be needed to produce attires or for other contemporary uses
- Inventing a technique of reducing the thickness of *Aso-oke* was achieved, so that the fabric can be useful for other contemporary purposes instead of its uses for ceremonial attires alone.

- Sizeable *aso-oke* that are attractive to consumers, fashion designers and textile entrepreneurs were produced to enhance the innovation of productivity in the fashion world.
- The woven fabric, *aso-oke* depicts or established the importance of relationship between tradition, creativity and innovation.
- This innovation and variation of patterns is an addition to enhance the pool of knowledge for textile students in higher institutions

Conclusion

One of the main visible elements of a peoples' culture are their textiles. Among the Yoruba of Southwestern Nigeria, *Aso-oke* is a prominent index that identifies the Yoruba people from other ethnic groups. But the weigh or the heaviness of the product gives everybody a very terrible concern. Therefore, Innovation and Variation of Patterns on *Aso-oke* being focused in this study as research finding is another form of experimentation, emerged to fill part of the general omission in the art academia.

This research was anchored on innovation and creativity to create Aso-oke weave patterns through studio exploration. Existing related literature, knowledge and practice were also looked into as a prelude to the project. All the woven fabrics executed in the practical project were achieved by means of point paper, broad plain loom, use of assorted yarns and warping drum. Fabrics with innovation and variation of patterns on Aso-oke weave can be employed for other purposes; for decorating offices, homes, restaurants, hotels and halls, not for attire alone. It can also be employed for interpreting events or situations.

This research and its presentation explored innovation and variation of patterns on Aso-oke to enhance it for further uses, such as wall hanging decoration, or frame it to beautify walls of offices, hotels, homes, restaurants and halls. With the aid of broad loom Aso-oke of 51cm width were achieved instead of 15cm that has always be in vogue. The wide width will make the end use easy to be achieved because it is wider than the 15cm which are usually in strips.

Recommendations

This research and the presentation of its findings is to promote Aso-oke for contemporary uses, such as interior decoration, wall hanging / interior decoration to embellish our environment in an aesthetic forms. Based on this, the following recommendations were made:

The small and medium scale enterprises (SMEs) and cottage industries should use the resourcefulness in the research to make openings for job possibilities for the teaming jobless Nigerians. However, the National Directorate of Employment should help to promote and finance proposals brought forward by candidates who need funding for specific projects that can support job engagement, such as this study.

Artists and designers who possess the skills and flair for weaving business should benefit from the (N.D.E.) funding and other empowerment programs. The strategic significance of small and medium scale enterprises (SMEs) cannot be overemphasized in Nigeria as they can add to commercial improvement

at a higher rate than larger firms, Sunje (2010) The extent of skill acquisition capacity of the youths can best be seen when it receives support from government and non-governmental organizations.

Campaign awareness and legislation for the establishment of Aso-oke local craft centers in all states of the federation should be passed and implemented. Furthermore, the seeming absence and through non invitation of educational institutions in New Partnership for Africa's Development (NEPAD) (2011) and National Economic Empowerment and Development Scheme (NEEDS) programs of development do not hasten the actualization of many policies that could have benefited the large majority of youths who are in tertiary institutions; the anomaly is expected to be corrected.

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