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Innovation and Variation of Patterns on *Aso- Oke* of Yoruba Land

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Abstract **Original Research Article**

Aso-oke fabrics in use in overtime are usually plain with little or no variation of patterns; the patterns are obsolete and cumbersome, thus making the fabrics heavy and thick thereby not convenient especially for all purpose dress wears. Therefore, there is the need for innovation in pattern drafting, if one is to achieve variety of designs. However, Aso-oke is usually from a horizontal loom and it is always in narrow strips of limited width span. This study explored innovation and variation of patterns on Aso-oke by creating different patterns based on weave plan, lifting/pegging plan, weave drafts, threading and treading of the broad plain loom. The research is studio based and it adopted studio exploratory method. Information was gathered through the existing literature from libraries, internet, exhibition catalogs, published and unpublished academic papers. Exploration in this work 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. Findings include the discovery that while weaving, the beating of the web by the reed increases the thickness of the fabric; by applying lighter pressure, the fabric is lighter in weight. 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. By not applying glue to the weft yarns the fabrics were lighter in weight than those that glue was applied. However, wide woven fabrics were produced with longer span (51cm instead of 15cm width). Furthermore, it was found that the more the number of ends that pass through the eyes of the heddle and reed dents the thicker the fabric. Sizeable woven fabrics were created. The fabrics would be attractive to consumers, fashion designers and textile entrepreneurs.

Keywords: aso-oke innovation, textile design patterns, weaving techniques, fabric development, loom weaving.

Introduction

One of the major visible elements of peoples ‘culture is their textiles. Among Yoruba of south-western Nigeria, *Aso-oke* and angle textile is an extant and prominent index of identifying the ethnic group among others. According to Abiodun (2005:ix) textile and clothing are important forms of African art; which rarely received the kind of serious academic attention, which art historians normally give to sculpture and painting. Therefore, ‘’innovation and variation of pattern on *Aso Oke* being a focus of this study, has emerged to fill part of the fact that, textile, particularly *Aso Oke*could be more than mere craft or insignificant artwork.

The production of hand crafted textiles among the people of Africa is long rooted in their culture. These textiles are produced from locally sourced materials ranging from cotton, silk, bark, and wool (Renne, 1997). *Aso-oke,* a hand woven cloth of the Yoruba is the product of centuries of artistic creations, which involve spinning of cotton or silk, dyeing with various colours and woven into broad or narrow strips. The strips are sewn into clothes for attires for occasions (Ogunsheye, 2014). *Aso-oke* clothrefers to the geographical source of the cloth i.e. the hunter land. Historically, weaving of *Aso-oke* in Yoruba land started in Ilorin, Iseyin, and Oyo. The first *aso-oke* was*Kijipa,* woven on vertical loom mainly by women in those days. Based on taste and technological changes, *Aso-oke* of today is shifting taste off *Alaari*, *Sanyan* and *Etu* fabrics. This is due to the modern industrial yarns that exist in various colours and types. *Aso-oke* fabrics have not been in use for apparels for variety of use suitable for contemporary setting. However, due to technological advancement men started to weave traditional narrow strip cloth of about 13cm wide on horizontal loom.

Recently, young women are using it to weave different types of *Aso-oke.* Before the colonial era, wearing of clothes had been existing and flourishing in central and northern Yoruba land, especially in Owo, Ede, Ibadan, Ondo, Ogbomoso, Ado – Ekiti, and Iseyin town. Most Nigerians worldwide usually wear *Aso-oke* for special occasions, for example, weddings, funerals, chieftaincies titles and other ceremonies. The origin of the textile production and usage in Nigeria, most especially among the Yoruba remain unknown, but there are evidences of Yoruba long use of textile as apparel as reflected in ancient sculpture, which dates back to the 10^{th} and 12^{th} century.

Aso–oke fabrics in use from immemorial are usually plain with little or no variation of patterns; the patterns in our present era are obsolete and cumbersome, this made the fabric heavy, hence there is almost no innovation on the art form: perhaps this is the reason why its use appears limited. Some educated elites among the Yoruba refer to this tradition of using Aso - *oke* as old, local and uncivilized, (Judith, 1999) in Makinde, (2009). This may be due to lack of variation and innovation in the design. It seems plausible that by purposive studio action, the weight of *Aso – oke* could be reduced so that it can be comfortable to wear at any time. Additionally, by introducing variation of patterns that would make the fabric look modern, people will begin to incorporate the fabric into contemporary use. Therefore, there is need for innovation in pattern drafting, if one is to arrive at variety of designs. Such patterns must be simple and the fabric should be comfortable to wear at anytime and anywhere.

The main objective of this study is to explore innovation and variation of patterns on *Aso-oke* using the broad Loom instead of the horizontal loom. The specific objectives of this research are to: -

- Create different woven patterns and designs based on weave plan, lifting/ pegging plan, weave drafts, threading and threadling using textile graphical notations, instead of the mainly linear patterns of *Aso - oke.*
- Produce wide wovenfabric with longer length (51cm) instead of (15cm).
- Introduce a technique of reducing the weight of *Aso-oke*fabrics to make it suitable for contemporary uses
- Weave sizeable fabrics that will be attractive to consumers, fashion designers and Textile entrepreneurs.

The scope is focused on creating innovation and variation of patterns based on weave plan, lifting/ pegging plan, weave drafts, threading and threadling using textile graphical notations. Exploration and manipulation of weft yarns to create various innovative designs: using different yarns or threads. Innovation and variation of patterns on *Aso-oke* are created using different techniques of warping and weft lifting plans. Wide woven fabric with longer span (51cm) would be achieved instead of (15cm). The fabrics would be suitable for any contemporary use.

The significance of this study is compelling and vital for the development of the textile industries. The

study will promote the cultural values of Aso-*oke* for contemporary uses. The results of this research are hoped to be beneficial to;

- Entrepreneurs, who will wish to set up cottage industries in the sector for youth / graduate empowerment.
- Manufacturers who could mass produce the innovative traditional fabrics by using mechanized equipment and facilities.
- Fashion designers who may want to sew the traditional material into unique and creative styles.
- Interior decorators could make use of these unique and innovative *Aso-oke* designs for interior decoration and wall hanging at homes, offices, restaurants, restrooms, waiting rooms and hotels.

The production of textiles has been practiced in Nigeria long before the era of European colonization. Egonwa (2011) made us to understand that at Igbo - Ukwu the excavation of an abandoned shrine revealed a chiefly burial chamber and a disused pit from which beads, bronzes, bits of cloth, pottery, ivory, teeth, skulls and bones of men and women were recovered. Cloth threads were among the items discovered in Igbo-Ukwu" (p. 23). It was advocated that these things (threads) were from natural sources like plants and insects which are purely textile. That is, they collected insects' web as thread and used these to weave cloth.

Ogunduyile (2004) stated that, "textile production in Nigeria had reached its peak before European civilization" (p. 56). This art went through many stages and different techniques were introduced to meet the demand of individuals. Weaving of *Aso-Oke* started centuries ago amongst the Yoruba but mainly amongst the people of Oyo State, Kwara State, Ede (Osun State) and Okene (Kogi State). Consequently, it could be agreed that the production of hand woven textiles in Nigeria pre-dates the era of colonization as recorded by some scholars and has contributed to apparel in no small measures from time immemorial.

The primary role of the hand woven fabrics was for making apparel. The use was restricted to the adult members of the society because of its traditional uses. The traditional textile was a means of assessing people's wealth in the olden days. This is as a result of the rigors involved in the process of production which at the end of the day adds to the cost price of the product. However, Olutayo & Akanle (2009), noted that "Iseyin town located ninety-six kilometers North West of Oyo town is regarded as the most popular horizontal loom weaving users. Their products excel others in terms of quality" (p. 78). Other important areas are Ogbomoso, Ibadan, Oyo, Osogbo, Owo, Ekiti, Akoko etc. Owu and Ijebu are specifically noted for their *Kijipa* clothes. Labode, (2013).

In the olden days, weaving as a profession was hereditary in Yoruba land. The horizontal loom or vertical looms were the major types of looms used. Weaving was a close door profession whereby children learnt it from their parents. Even nowadays, according to Atanda (2015) "weaving as a part of handcrafted textile among Yoruba today still involves the usage of two types of looms, the vertical loom used by women and the horizontal loom used by both men and women" (p. 80) Ojo (2006), Ogunbowole and Maiwada (2008), also supported this view.

Weaving is the technique of producing fabric through the use of loom in which two sets of threads known as warp and weft respectively interlace at right angle to each other. Ogundipe (2010) states that "weaving is a process of producing woven fabric by the interlacement of warp and weft threads to create fabric" (p.142), while Longman, (2010) defined weaving as "making cloth in a loom passing threads under and over the threads of a fixed warp to interlace threads" (p. 1008).

Broad plain loom was used for the weaving process. It is the major equipment, in actualizing all components of woven structure on the patterns. Broad plain loom is 65cm length, 57cm width and72cm height. It is four corner floor loom that consists of Cloth roller, Warp roller, Back rest, Harnesses, two shafts, Beater frame, Reed, Front rest stopper, Pedals and Ratchet wheel. Other accessories are Reed hook, Two Shuttles, Creel, warping drum, Bobbins, Bobbin winder, Yarns, Lease and a pair of scissors, two starting sticks, Two lease ropes, Four

shedding sticks and small bobbins for weft yarns. Other materials used were 100 Cotton, Polyester Cotton, Crowntex Synthetic Yarns, Pencil, Point papers, Eraser, and Black biro, and measuring tape.

Figure1. Broad Plain Loom, 73 / 42 / 52 cm, 2016, Photograph – Victoria Ogundipe, Ilesa, Osun State

The calculation of ends, or yarns and pattern drafting to show the technical details of the intending design structure was first of all done on a point paper. This is a draft to the configuration of how the arrangement of the warping, tying, lifting up/ pegging plan and threading of the yarns of the fabric would be achieved. This process was hereby followed by warping, dressing the loom and weaving. The pattern to be woven should be earlier planned according to the number of different lifting plans. Exploration here involved the manipulation of weft yarns to create varied and innovative designs using different yarns or threads. Innovation and variation of patterns on *Aso-oke* were created using different techniques of warping and weft lifting plans.

All woven clothes have at least two groups of yarns that interlace with each other. The vertical, up and down yarns are called the warp and the horizontal or crossways yarns are called the weft. The weft yarns interlace the warp yarns one row at a time after weft thread has been drawn through the warp; the yarns are beat to form the cloth. Warp yarns or threads are usually wound on to a loom, (a loom is the framework across which warp threads are stretched for weaving of cloth. Innovative and variation weave structure can be created using Broad plain loom. Broad plain loom is designed to weave plain and diverse patterned fabric by manipulation / alternation of the warp and weft threads, hand pick manipulation and using extra sticks to form more sheds to achieve the patterns. This loom is especially used to weave

wide and long lengths of fabric. The production of the innovation and variation of patterns on *aso-oke* weave is divided into stages as follows:

Stage 1: Conception

Sketches, configuration innovation and variation of weaves were first drafted on point papers. These drafts are the notation used to represent graphically the appearance and mechanics of the weaves. The weaving process consists of the following steps.

Weave Draft

This is the point paper representation of the weave. It is the weaving draft of the innovation and variation of weaves. This stage reveals the graphical form / notation of what the weave will look like. The warp ends are represented using the vertical rows and the weft ends with the horizontal rows. Squares were used to represent the point of intersection; shaded squares depict the sections where the warps are above the weft. The un-shaded areas depict the sections where the wefts are above the warps.

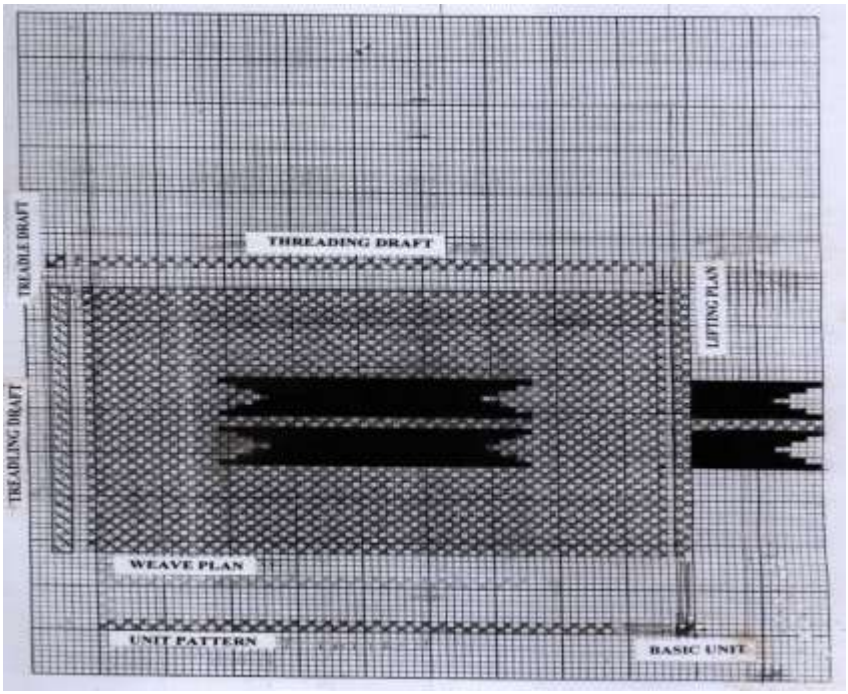

Figure 2. Victoria Ogundipe, Point Paper Draft of Unit Pattern Draft for ***Home.***

The type of loom used is Broad Plain loom. This is two (2) shaft loom where the ends are 1 up 1down. The draft is a straight draft

Calculation of The Number of Ends and Picks Used in a Motif.

Warp :- The warp type is Blue Guavafly finest multiple yarn of crowntex lurex 100 percent synthetic of single ply. Warped with two ply of yarn.

Warp Design :- 19 x 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 x 4 =76 ends. (Because of space on the point paper can not accmmodate 76 ends , it was

divided by 2 = 38. Hence, 1 squre on the point paper reprecents 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 ½ 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

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.

Lifting Plan :- Lifting plan is to know which shaft must be lifted on each pick in order to produce the required weave. The lifting plan used is a straight lifting plan that is 1 up 1 down respectively 62 times.

Treadling :- It tells the weaver which treadle get attached to which shaft. It is to guide the weaver when planing the design weave on the paper point

Design Ornamentation: - The design is titled ***Home.*** The pattern represents Family Formation. This was produced by using blue fishing Twine 21D9 Make up ½ LB/ Spool and 100% spun cotton sewing thread made in China, superior quality of 4plys.The raised ends to make the effect to look like stitches in the first step started with19ends. The next step is 15 ends, followed by 7 ends, then the design was mirrored in the above order. 2 picks were executed after this to depict home; the whole design was mirrored again to create a complete design/ ornamentation. The picks used were 15picks which were mirrored to form 30 picks

The Threading Draft

This draft represents graphically the order in which the warp yarns are to be treaded through the eye of the heddles. It is also called the draw. The heddles of the loom are divided into two sets, that is two shafts / harnesses, shaft one and shaft two. It is read as harnesses occur from front to the back that is 1, 2, 1, 2.

The Tie-Up Draft

This represents graphically the harness which is to be lifted simultaneously to create each shed. It is read from left to right for the treadles and from bottom to the top for the shafts.

The Treadling Draft

This represents the graphical form of the sequence of sheds that are created for a pattern that is the pedal that is created for a particular shed.

The Treadling Order

I, 2, 1, 2, I,2, 1, 2, 1, 2, 1, 2,

1120 / 2 = 560 Ends per shaft

Weave Plan

This shows a detailed plan of the pattern indicating which warp and weft yarns are combined to give the weave plan. The arrangement of weft yarn for design can change the appearance of the plain weave structure entirely. At this juncture extra sheds are formed by using shed sticks and hand picking

method to execute designs on the fabric while weaving.

Stage 2: Yarn Calculation

To Calculate the Number of Ends to Be Used for Warp

Width of the Fabric (W) ---- 51cm = 20 inches

Number of Reed Count (C) ---- 28

Number of Ends per inch (E/1) ---- 28x2= 56 Epi

Length of the Fabric (L) ---- 1 Meter

Formular

Epi x W = 58 X 20inches/51 cm = 1120 ends + 16 ends for selvedge = 1136 ends for the warp calculation

Stage 3: Winding

Yarn was transferred from cone to bobbins with the aid of winding wheel, for easy count of warp ends from the creel to warping drum.

Figure 3. VictoriaOgundipe, Transferring yarn from Cone to Bobbins with the aid of Winding Wheel, 2018, (Photograph – Abeni Tayo) Osun State.

Stage 4: Warping

This exercise was to have every warp ends on the same length and at uniform tension. It also involves establishing the length and width of the cloth, arranging the design, keeping each warp yarn at equal length and tension parallel to each other. To achieve this the following gadgets were employed (a) Warping drum, Creel with spool rack, Bobbins and shedding lens.

Procedure

Bobbins were arranged on the spool rack, for every rotation, the ends of the warp yarns from the spool

rack are passed through the shedding lens in pairs and then parted into two to form sheds sequentially, through which the lease ropes were passed to effect cross. This is then tie on the inch nail on the warping drum. As the warping drum is rolled normally the warp yarns are wound on the drum. The length and number of ends already calculated is determined with the measuring gadget attached to the warping drum.

Figure 4. VictoriaOgundipe, Tying Yarns on an inch nail on the warping drum 2018, (Photograph – Abeni Ayoola) Ilesa, Osun State.

Figure 5. Victoria Ogundipe, passing Lease ropes through sheds to effect cross, 2018, (Photograph – Abeni Ayoola) Ilesa, Osun State.

Figure 6. VictoriaOgundipe, Passing Lease Ropes through Shed to Effect Cross, 2018, (Photograph – Abeni Ayoola) Ilesa, Osun State.

Warp ends were transferred from the warping drum to the warping beam/roller. This stage is called BEAMING. After beaming, the warp roller was transferred to the loom ready for weaving.

Figure 7. VictoriaOgundipe, Beaming the Warp Yarns on the Roller, 2018, (Photograph – Abeni Ayoola.) Osun State.

Figure 27. Victoria Ogundipe, Beaming the Warp Yarns on the Roller, 2018, (Photograph Sola Ojo) Osun State.

Figure 8. Victoria Ogundipe,Securing the Warp Yarns, 2018, (Photograph –Sola Ojo) Osun State.

Stage 5: Loom Dressing

(a) **Transferring of Warp Beam to The Loom from Warping Drum After Beaming**

The Warp beam or warp roller was placed on the front of the loom. The breast beam and beater that is the reed guide was removed to allow easy access to the heddles in the shafts. Seat or stool was placed inside the loom. The knotted warp is draped and spread over the back rest with the loop ends near the cross hanging towards the

back of the loom and the other ends towards the front.

(b) **Threading The Heddles**

The breast beam and the beater frame / guide reed are removed to allow the weaver to sit close as possible to the heddles. The warp ends hanging down at the back of the harnesses. The lease sticks remain in position as the yarn is taken in exact sequence with the aid of the threading draft. First end to harness 1, second end to harness 2, third end to harnesses 1, and fourth end to harness 2 respectively

Figure 9. Victoria Ogundipe, Threading the Heddles = Inserting the ends into heddles eye, 2018. (Photograph – Monwuba Veronica) Delta State University.

(c) **Inserting The Ends Through the Reed's Dents**

The beater is returned to the loom and when all the yarns are inserted through the reed dents, the warp is placed in the front of the loom for balance beating, ready for work.

Figure 10. VictoriaOgundipe, Inserting the Ends through the Reed's Dents, (Photograph - Monwuba Veronica) Delta State University.

Errors to check at this stage, on the reed are; Missed heddle, missed yarn, Crossed threads, too many yarns in one dent.

(d) **Tying of Warp Ends to the Cloth Roller**

At this stage, warp yarns are divided into six or eight equal parts for

easy tying to the cloth roller. While tying the yarns the tension of the warp yarns must be very high to permit smooth weaving.

(e) Inserting the Lease Sticks

The two lease sticks are inserted into sheds of the cross ties to replace the cross ties that is the lease ropes. The sticks are secured not to fall off. One of the sticks must be tied to the back of the loom.

Stage 6: Filling the Shuttle

The shuttle which is made wood, is like canoe or boat are filled with hand powered bobbin winder. Bobbin quits are collected from sewn streamers. The container that the thread is wound on is the bobbin using for the filling of weft yarn into the shuttle. The bobbins are filled with weft yarn before inserted into the shuttle for weaving.

Stage 7: Weaving

After tying the warp yarns to the cloth roller the next stage is weaving. Weaving is started by introducing the starting stick to start the weaving with the aid of weft yarn. While thrown the shuttle, enough amount of weft yarn is deposited automatically unwound inside the shed from the bobbin in the shuttle. It is thrown by the right hand and caught by the left hand.

The next stage is beating of the web/fabric fell by the beater that is reed. During the weaving process, by the time the shed becomes difficult to accept the shuttle to pass through, the cloth needs to be rolled up unto the cloth beam/cloth roller. The act of taking up woven cloth onto the cloth beam and letting off additional warp from the warp beam are done simultaneously. Every time the warp is moved, the overall tension must be adjusted.

Uniform selvedge must be maintained while weaving. This can be achieved by not pulling the weft yarn too tightly at the edges to avoid the fabric drawing in and narrow. At the selvedges all weft yarns must be interlocked with the warp yarns when

changing or alternating the shuttle. The yarn from first shuttle is always over the outside warp and the yarn from the second shuttle is always under the outside warp.

As the fabric is woven, an accurate measure of its length is checked. This is achieved by attaching a measuring string of one yard at the selvedge. It is used at any time to know how many yards of fabric have been woven.

Weaving is completed when the warp yarn can no longer move forward. Sufficient lengths of warp ends are left to prevent the fabric from unraveling. The warp ends near the heddles are cut, the beam roller is rolled back and the fabric is removed.

Figure11. VictoriaOgundipe, Explored Weave Patterns, 2018, (Photograph – Victoria.Ogundip DeltaState

Figure 12. Victoria Ogundipe, ***Home,*** 51cm / 8 9cm, Crowntex and Cotton, 2018, Delta State University

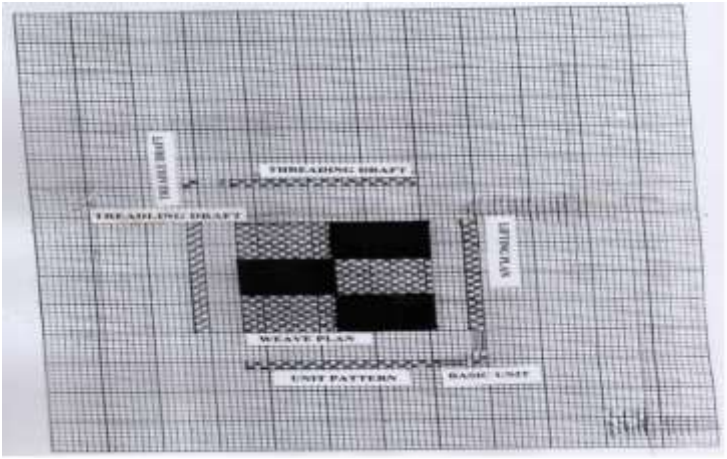

Figure13a. Victoria Ogundipe, Point Paper Draft of Unit Pattern Draft for ***Equal Right.***

Figure 13b. Victoria Ogundipe,***Equal Right,*** 51cm / 108cm, Crowntex,Cotton and Polyester, 2018

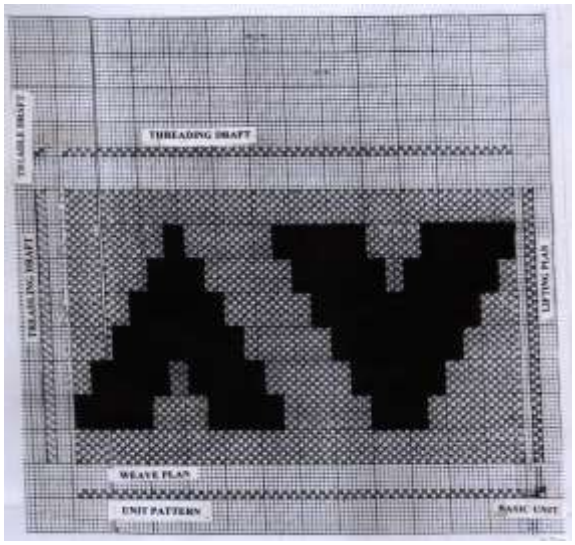

Figure 14a. Victoria Ogundipe.,Point Paper Draft of Unit Pattern Draft for***Face to Face,***

Figure 16. Victoria Ogundipe, ***Face to Face,*** 51cm / 190cm Crowntex and Cotton, 2018.

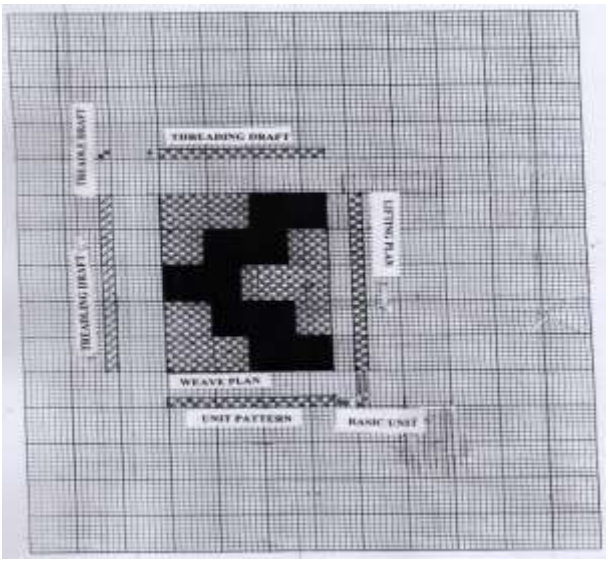

Figure.49. Victoria Ogundipe, Point Paper Draft of Unit Pattern Draft for***Stages of Life.***

Figure 14b. Victoria Ogundipe, ***Stages of life,*** 51cm / 108cm, Silk and Cotton, 2018.

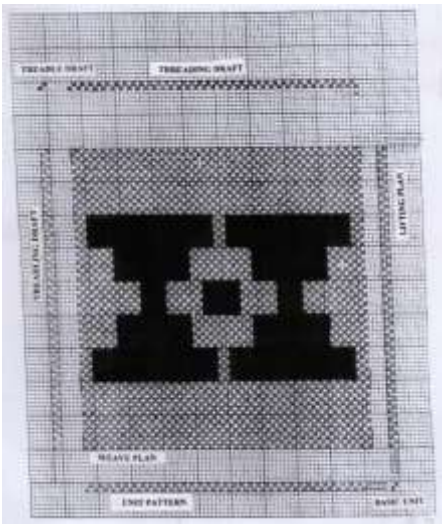

Figure 15a. Victoria Ogundipe, Point Paper Draft of Unit Pattern Draft for ***Blessing, (Ibukun)***

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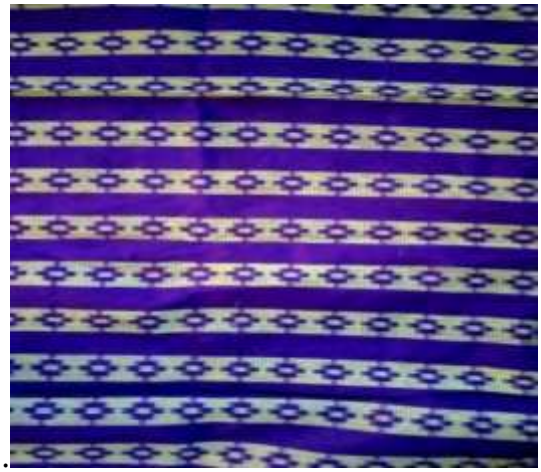

Figure 15b. VictoriaOgundipe, ***Blessing, (Ibukun)***, 51cm / 193cm, Crowntexand Cotton, 2018

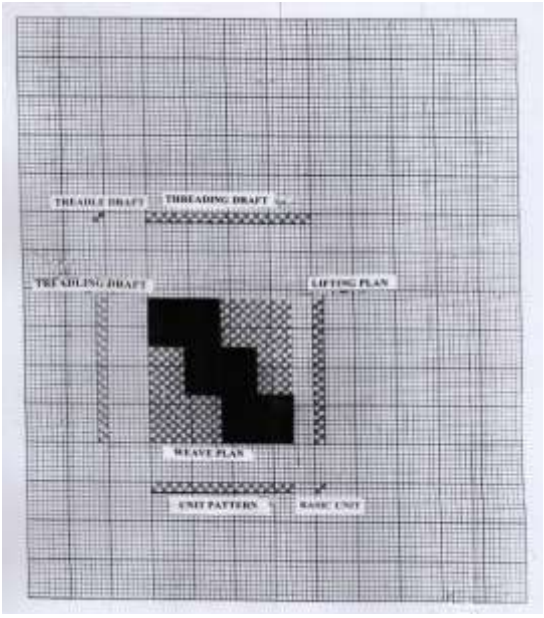

Figure 16a. Victoria Ogundipe,Point Paper Draft of Unit Pattern Draft for ***Change***

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Figure 16b. Victoria Ogundipe, ***Change,*** 51cm / 208cm, Silk, Crowntex and Cotton, 2018

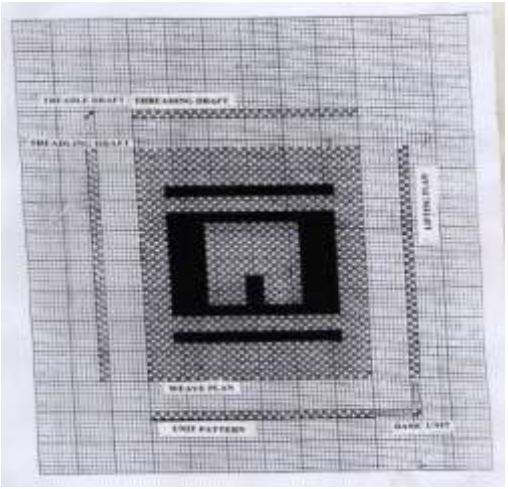

Figure 17a. Victoria Ogundipe, ***Point*** Paper Draft of Unit Pattern Draft for ***Atupa /Fitila (Lamp)***

Figure 17b. Victoria Ogundipe ***Atupa /Fitila (Lamp),*** 51cm / 202cm, Crowntex and Cotton, 2018.

Findings

I Wide woven fabrics were produced with longer span of 51cm instead of 15cm.

ii During the exploration it was discovered that the more the number of ends that passthrough the eyes of the heddles and reed dents the heavier and thicker the fabric will be.

iiiFabrics that have one (1) end that passes through each healdles and reed dents will have less weight and thickness than fabrics with three (3) strands of ends that pass through each healds and reed dent.

iv The thickness of the fabric can also be reduced depending on the number of weft ply used to interlace the warp yarns. Fabric produced with three (3) weft ply is lighter than the one that five (5) or six (6) weft ply was used for.

v By not introducing glue to the weft yarns is another technique of reducing the thickness of the fabrics.

Vi The reduction of weight of *Aso-oke* can also be achieved by reducing the beating of reed to the web on the loom, because increase in the beating of reed on the loom makes the fabric thicker.

vii The fabrics are of aesthetic and functional values which are attractive to consumers, fashion designers and textile entrepreneurs.

Conclusion

This study explored innovation and variation of patterns on *Aso-oke* to enhance it for further uses, such as wall hanging decoration, or framed it to beautify walls of offices, hotels, homes, restaurants and halls. With the aid of the 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.

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 knowledge in textiles. Wide woven fabrics with long span (51cm) instead of (15 cm) were produced to reduce the number of strips that will 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 ceremonial attires alone.

Sizeable fabrics 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 the importance of relationship between tradition, creativity and innovation. The unique

innovative and variation of patterns on *Aso-oke* weave contributes to modern Nigerian intellectual property/ heritage. This innovation and variation of patterns is an addition to enhance the pool of knowledge for textile students in higher institutions.

Recommendations

Further research on *Aso-oke* should be explored beyond using it as garment alone, it should be further explored towards using it for contemporary purposes such as interior decoration, as wall hanging decoration to beautify our environment. To promote this, the following recommendations were made:

The small and medium scale enterprises (SMEs) and cottage industries should use the resourcefulness in the research to create job opportunities 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 can benefit from the (N.D.E.) funding and other empowerment programs. The strategic importance of small and medium scale enterprises (SMEs) cannot be overemphasized in Nigeria as they can contribute to employment growth 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 lack of involvement 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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