

# Presentation and Analysis of the Research Findings of Innovation and Variation of Patterns on Aso-Oke

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## Abstract

## Original Research Article

Due to lack or poor presentation of many research findings discovered by different researchers to the public for both criticism and appraisal tends to categorize their efforts under useless and not recognized ideology. Based on this, this research paper was carefully put together to present the effort of the research conducted on the title Innovation and Variations of Patterns on Aso-Oke by Ogundipe, Victoria Abimbola from the Department of Fine and Applied Art, Faculty of Arts, Delta State University, Abraka, Delta State, Nigeria to the general public for further assessment. In doing this effectively, research problem was properly subjected to research analysis based on the available sources of literature on ground. The research methods adopted was coherently conducted and properly documented. Conclusion was made based on the recommendations discussed.

**Keywords:** research dissemination, aso-oke innovation, textile pattern variation, art research presentation, public appraisal.

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## Introduction

Art is a miscellaneous of artistic concept and the product of self means of both lateral and logical thinking for the sake of effective creative ability. This research result focuses primarily on the presentation of the carefully documented of research findings as a basic bearing for self-expressions in terms of art practice (Sulaiman, 2024). Similar research findings includes the creation of images or objects and effective writing in different aspects of fine and applied art like Painting, Sculpture, Printmaking, Printing and Publication, Photography and textiles. Structural design is often included in visual arts under weaving; however, like the ornamental technological arts which include the

creation of items like woven cloth (aso-oke), rings and neck lace (Longman, 2010).

Art and its problems of thinking referred to any skill or mastery activity of man in a given environment (Ejoyumana 2025). It was not differentiated from dexterity or sciences, but in modern usage the fine arts, where aesthetic considerations are paramount with different research findings. These are distinguished from acquired skills in general, such as the decorative or applied arts. Art may be characterized in terms of reflections of life expression, communication of emotion or other qualities of personal feelings. All these are leeway to presentation and analysis of a meaningful and resourceful research findings in studio art practice.



In lieu of the above, this research paper reveals the final results of the media and methods explored in providing solution to a research problem in Innovation and Variation of Patterns on Aso-Oke based on a carefully analysis of the procedural steps involved in its studio based experiments and activities. For been patterns based research problems and findings, the patterns of iconographic artistic expressions that were applied on the modernistic/innovative set of *Aso-oke* textiles; a socio-cultural affiliated to the Yoruba people in Nigeria is a postmodern and innovative approach which put premium on ideas over medium, technique and patterns/motifs to create aesthetically pleasing whole using weaving techniques. The medium and patterns/motifs conceptualizes visions in visual or artistic forms to improve and promote the cultural heritage of the Yoruba (Ogu, & Ndebilie 2012).

The above line lines of problem tend to examine the weaving technique of modernize *Aso-oke* in terms of flexibility and weight to de-characterize the thickness and weight of the former and visual texture which may encourage fashion designers to adopt the improved/innovative *Aso-oke* into accepted modern designs and styles. Besides, in this form, they could be good for various usages such as casual wears and other purposes rather than what it is known for occasional wears by the Yoruba.

### Research and Textile

Research as a body of providing meaningful, resourceful and acceptable solutions to a known or foreseeing problems is not a new step taken in art

especially in textile design. Many textile researchers had carried out different research tasks on either new concept in textile, innovative technology in textile, improved understanding in textile, materials and methods in textile and chemistry and system in textile. All these steps taken is to add to knowledge, skills and textile practice Ejoyumana (2025). Therefore. adopted linear patterns as road to a new research in textile for artistic visual expressions are either symmetrically arranged, profusely and asymmetrically patterned in either repeated unit patterns, half-drop patterns, orgy alignment patterns, wave patterns, diamond, brick, scale and over-all patterns is regarded as a welcome idea in textile. The implied patterns are contemporary of modern times or indigenous *Ona* pattern, the Yoruba motifs for design as bedrock for this research finding which is about to be presented as a leeway to research and textile (Linda, 2014).

Linear patterns are significant in most designs, prints, textiles and most two-dimensional designs among the Yoruba people. The patterns are indigenous art forms that has bearing with a contemporary mode of artistic and creative expressions. This implies that, though the patterns are derived from contemporary and indigenous artistic forms, the weavings produced for the purpose of this study are thirty-five in whole in the studio experimentation. The designs are explained in techniques, measurement, materials, patterns, arrangements and iconography inept within the contextual meaning of the Yoruba cultural affiliation or contemporary world. Some of the *Ona* Symbols / motifs are shown below with their names (Fulani 2012).



Figure ii is a unit pattern draft. The pattern is adopted to conceptualize or visualize stages in the life of man in a contemporary world titled “*Human Life Span*”. This is represented in Plate 35

**Calculation of The Number of Ends and Picks Used in the Motif of the pattern in Fig. ii**

**Warp:** - The warp type is purple Guava fly finest multiple yarn of Crowne lure 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 Crowne lure.

Wine Crowne = 28 picks  
 Cotton = 28 picks  
56 Picks

**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 Crowne lure and 18 cotton yarn to bind the woven Crowne lure. 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.

**Lifting Plan:** - The lifting plan used for the pattern was straight lifting plan of one (1) up one (1) down respectively 70 times. The pattern draft was manipulated to produce or create the below cloth material:



Fig. ii. Victoria Ogundipe. *Human’s Life Span*, 51cm / 108cm, Crowne and Cotton, 2018.

Fig. iii. It is titled, “*Human Life span*”. Each unit patterns draft on figure38 represents “*Human Life span*” stages of life of human being. The design on the fabric represents the stages of human life, from birth to teenage; from teenage to adolescent stage, from adolescent stage to adult stage. From adult stage to semi old age. Here diminishing return sets in at the stage. From semi old age to old age, lastly to death. The adopted pattern takes exception from *Ona* forms, the traditional motif or pattern of the Yoruba.

The adopted unit pattern takes exception from the traditional motif of *Ona* of the Yoruba for decorative or ornamentation purposes. The patterns are arranged horizontally with equal spacing thereby creating depth in the design (Nwosu, 2013). The patterns are symmetrically fashioned in a mirrored format to create aesthetically pleasing whole. It is worth nothing that, colours are symbolic. Different colours have different meaning to different people and different cultures and its psychological inference and influence on people varies in degree and disposition on factors such as social, political, religion and cultural impetuous (Labreque and

Milne, 2011). For example, the purple adopted colour for the fabric conceptualizes opportunity in equality terms for individual to excel. The patterns in Wine colours epitomize stages in life of an individual.

The design was produced by using Wine colour Guava fly finest multiple yarn context lure of six (6) ply. The raised ends to make the effect to look like stitches in the first step started with 4 ends. The next step is six (6) ends, followed by eight (8) ends, then ten (10) ends. The design was mirrored in the above order. 14 picks were mirrored to give the total number of 28 picks of the pattern. Four sticks were used to make four deferent sheds to create the pattern. The first shed requires four ends to be lifted up to make the shed. The second shed that requires six ends to be lifted up to make the shed. The third shed requires eight ends to be lifted up to make the shed.

The fourth shed requires ten ends to be lifted up to make the shed, in other to create the design, all the sheds were raised one after the other to effect the design. The process was revised to get a complete design.

Type of Loom----- Broad Plain Loom  
 No of Shafts..... 2  
 No of Heralds per Shaft.....600  
 Reed Count.....21.96 = 22 ends per cm / 56 ends per inch  
 Type of Yarn.....Guava fly finest multiple yarn of context  
 lure 100 percent synthetic of single ply  
 and 100% spun cotton sewing thread made  
 in China superior quality  
 Colour Combination.....Purple & Wine  
 Cloth Width.....51cm  
 Cloth Length.....108cm  
 Total No of Ends required.....1120ends + 8 ends for selvedge =1128 ends.

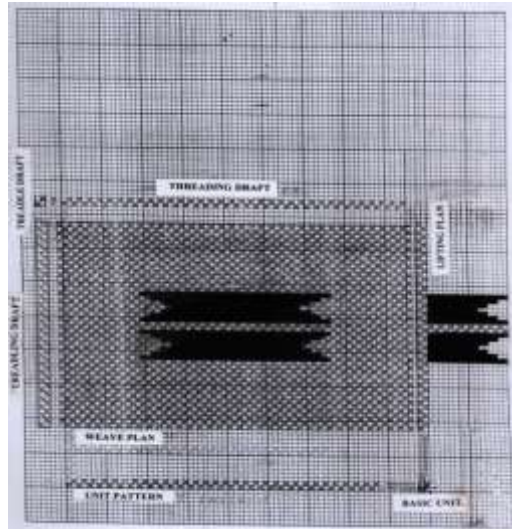


Fig. iii: Victoria Ogundipe, Point Paper Draft of Unit Pattern Draft for *Home*.

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

Blue Fishing Twine = 14 +2 picks  
 Cotton = 14 picks  
30 Picks

**Calculation of the Number of Ends and Picks Used in a Motif**

**Warp:** - The warp type is Blue Guava fly finest multiple yarn of crowned lure 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

**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:** - The lifting plan used for the pattern was straight lifting plan of one (1) up one (1) down respectively 62 times.

The design is titled *Home*. The pattern represents Family Formation, the father and the mother come

together to create home. 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 look like stitches in the first step started with 19 ends. 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 15 picks which were mirrored to form 30 picks. The pattern draft was manipulated to produce or create the below cloth material:



Fig. iv: Victoria Ogundipe, *Home*, 51cm / 89cm, Crowntex and Cotton, 2018

Fig. v is titled, “*the home*” The colour of the fabric is blue and butter colour was used to create pattern / design on it. It is a reminiscence of a typical family set up. The adopted design or *Ona* on the fabric represents the father, mother and the children. The linear patterns are fashioned in brick format of a typical conventional patterns of embroidery or calabash to create aesthetic. The adopted yarn and technique have reduced the thickness of the fabric with intent to induce or motivate fashion designers to design casual or everyday wares for fashion enthusiasts. Dominated by blue background colour, the woven cloth is mythological representative of the sky or heaven in Yoruba mythology.

One stick was used to make the shed to create the pattern. The shed requires (20) twenty ends to be lifted up to make the shed. Hand picking was used to make the design by deducing the ends by four ends; two from left and two from right to make (16)

sixteen ends to create the next line. It was also reduced by four again to create the third line which is (12) twelve ends. Likewise, the next line to have (8) eight ends. This technique of hand picking was reversed to make half of the motive. Two motifs were placed on each other and space was left at the middle to create an atmosphere of home that is why the title of the work is Home.

This fabric was produced by using blue fishing Twine 21D 9 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 with 19 ends. 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, as shelter for father, mother and children that is father and mother come together to form a home. The whole design was mirrored again to create a complete design. The

picks used were 15 picks which were mirrored to form 30 picks.

Type of Loom.....Broad Plain Loom  
 No of Shafts.....2  
 No of Healds per Shaft.....620  
 Reed Count.....22 ends per cm / 56 ends per inch  
 Type of Yarn.....Fishing Twine 21D 9 Make up ½ LB / Spool,  
 100% spun cotton sewing thread  
 made in China, superior quality and  
 Guava fly finest multiple yarn of crowned  
 lure 100 percent synthetic of single ply.  
 Colour Combination.....Blue & Butter colour  
 Cloth Width.....51cm  
 Cloth Length.....89cm  
 Total No of Ends required.....1120 ends + 8 ends for selvedge = 1128 ends.



Fig. v: Victoria Ogundipe, Point Paper Draft of Unit Pattern Draft for *Beauty of Civilization*

Fig. vi is a unit pattern draft used to create a conceptualized theme/vision titled, *“The Beauty of Civilization.”* is represented in Plate.

**Calculation of the Number of Ends and Picks Used in a Motif.**

**Warp:** - The warp type is Golden yellow Guava fly finest multiple yarn of crowned lure 100 percent synthetic of single ply. Warped with two ply of yarn.



The lines spring out from a mass of bunt brown with an irregular geometric form.

The large geometric form has three diagonal steps on which the lines project out. The projected lines are made to graduate from short lines to taller lines. The mass dark brown represents the rich soil of Nigeria and symbolic of the very basis of bedrock on which development is rooted. The irregular form of the mass dark depicts the usual irregular landforms. On the contrary the graduating lines projecting from the landform are regular and graduates bilaterally in a predictable sequence. The lines represent sky-scrapers and ultimately civilization.

However, before civilization, we have our own traditions and cultures, which are regarded as uncivilized. This is represented by the dark area on the fabric. The design at the top represents the influence of Europeans on our cultures and traditions, which were transformed into civilization that beautify our traditions and cultures. Employed here are two colours, namely: bunt brown and yellow ochre. The brown is set over a large expanse of ochre. The ochre symbolizes the rich atmosphere of Africa, while the bunt brown represents the various developments that has happened to Africa (Ogu, 2009). Yellow ochre and burnt brown colour were used interchangeably to make pattern / design to

create woven fabric. The two mentioned yarns were interlocked with each other to form the design. Two shuttles were used interchangeably to effect the design.

The motif of this *Aso-oke* is designed to interrogate the civilized and uncivilized dichotomy, an academic theory that generated heated argument and brought up several African countries to want to dissociate with western civilization in what in modern time is called Decolonization. An endemic awareness all over colonized countries of Africa. Former colonies have sort to identify indigenous civilizations and developments which are truly African and upon which future developments can be built and to expunge exotic civilizations left by the colonial masters on which it may be difficult to build. The burnt brown pattern represents the era before civilization while the pyramids represent civilization. This was produced by using golden colour Guava fly finest multiple yarn crowned lure of single ply, warped with 2 ply of yarn and 100% spun cotton sewing thread made in China superior quality of 4 ply of yarn of Orchre and 4 ply of Burnt brown colour. The interlocked yarns were used to form pyramids of three levels sourced from the same background of burnt brown colour. The draft of the design is straight draft of one (1) up, one (1) down.

Type of Loom.....	Broad Plain Loom
No of Shafts.....	2
No of Heralds per Shaft.....	620
Reed Count.....	22 ends per cm / 56 ends per inch
Type of Yarn.....	Guava fly finest multiple yarn of crowned lure 100 percent synthetic of single ply and 100% spun cotton sewing thread made in China superior quality
Colour Combination.....	Yellow orcher & Burnt brown colour
Cloth Width.....	51cm
Cloth Length.....	98cm
Total No of Ends required.....	1120 + 8 selvedge = 1128 ends.

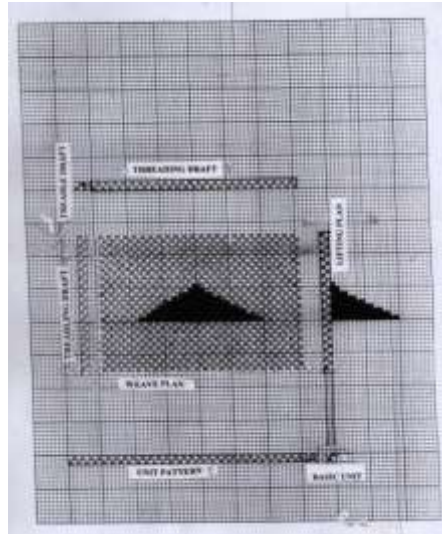


Fig. vii: Victoria Ogundipe, Point Paper Draft of Unit Pattern Draft for *Sky is the Limit*

Fig. vii is a unit pattern draft used to create a conceptualized vision titled, *“Sky is The Limit”*. The draft is a straight draft, due to the type of loom used. Broad Plain loom. This is two (2) shaft loom where the ends are 1 up 1 down.

**Calculation of the Number of Ends and Picks Used in a Motif.**

**Warp:** - The warp type is Wine Guava fly finest multiple yarn of crowned lure 100 percent synthetic of single ply. Warped with two ply of yarn.

**Warp Design:** -  $15 \times 4 = 60$  ends.

**Plain** = 36 ends divided by 2 = 18 ends

=18, 60, 18 ends.

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.

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, and 18. / 2 = 9,

30, 9. Therefore on the point paper 1 square represents 2 ends.

**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.

Wine colour = 9 picks

Butter colour = 9 picks

18 Picks

**Plain** = 48 picks divided by 2 = 24 picks. Therefore, picks for weft is = 24, 18, 24

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. 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.

**Note:** - The warp and the west 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.

**Lifting Plan:** - The lifting plan used for the pattern was straight lifting plan of one (1) up one (1) down respectively 66 times.

The design is titled Sky is The Limit. It was produced by using 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. Sixteen ends were raised to make the effect of the stitches; the remaining ends were under the butter colour yarn stitches.



Fig. viii: Victoria Ogunipe, *Sky is the Limit*, 28cm / 164cm, Crowne and Cotton, 2018.

Wine 100% polyester of 4 plays was used to bind the woven design. At the second stage 2 ends were released both at the left side and the right side. This is how it is done till it remains 2ends at the top. The design looks like low hill and it is simple repeat pattern. The motif represents the higher you go the cooler it becomes. There is enough space at the top than the bottom.

Fig. viii: titled "*Sky is the limit*". The adopted *Ona* arrangement is vertical and horizontally inclined. It is so arranged to create aesthetic visual whole in a repeated pattern format reminiscence of a typical design format. The background colour; Wine was

used to create a premium for the fabric. In Yoruba mythology, just like red, Wine colour represents death, danger and even aggression. The way in which the geographical patterns are combined with the Wine colour symbolizes ability to organize and convey a feeling of harmony to create aesthetically conceptual whole titled, the "Sky is the limit". The base represents a lot of people struggling for something, e.g. job as one moves up further lesser people are there that qualified for the job, so the higher you go, the cooler it becomes.

The colour of the fabric is wine, butter colour was used to make pattern /design on it with Hand picking

technique. One stick was used to make the shed to create the pattern. The shed requires (16) sixteen ends to be lifted up to make the shed. Hand picking technic was used to make the design by reducing the ends by two ends; one from left and one from right to make (14) fourteen ends to create the next line. It was also reduced by two again to create the third line which is (12) twelve ends. Likewise, the next line to have (10) ten ends, till it reduced to two (2) ends. Thus, the higher you go the cooler it becomes. Hence, sky is the limit.

It was produced by using 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. Sixteen ends were raised to make the effect of the stitches, the remaining ends were under the butter colour yarn stitches. Wine 100% polyester of 4 ply was used to bind the woven design. At the second stage 2 ends were released both at the left side and the right side. This is how it was done till it remains 2ends at the top. The design looks like hill and it is simple repeat pattern. The motif represents the higher you go the cooler it becomes. There is enough space at the top than the bottom.

Type of Loom.....	Broad Plain Loom
No of Shafts.....	2
No of Healds per Shaft.....	620
Reed Count.....	21, 96= 22 ends per cm / 56 ends per inch
Type of Yarn.....	Crowntex & Cotton
Colour Combination.....	Wine & Butter colour
Cloth Width.....	28cm
Cloth Length.....	164cm
Total No of Ends Required – 616+ 8 selvedge = 624 ends.	

**Summary of the Research and Its Findings**

The principal task of this study was to examine by exploration, innovation and pattern variation in *Aso-oke* fabric of the Yoruba of South Western Nigeria. A precis 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.

Findings include the discovery 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. Thirty-five sizeable and attractive woven fabrics were created with higher potentials to appeal to consumers, fashion designers and textile entrepreneurs.

### Contribution to knowledge

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 milieu:

- i. 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.
- ii. 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
- iii. 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.

- iv. 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.
- v. The woven fabric, *aso-oke* depicts or established the importance of relationship between tradition, creativity and innovation.
- vi. 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* a prominent index that identifies the Yoruba people from other ethnic groups (Ogundipe, 2010). According to Abiodun (2005xi:), textile and clothing are important forms of African art; which rarely has not received the kind of serious academic attention, that art historians usually give to sculpture and painting. Therefore, Innovation and Variation of Patterns on *Aso-oke* being focused in this study is another form of experimentation, emerged to fill part of the general omission in the art academia.

This study 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 (Ogundipe, 2010). 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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