

Cottage Textile Dyeing and Weaving as an Empowerment Strategy for Rural Women in Southwestern Nigeria

Oluwambe Akinmoye¹, Sunday RobertsOgunduyile²

^{1,2}Department of Industrial Design, Federal University of Technology, P.M.B. 704 Akure, Nigeria.

Abstract: *The rural women participate in non-farm activities such as hair making, pottery making, basketry, trading, textile dyeing, textile weaving etcetera which has once boosted the economy of the rural communities in Southwestern Nigeria. Women engagement in this craft practice was a profitable economic venture through which they earn income. However, this has long been jettisoned and has resulted into more economic hardship for the rural women. The essence of this study is to highlight some economic benefits inherent in cottage textile dyeing and weaving in the rural communities. There is no gainsaying the fact that the engagement of rural women in indigo dyeing and traditional textile weaving could serve as empowerment strategy capable of alleviating poverty and provide means of livelihood to rural dwellers. More so that the raw materials are locally available, the start off capital is small and the skills could be acquired locally. This will no doubt engender the overall development of the rural communities.*

Keywords: *Empowerment Strategy; Textile Dyeing; Textile Weaving; Rural Women; Textile Products*

Date of Submission: 24-12-2019

Date of Acceptance: 07-01-2020

I. Introduction

Cottage textile production refers to the traditional artisanship of the rural and urban people who produces various textile related items with locally available raw materials and skills inherited from past generations. Most of the textile products produced in the cottage textile industry are handcrafted and the raw materials locally sourced. The International Labour Organization (ILO) describes handcrafted as a part of economic activity characterized by certain features like reliance on local available resources and skills, family ownership, small scale operations, labour intensity, traditional technology, skill generally acquired outside the formal school system, unregulated and competitive market. The practice of handcrafted textile production is an age long phenomenon which produces batik, handwoven, tie & dye, printed fabric, embroidery fabric, applique etcetera. Considering the arrays of products produced at the cottage level, there is no doubt that this is a sector that has potential to create wealth, develop rural communities, provide employment opportunity and reduce the level of poverty among the people, especially in the rural areas. Ojo [1] and Ogunduyile [2] identified engagement in the production of handcrafted textiles as a way out of poverty and unemployment.

One major challenge which has consistently bedeviled Nigerian rural women is lack of sustainable means of livelihood. Generally, most of them have little or no access to land, capital and education. FMARD [3] opines that only 19% of agricultural landholders are women and also, their farm work is undervalued. The greater proportion of the disadvantaged people in developing countries live in rural areas without significant farm assets [4], [5]. This, of course, led to poverty among the rural women. According to Nigerian Bureau of Statistics [6], 65% of Nigerians live below poverty line without access to decent means of livelihood. Since women constitute about half of the population going by the last Population Census, it is convenient to say that most women are the victims of poverty in Nigeria. However, the economic conditions of the people in the rural areas can be improved by developing off-farm enterprises [5].

The promotion of non-farm enterprises in the rural communities is never a new phenomenon. It has engendered and promoted development in the rural areas in the past. According to the World Bank [7], a significant proportion of the Third World rural people have some time in the past depended on non-farm activities not only for diversifying economy but more importantly for their livelihood. However, these non-farm activities which include textile dyeing, textile weaving, basketry, pottery, blacksmithing etcetera have long been abandoned in the rural community. Instead, majority have resulted into migrating to the urban centres for job opportunities. According to Chadwick [8] the mass movement of the rural population to cities of the Third World countries is a reaction to offset poverty and starvation as agriculture can no longer produce enough supplies to feed the people.

However, the cottage textile industry with its potential to create wealth and provide employment opportunities have not been optimally explored by rural women. Juzri and Idris [9] submit that batik small and medium enterprises (SMEs) in Indonesia numbered 55,778 cottage industries with total labor force of 916,783

people. In Nigeria, studies show that the industry had been a major employer of labour in the manufacturing sector and contributed immensely to the socio-economic and cultural development of the rural communities. This is because all raw materials were initially locally sourced. For instance, the cotton is planted and locally spinned, the dye used in dyeing the yarns are extracted from plants fetched from the farms. These activities in the past made rural dwellers to enjoy steady economy. In today's rural community, most of the activities going on in the rural areas are purely farming devoid of other economic activities such as weaving and dyeing which have once boosted the economy of the rural areas. The rural women who were taking the lead in areas of pottery, cloth weaving, mat weaving, tie-dye and fabric production have taken into farming [10].

The indigenous textile products have a very huge market considering the value placed on the products and the population. Hence, the engagement of rural women in the cottage textile dyeing and weaving is a viable empowerment strategy to improve their standard of living. The resuscitation of different crafts production will engender human capacity development, local technology and development of the rural communities.

II. Indigo Dyeing in the Cottage Textile Industry

Dyeing is a way of impacting planned patterns and colours unto a fabric using indigo dye. Dye is a molecule of organic compounds which are responsible for dyeing and printing of textile fibre material. Before the discovery and importation of man-made synthetic dyes, people of the South-Western Nigeria depended on plants for their sources of dyes. This suggests that all the raw material used for dyeing of textile materials are locally sourced. Local dyes are natural dyes which are obtained naturally from the local environment without recourse to industrial by-products. Natural dyes are unique as they are eco-friendly and non-carcinogenic. With the world becoming more conscious towards ecology and environment, the revitalization of the tradition of natural dye and dyeing techniques as an alternative to hazardous synthetic dyes are most desired.

In Southwestern Nigeria, the art of dyeing fabrics with natural dyes was being transferred from parents to their offspring. There are many sources of natural dyes which are available to the people of Southwestern Nigeria. However, the most documented and commonly used by the practitioners is the dye from the leaves of *Indigofera* leaves. Eicher [11] stated that indigo dyeing was practiced in every Yoruba land including Ibadan, Ede, Oshogbo, Oyo, Abeokuta etcetera.



Plate1: *Indigofera* Plants
Source: Author's field work (2014)

2.1 Sources of Traditional Dyes

Adeniji, Ariwaodo, Mustapha and Ekundayo [12] note that over thirty natural dye sources have been tentatively discovered in the South-Western Nigeria. Ojo [1] corroborates this by saying that extractions from many species of natural dyes are used by traditional craftsmen in Yoruba land. The Nigerian craftsmen have a wide variety of domestic sources for their dyes. Among the most frequently used indigenous dyes are the varieties of indigo which grow throughout Southwestern Nigeria. These plants include *Indigofera arecta*, *Indigofera suffricotosa*, *Indigofera tinctoria* and *Lonchocarpus cvanescens*.

The leaves and barks of many plants and trees are utilized in producing other colour of dye. Shades of red can be obtained from leaves of Guinea Corn (*Sorghum vulgare*), leaves of Teak (*Tectona grandis*), Leaves of Lenna (*Lawsonia inermis*), barks and roots of African rose wood (*Pterocarpus erinaceus*) and wood of camwood (*Baphia nitida*). The sap of old physic nut trees (*Tatrophia curcas*) produces a black dye. When yellow is desired, plants with the scientific name of *Afromorsia laxiflora* or a root wood (*Morinda lucida*) or ground ginger

are used. Mango tree bark, when dried and boiled with water, gives a beige dye and two other fruits, *Kigelia africana* and *Vitex grandifolia* are also used for dyes.

2.2 Preparation of Indigo Dye

Indigo dye is a natural dye from the leaves of *Lonchocarpus* species. The dye is prepared from the leaves or tender tissues of the young plant by crushing or pounding in a wooden mortar. The crushed materials are moistened with water and cover up for some days for enzymic fermentation. After about one week, the fermented leaves are moulded into balls small which are sun-dried or smoked on fire into small balls that are sold to prospective dryers. However, dye solution is prepared by extraction with an alkaline solution.



Plate 2: Fermented Indigo Dye
Source: Emidun [13]



Plate 3: Sieving Pot
Source: Akinmola [14]



Plate 4: Burning Cocoa Pod, firewood
Source: Akinmola [14]

Before the importation of commercial soda (sodium hydroxide), the local dyers made their alkaline solution by soaking in water a mixture of the ashes of cocoa Pod, firewood, and Palm fruit kernel. This would then be filtered. Two pots on top of the other are used for filtration, the top pot has holes at the bottom. The alkaline filtrate is collected in the lower pot. The slow action of the local ash called "Elu" requires that a freshly prepared dye solution be left for long as five days to six days before it is ready for use. The extraction of the dye takes about seven days and the solution obtained which is an alkaline solution of the leu-compound of indigo is

yellowish-green or at times orange. It is worthy of note that reaction takes place much faster under a hotter climate than a cooler one. Dyeing is done by dipping the material into the vatted solution and by bringing it out for aerial oxidation. The process is continued depending on the desired shade required

2.3 Traditional Textile Dyeing Techniques

There are different techniques available to produce different traditional patterns or designs on fabrics using indigo dye. Since this does not require any technicalities except the skills of tying the fabrics and also dyeing, therefore textile dyeing is a gainful venture women in the rural areas can engage themselves. Tie-dyed technique involves tying the predetermined areas of the fabric through the use of string, raffia, twine or yarns (thread) to prevent dye from penetrating, and dipping it in dye solution. According to Eicher [11], these fabrics are made by tying, knotting, binding, folding and sewing certain parts of the fabrics in such a way that when immersed in the dye solution, the dye cannot penetrate the prepared areas of the fabric. These methods and techniques of tying fabrics for dyeing have given birth to many other fabric names: *adire oniko, alabere, onikan, eleso, olino, onililo, onididi*. All these methods of dyeing produce colourfully patterned fabrics.

Also, tritik technique requires planning of the design by sketching on paper before transferring onto the fabric. An alternative is to draw directly on the fabric. It is stitched by needle, pulled and then tied. Also, patterns are created using sewing machine. Sewing machine runs stitches of design or overcast stitches on folded fabric. Intricate designs are predetermined by the way and manner the machine sews design on the fabrics. There are varieties of patterns that could be achieved through the use of machines and needles.

Batik is also a techniques which produces beautifully pattern fabrics for the end users. It involves the application of heated bee wax or paraffin wax in molten state on already stretched-out fabric using trimmed foam before dyeing. Batik is generally a hand process in which hot wax is applied on fabric in form of a design, and when the wax is set, the fabric is dyed. The wax prevents penetration of colour into the wax-covered portion. The varieties of design and colour combination that can be achieved through batik are limitless. Ojo [15] stresses that, batik was a development on traditional *adire-eleko*.

The starch-resist, *Adire-eleko* technique is a process by which starch paste is used as a resist medium to design on cloth to be dyed. The starch used for patterns or design is made from cassava or corn flour, called *lafun* or *eko* among the Yoruba. The predetermined pattern is first made on the cloth with starch before it is dyed. These products are home-made as they are manually produced and hence, limited in quantity. In the South-Western Nigeria, this craft is practiced in most towns and village.

III. Weaving in the Cottage Textile Industry

3.1 Traditional Weaving Operation

Weaving is the interlacing of yarns under tension to make woven fabrics. The operation of textile weaving is carried out on a device called loom. The Yoruba has two indigenous types of looms which today are not gender biased for the production of traditional handwoven textile, *Aso-Oke*. These looms are: the upright single heddle loom (Vertical loom). This loom has a fixed frame upon which the warp yarn is held under tension. It is often used to weave fabrics of predetermined length of about 30 to 90 cm width. The fabric produce on this loom is called *Kijipa*. The double heddle loom is a horizontal loom with the unwoven warp yarns stretched out several yards in front of the weaver with a heavy shed to maintain tension. The loom produce strips of woven fabrics which is about 14 -15 cm wide. Makinde, Ajayi, and Ajiboye [16] posits that all indigenous fabrics woven on traditional looms are generally referred to as *Aso-ofi* meaning "cloth made on traditional loom". The procedure of weaving is the same everywhere and anywhere regardless of the loom used. Before colonial contact, weaving flourished in Southwestern Nigeria, especially in Owo, Ede, Ibadan, Ondo, Oyo, Ogbomoso, Ado-Ekiti and Iseyin towns. The raw materials for traditional weaving were largely locally sourced. In addition, the amount of capital needed to start off this practice is not costly. This, of course, made it as a tool for women empowerment in those days. According to Afigbo and Okeke [17], archaeological findings reveals that indigenous technology in carding, spinning, dyeing and weaving had been a product of the peoples' effort to exploit their environment to their advantage.

The weaving operation on both the traditional and vertical looms is the same. Weaving occupies an intermediate position between spinning and garment. Indeed, for a weaving operation to succeed, there is need for serviceable loom and yarns. At the point of conception of the designs, the weaver must consider the total length and width of the fabrics, the number of coloured yarns to be used on the fabrics, number of ends per dent and the threading order. The prepared warp in a predetermined design on the floor is transferred to the loom. On the loom, the warp is spread to its full width and divided between the two heddles. Thereafter, the warp is passed on a horizontal bar under hook tension from the hook to the heddle. At this point, the crossed warp threads are held by weaver's left hand as the weaver cuts one, she passes it through the back heddle, and then through the front heddle. The warp is set so that the thread passes through the dents of the reed through a process called slaying. To maintain the required tension in the warp, the weaver makes use of gray stone to

make the warp tension. The weaver creates a shed on the loom by fixing one set of alternating threads of the warps in an upward position while the others are in a down position. The weaver makes use of a boat-like shuttle with a movable bobbin; this enables her to manipulate the shuttle passing through the shed. The warp is raised and lowered by the harness and heddle arrangements thereby forming a shed through which the filling yarns can be inserted. A two harnesses loom use make of pedals, which are positioned on the floor below the harnesses. As the pedal is press down, the warps separate into two sets creating an opening for the shuttle to pass. The reed is used in besting the filling yarns back to cloth and makes the required weaves remain firm. The binding system is basically responsible for the woven fabric.

3.2 Equipment and Materials Used by Weavers

The horizontal loom when compared with the vertical loom uses more accessories and provide opportunities for the loom to produce different types of design fabrics. Ojo [18] identifies these accessories to include: heddle (omu aso), treadles (itese), beater (Apasa), shuttle (oko), winding shaft (gogowu), shedding stick (oju/poporo), and pulley.



Plate 5: Horizontal Loom
Source: Adeloje, *et al.* [19]



Plate 6: Vertical Loom
Source: Adeloje, *et al.* [19]

Winding wheel: This is the device used for winding thread from the cones to the bobbin. It is referred to as *keke*.

Weaving thread: This is the thread used for weaving, it is simply referred to ‘owu tailor’, meaning tailor’s thread.

Harnesses: These are frames that house the heddles; it is referred to as ‘Omu’. The horizontal loom has two while the vertical loom has one.

Shuttle: This is a canoe-shaped device used for passing the weft yarns across the warp yarns. It is referred to as Oko.

Treadle: These are devices used for lifting and lowering the harnesses.

Bobbin: This is the device that holds the weft inside the shuttle.

Rising Pulley (Okeekke): This is the device that connects the treadle with the shuttle.

Weighted Sledge: This is the name given to the device used for keeping the warp yarns in tension. This is also known as Okuku

Reed: This is the device used for beating the fabric after passing the weft (picking) on the broad loom. It is referred to as Apasa.

Lease Rod: These are rods that hold and separate the warp yarns from getting tangled. It is locally called ‘obiri’.



Plate 7: Winding Wheel
Source: Adeloje, et al. [19]



Plate 8: Weaving thread
Source: Adeloje, et al. [19]



Plate 9: Harnesses
Source: Adeloje, et al. [19]



Plate 10: Shuttle
Source: Adeloje, et al. [19]

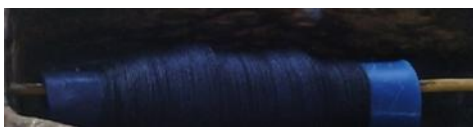


Plate 11: Bobbin
Source: Adeloje, et al. [19]



Plate 12: Treadle
Source: Adeloje, et al. [19]



Plate 13: Rising Pulley
Source: Adeloje, et al. [19]



Plate 14: Okuku
Source: Adeloje, et al. [19]



Plate 15: Reed
Source: Adeloje, et al. [19]

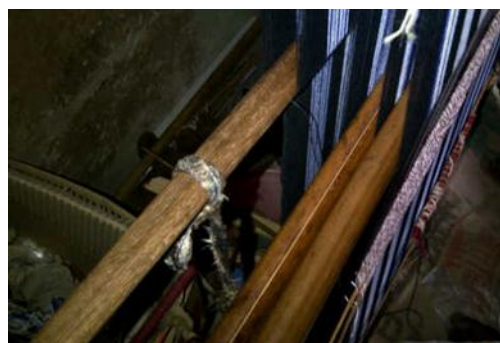


Plate 16: Lease Rod
Source: Adeloje, et al. [19]



Plate 17: Woven Fabric
Source: Adeloje, et al. [19]

IV. Empowerment Opportunities Available for Rural Women in the Cottage Textile Dyeing and Weaving Industry

The following are various opportunities available in the cottage textile industry for the rural women to leverage on.

4.1 Cultivation of Cotton Plants

This is an era where the Federal Government and World Bank strongly believe that agriculture is the solution to the nation's economic and social problems. The cultivation of cotton plants will provide raw materials to both industrial and cottage textile industry since the industry is vertically integrated. This, in turn, will serve as a source of income to the rural women. In addition, with the seriousness on the part of Government to stop importation to the country, the rural women who are into cotton farming stand a chance to be supported with fund to expand her farming activities. In fact, the rural women could make their income by providing locally spun yarn to the weavers.

4.2 Weaving Practice

It is a sector where rural women can take advantage for empowerment. Traditional weaving is an important craft in Southwestern Nigeria because of its social and cultural significance. The demand for locally woven is consistently on the increase because Aso-oke remains a valued cultural and ceremonial wear. There is possibility for increase in demand of handwoven fabrics if the weavers and rural women start to make other functional items from the products. The raw materials needed for production are locally sourced in the rural areas. In addition, the take-off capital is not expensive for any woman that have the skills of the craft. The emergence of cloth weaving in rural areas could encourage young ladies in the rural areas to enroll for the craft. The engagement of rural women in the craft of cloth weaving will also encourage cultivation of cotton plants and rearing of silk worm to feed the cottage textile industry.

4.3 Availability of Different types of Loom

Asakitkpi [20] observes that weaving is gender based in most towns where it is practiced in Yoruba land. The story is not the same today. Unlike in the past when horizontal loom was restricted to the male folds and the vertical looms was restricted to the women folds, civilization has made weavers to jettison the barrier.

The women now weave on any loom of their choice. The rural women can explore any loom to satisfy her clients' needs. By implication, there is no limitation to what a woman weaver can produce. Hence, there is a wide market for the weavers to explore.

4.4 Exploring Woven Fabrics for Alternative Uses

Woven fabrics are not meant for casual, cultural and ceremonial purposes only. Alternative uses of handwoven can find application in the making of bags, shoes, collage, purses, artworks, toys, throw pillows, furniture etcetera. The objects made from handwoven materials have capacity to aid learning and teaching in schools. In addition, past researches have shown that indigenous crafts, handwoven and dyed textiles in particular commands higher value outside the shore of Nigeria. Hence, the use of handwoven textiles with unique forms, patterns and designs of Nigeria Cultural Heritage to make creative objects is capable of attracting tourists to the production centres. With this, it is indisputable that handcrafted textile can boost tourism development in Nigeria. Binns and Nelt [21] notes that promotion of tourism has been identified as a key strategy that can lead to indigenous craft development, economic growth and poverty alleviation in Africa.

4.5 Tailoring

Tailoring is the art of designing, cutting, fitting and finishing clothes. This description is only fit for clothes making, it is also applicable to making items such as toys, bags, purses, throw pillows, furniture etcetera. Tailoring which is oftentimes regarded as a women profession serve as a source of income. The sewing of clothes from hand-dyed and handwoven textile, and creation of other items from these products will provide a source of income to the Tailors in the rural communities. Apprenticeship practices oftentimes attract some fees to the Master of the craft. Considering the challenges encounter by prospective apprentice searching for places to acquire skills in cities and towns, establishment of related skills acquisition centres in rural areas will tame rural-urban drift and boost the economy of the rural areas. The presence of Tailors in the rural areas will assist the supposedly customers to meet their various clothing needs. The existence of places where skills are non-farm could be acquired is capable of bringing development to the rural areas. The acquisition of skills are not limited to tailoring alone, but it is extended to sculpturing, basketry, mat weaving *etcetera*

4.6 Cultivation of Indigofera Plants

These plants grow wild but are sometimes cultivated. No doubt, the cultivation of the plants could serve a source of earning to the farmers, especially the rural women. The demand for natural dyes for textile dyeing across the world is on the increase because it is non-allergic, non-toxic and eco-friendly. Most significantly, with increased environmental awareness about the hazardous nature of synthetic dyes, natural dyes with its characteristics is a good alternative. In fact, indigo dyes may be counted as one of Nigeria export goods when well explored. The climatic condition of the Southwestern Nigeria is favourable for the cultivation of indigofera plants. The Nigerian craftsmen have a wide variety of domestic sources for dye. Among the more frequently used indigenous dyes are the varieties of Indigo which grow throughout Nigeria which includes *Indigofera*, *arrecta*, *Indigofera suffricotosa*, *Indigofera tinctoria* and *Lonchocarpus cyanescens*.

4.7 Cottage Textile Indigo Dyeing

The engagement of rural women in the production of indigo dyeing is capable of providing jobs and also provide centres where apprentice, tourists, textile merchants, and academia could explore opportunities. The attraction of the aforementioned partners to cottage textile industry can spur rural development. The demand for indigo dyed fabrics both locally and internationally is ever on the increase. Apparently, the indigo dyed fabrics are made up of intricate patterns and cultural motifs which is appealing and on demand. This suggest that there is a huge markets for the rural women to explore by acquiring the dyeing skill. Akinwunmi and Ayoola [22] posit that indigo-dyed fabric are being exported. There are different techniques available for creating patterns on the fabric which include: tie-dye, batik, tritik, starch-resist etcetera.

4.8 Production of Indigo Dye for Commercial Purposes

Cottage textile dyeing has a large market. Unfortunately, synthetic dyes are markedly used for dyeing in the cottage textile industry in spite of his hazardous effects. The production of indigo dye (Elu) in form of 'ball' and the mordant in form of liquid in a commercial quantity can serve as source of income to the rural women. Dyers will readily buy and Secondary Schools where dyeing and Bleaching is being taught as a subject will prefer to work with non-toxic dyes to toxic and allergic dyes.

V. The Contribution of Cottage Textile Dyeing and Weaving Industry to Rural Development in Southwestern Nigeria

Cottage textile industry just like any other Small and Medium Enterprises (SME) has the potential to make very glaring impact on the economy of the nation. The followings are some of the possible contribution of cottage textile industry to the Southwestern Nigeria.

5.1 Indigenous Industrial Development:

Cottage textile production being a small scale industry has a high potentials for quick yield on investment. It is a promising alternatives for fast industrial development. It has tremendous capacity to generate and absorb innovation. This provides opportunity for the development of indigenous technology and the technology in return creates an environment conducive for the development of small unit. It also facilitates the transfer of technology from one place to another. The aftermath effect is that it boosts the economy of the nation and overall growth.

5.2 Employment Generation

The cottage textile production has the potential to be a viable source of employment generation. Ogunbowale, *et. al.* [23] posits that textile arts are economic tools that have great potentials for creating employment and that textile crafts constitute a good part of Nigeria's small and large scale industries. This is not unconnected with the fact that cottage textile products are items human being cannot do without in their daily activities. This, of course, create a huge demand for products produced in the cottage textile industry which in turn provide employment opportunity.

5.3 Skills Acquisition:

Human resources is a key factor of production. Cottage textile industry provides opportunities for the development of local skills and technological acquisition. It is an avenue for the creation of local entrepreneurs in several areas of cottage textile production. The skill acquisition platform is a way of empowering the people of the society which in turn gives rise to rapid economic development.

5.4 Improved Standard of Living:

The engagement of rural dwellers, especially women in non-farm activities such as textile dyeing and weaving has capacity to improve the standard of living of the practitioners and also boost their self-esteem. A progressive textile cottage industry will improve standard of living of the citizenry and also generate foreign exchange for further development of the economy.

5.5 Industrial Dispersal or Spread

Textile cottage firms could easily be located in rural areas because the major raw materials for production are often locally sourced. Consequently, the cottage textile industry will serve as a major facilitator for industrial spread and rural development and thus help to tame rural-urban drift. There are massive concentration of industries in major cities in Nigeria. This, of course, is responsible for the migration of rural dwellers from rural areas to urban areas to earn a better living which ultimately leads to untoward consequences such as overcrowding, pollution, creation of slums, social crime etcetera.

5.6 Feeder of Large-Scale Industries

The production of textile raw materials has its root to fibre which is converted to yarns. Fibre is the raw material that is spun into yarns for textile production. The natural fibres such as cotton and flax (Plant fibres), silk and wool (animal fibres) are raw materials needed in sufficient quantity for the integrated textile production. In addition, the production of the fibres in surplus for export is good source of foreign earnings to the nation.

5.7 Low Take-off Requirement

The take-off capital requirement for cottage textile industries are low. This widens the scope for participation in the industry by individuals with limited capital. Cottage textile industry serves as effective instruments of mass participation in industrial development.

VI. Conclusion and Recommendations

This study has undoubtedly enunciated empowerment strategy that are available for rural women in the cottage textile production such as indigo dyeing and textile weaving. Especially, when all the raw materials and skills required for the various textile production are locally available. No doubt, the empowerment of rural women in the art of cottage textile production in the rural communities has the capacity to reinvigorate the economy of many of the rural dwellers. Indigo dyeing and textile weaving activities are among several

indigenous cultural crafts in many of the rural communities in Southwestern Nigeria that could serve as a source of earnings to rural women and spur economic and social growth, but they are underrated. The generality of the people need to be educated on the importance of basic raw materials around their communities and how it could be exploited for economic gains. The traditional skills and technology require to turn these raw materials into useful items must also be made available to the rural dwellers.

There is the need to sustain the cottage textile industry so that it can help to drive the rural and nation's economy as it has been done in India, Indonesia, and other countries. The Nigerian populace, especially the youths should be sensitized to patronize "Made-in-Nigeria Goods". Most importantly, textile products such as dyed and handwoven textile with traditional design should be made to make fashion statement. The use of these products by top-niched fashion designers will spur the patronage of the products at the cottage textile industry. This encourages tourist who valued Nigerian traditional textile products to buy the products.

An ideal textile industry is vertically integrated. The Federal Government has to come up with initiative of massive cotton cultivation and fibre production. The Southwestern Nigeria has a climatic condition favourable for cotton cultivation. Hence, millions of improved cotton seeds have to be distributed among cotton farmers. This, of course, we make raw material available in the industry. This effort is capable of boosting cotton cultivation for industrial growth and emancipation from foreign industrial domination.

References

- [1]. E. B. Ojo. "Indigenous Textile Art and Technology for Rural Development (Technical Education today)". Journal of NBTE, Kaduna TET, Vol. 7. Nos 1&2. pp. 58, 1997.
- [2]. S. R. Ogunduyile. Cottage Textile Production. A Step Out of Poverty: Inaugural Lecture, Series 41. Delivered at Federal University of Technology, Akure. FUTA BDC, 2005.
- [3]. FMARD. N-Power (Agro) Training Manual for Extension Advisors. FMARD Publication, 2nd Edition, 2018, pp. 24
- [4]. B, Moham. Promoting Rural Enterprises – Experience of the Individual Development Bank of India in Vyakarnam Shailendra (eds). When the Harvest is in: Development of Rural Entrepreneurship, 1990.
- [5]. A. J. Adegeye and B. T. Omonona. Agricbusiness Sector Challenges to Nigeria Agriculture. In Oludimu O. L. and Imodu, P. B. (ed) Institutional Reforms for Agricultural Development, 1998.
- [6]. NBS. "Nigerian Bureau of Statistics 2012 report on poverty in Nigeria". New York Times Magazine, 2017.
- [7]. World Bank. "Rural Enterprise and Non-Farm Employment". A World Bank Paper. World Bank. 1978.
- [8]. G. Chadwick. Model of Urban and Rural Systems in Developing Countries. Pengamon Press, Oxford, 1987.
- [9]. M. Jusri and M. Idris. Indonesian Batik as a Culture Tradition. Ministry of Industry. Jakarta (In Indonesian), 2012.
- [10]. T. L. Akinbogun. "Traditional Pottery Today: Case Study of Isua and Erukusu Akoko". 2nd Atudu. Conference held at the College of Education, Ikeru, 1997.
- [11]. J. B. Eicher. Nigerian Handcrafted Textiles. University of Ife, Ile-Ife, 1976, pp. 34
- [12]. K. A. Adeniji, J. O. Ariwaodo, M. O. Mustapha and A. A. Ekundayo. Indigenous Knowledge of Natural Dye-Yielding Plants and its Implication on Genetic Conservation in Southwestern Nigeria. Forestry Research Institute of Nigeria, FRIN, Jericho, Ibadan, Oyo State, 2009.
- [13]. O. B. Emidun. "Assessment of the Use of Natural Dyes in the Cottage Fabric Production". M.Tech. Thesis, Federal University of Technology, Akure, Nigeria, 2011.
- [14]. Photograph taken by Akinmola Edunoluwa (2012)
- [15]. E. B. Ojo. "Symbol and Motif in Osogbo Batik Design". A Journal of Contemporary Issue in Africa Art and Culture. pp. 89-90, 1994.
- [16]. D. O. Makinde, O. J. Ajiboye & B. J. Ajayi (2009, September). "Aso-Oke Production and Use Among Yoruba of Southwestern Nigeria". The Journal of Pan African Studies. [On-line] 3(3), pp. 55-72. Available: <http://www.jpanafrican.com/docs/vol3no3/3.3Aso-Oke.pdf>. [May 28th, 2019].
- [17]. A. E. Afigbo and C. S. Okeke. Weaving Tradition in Igbo Land: History and Mechanisms of Igbo Textile Industry. Nigerian Magazine, Lagos, 1985.
- [18]. E. B. Ojo. "Printing Contemporary Hand-Woven Fabric (Aso-Oke) in South-Western Nigeria". Design Issues, Published by: The MIT Press Article Stable. Vol. 23 (2), pp. 31-39, 2006.
- [19]. A. A. Adeloye, S. R. Ogunduyile and T. D. Kayode. "Aso-Oke Production and Uses Among Ondo and Owo People in Ondo State". Journal of Textile Society of Nigeria, Vol. 1, pp 186-201, 2009
- [20]. A. Asakitipti. "Function of Hand Woven Textiles Among Yoruba Women in South Western Nigeria". Nordic Journal of African Studies. Vol. 6 (1), 2007.
- [21]. T. Binns. and O. Nelt. "Tourism as a Local Development Strategy in South Africa". The Geographical Journal, Vol. 3, pp. 235-247, 2002.
- [22]. T. Akinwunmi and A. Ayoola. "A Leader of a Movement in Contemporary Adire Art. C. 1930s- 1956". In Styles, Schools and Movements in Modern Nigeria Art". Proceedings of the End National Symposium on Nigeria Art. Lagos. National Gallery of Art, 2008, Pp.190.
- [23]. W. O. Ogunbowale, S. Waiwada, K. A. Bello and E. G. Kolawole. "Networking Cluster Strategies for developing the Handcrafted Textile Small and Medium Enterprises (SMEs) Nigeria". Proceedings of the first Annual Conference of the Association of Textile Technologists of Nigeria. Kaduna, 2008, pp. 33.

Oluwambe Akinmoye.et.al. "Cottage Textile Dyeing and Weaving as an Empowerment Strategy for Rural Women in Southwestern Nigeria." *IOSR Journal of Agriculture and Veterinary Science (IOSR-JAVS)*, 13(1), 2020, pp. 08-17.