**Research Paper**

# Trames As Motifs: Visual Dialogue And The Recurring Patterning In Textile Design

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**ABSTRACT**
*Fabric decorating patterns are always developing and responding to influences in the domestic and export sectors of the textile/fashion business, demanding the display of professional creative abilities and inventiveness. The textile/fashion industry has advanced due to the dynamic interdependence between production and consumption, innovation/creativity, as well as the sector's unmatched commercial expansion in order to increase market share and higher economic values. The textile/fashion industry's unparalleled commercial expansion offers the foundation for the development and formation of trames graphical representations as designs for contemporary fashion trends. These structures are occasionally utilized as graphic illustrations in books, comic films, and tattoos on the body, and they have both profound conventional and creative connotations. The goal is to inspire innovation and turn the textile/fashion sector into a financially sustainable and successful enterprise. Sketches and descriptive research approaches were used. The findings will be beneficial to higher education institutions as well as the textile and fashion industries throughout the world.*
**KEYWORDS:** *Trames, motifs, repeat patterns, Tarzan, comic*

## I. INTRODUCTION

In France, trames are recognizable geometric forms or abstractions with hidden significance that are used as visual representations in the construction of new surface patterns to build a contract (Light and Shade). Design principles and elements are used as a basic knowledge and analytical framework for more sophisticated geometric and abstract trames patterns. While visual dialogue prompts new insights (innovation and creativity), the conceptual stage in the creation of trames entails the interaction of ideas, the transformation of materials, and the relative complexity or simplicity of motif arrangement (Raizman, 2003). In addition, clothing companies in China, India, Mauritius, Brazil, Vietnam, Turkey, Ghana, and Nigeria are expected to increase their focus on creating new design possibilities, guided by new production techniques, in order to increase market share, higher economic values, and augment the consumption of printing fabrics, which is expected to drive global demand for trending wear (McCarty & Mcquad, 1998) (Miller, 2005).

As a result of the advent of globalized technology and its varied computerization in printing textiles in various household applications such as soft furnishing, wallpaper, packaging, kitchen clothing, upholstery, bedding, graphic illustrations, and the constant demand for renovation from consumers, each discipline of textile has been able to evolve and innovate new practices and processes. Hallnas and Redstrom put it thus way:

*We define functions, materialize ideas, strive to fulfill user needs, create solutions that adhere to specified specifications, solve issues, and convert abstract statements into tangible expressions in design (2006, P. 32).*

The above phrase implies that designers should ensure that a suggested design delivers a solution that meets the standards, needs, and functions of a certain end user. As a result, the development of repeating trames to generate visually pleasing textiles for a variety of purposes will have a favorable impact on the manufacturing of printed textile patterns. Trames motifs are threads of existence, also known as framework, according to

Harraps lexicon. They're made individually (units) or in groups (patterns) by repeating the parts and principles ofs design to create complicated geometric and abstract designs.

Trames have been utilized by artists since the 15th century, according to Bardi (2003), and the designs have been popular in most comic and cartoon strips generated in a black and white neutral tone but the contemporary trames incorporate red and grey hues. Following that, an American speculative fiction writer named Edgar Rice Burrough used trames motifs as text to depict the renowned Tarzan of the Apes films and comics in 1912, which included characters from many ethnic origins. It was centered on the adventures of John Clayson, a man who was groomed by apes after his parents' death. Clayson was named 'Tanzan' by the apes, and he grew up in the forest without knowledge of humanity. The character's sole purpose is to provide comedic relief.
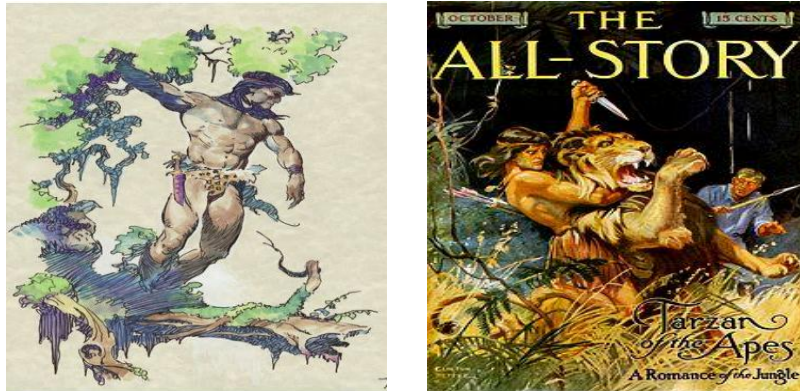


*Title: Tanzan of the Apes*
*Medium: Trames Graphic Illustration*
*Courtesy: Edgar Rice Burrough (1912)*
*Fig. 1*

Patterns, generally have been studied by prominent academics such as Nike Okundaye, Bruce Onobrakpeya, Uche Okeke, Kate Wells, Tola Wewe, and other art practitioners to uncover their ornamental elegance, comprehend its structure, and express their inherent beauty. Fabrics like Bogolan, Adire, and Adinkra are available for sales at stores in the United States, London, Canada, Dubai, and other places. As a result, the dynamic and immersive process of developing and constructing trames from a single unit utilizing either mirror, block, or face-face, and converting repeating patterns into designs using descriptive research techniques and drawings is the focus of this work. The paper is then separated into three sections: formation of motifs, components of design, and the development and formation of basic trames, as well as a conclusion.

## Formation of Motifs

Motifs are the most fundamental unit, a source of inspiration, and a recurrent element or pattern that is repeated several times to create a pattern. The complexity of the people who live in that cultural setting is revealed through motifs, signs, and symbols (Ukaegbu, 2020, p.140). A motif, according to Musa (2019), is a recurring concept, pattern, picture, or subject. Using a block, mirror, brick, half-brick, face to face, or turning repeat pattern, a pattern is a repetition of specific visual elements, either singular or a combination of different motifs (aquatic motif, floral motif, zoomorphic motif, or inanimate motif) to create a visual dialogue on the fabric surface.

A motif is a recurrent pattern, but a pattern refers to a repetition of a recurring theme (Visa Kraijevo), and Zenon (2021) and Silverman (2008) said that whereas motif reflects a tropical trend, pattern reinforces forms to convey purpose. A design's motifs or components can be characterized as geometric, realistic, stylized, or abstract in design. Therefore, a design is the process of selecting and organizing elements and principles of design in order to fulfill a specific purpose.

Prints at all levels of society give commentary on the interplay of fashion, technology, and societal change, with designs an old prints continuously altering owing to fashion trends. As a result, some traditional fabric motifs have vanished, while those that have survived have become national costumes. Ukaegbu further states that some motifs are designated for royalty, religious ceremonies, hunters, and battle-ready soldiers, while others are reserved for a select group of affluent families. Patterns on clothing and household textiles are constantly evolving as a result of the innovative creation of patterns that are combined to create new design possibilities and interpretations in response to changing social attitudes, available materials, techniques, rapid technological advancements, fashion trends, and culture. According to Roach-Higgins,

*Fashion does not exist in a culture if the majority of individuals are unaware of changes in dress styles throughout the course of their lives. The historian's retroactive view does not generate fashion; awareness of change is an essential prerequisite for fashion to exist (1995).*

The preceding remark suggests that design creativity is always undergoing a renaissance. The widespread acceptance, patronage, and distribution of contemporary Bogolanfini known as Bogolan, trendy Adire versions, and new Adinkra patterns used for corporate wear and fashionable cut-and-sewn garments, demonstrate that design creativity and innovation create psychological appeal in their production. As a result, a new trend emerges when the proportions of a certain design pattern are altered by the components and principles of design. According to Adewumi (2007), one's capacity to manage the efficacy of the element and principles will determines the success of one's creativity to a considerable amount.

**Components of Design**
The components of design are the materials that must be successfully integrated, while the principles of design are the laws that govern how the parts are joined to create a visual dialogue in the fabric (Reid, 2019). The design elements and principles are as follows:

| Elements | Principles |
|---|---|
| Line | Proportion |
| Shape | Balance |
| Value | Emphasis |
| Texture or Fabric | Unity or Harmony |
| Colour | Rhythm or Repetition |

The notion, rule, law, or theory on which anything is founded is referred to as the principle. As a result, Tate (1984) describes design principles as the rules that govern how parts are integrated to generate a design's aesthetic appeal, which is the primary concern of the final end users. Thus, by using different elements of design variables such as line, color, value, shape, direction, size, texture, and design principles such as balance, gradation, repetition, contrast, harmony, dominance, and unity to create intricate trames in a specific area of application on fabrics. Amoda, Peju, and Udoma (2009) testify that these designs can compete with any international standard.

**The Development and Formation of Basic Trames**
The production of trames as motifs for the print design industry is difficult and time-consuming since the artist must constantly seek for references for ideas and be inspired. For the development and construction of trames as motifs for printed textiles, there are some basic principles to follow. Art practitioners, in reality, produce designs in a number of methods, depending on the artist's choice of interpretation and modification, by employing different repeating patterns, a range of techniques, equipment, and materials in innovative ways.

Different repeat patterns (Mirror, block, face-face, and turning repeat patterns and materials) were used in the creation and manufacture of trames. Four more repeat designs were created using a single motif unit. Art practitioners can use this method to investigate and build endless patterns, which can lead to new design possibilities in the following areas:
1       Essence materials
2       The design's identity, the repeat pattern, and the layout
3       Creation of four repeat patterns for trames designs

**Materials of Essence:** Tape paper, hardback sketchbooks, Derwent pencils, Erasers, French curves, white or colored cardboard paper 12 inch or 24 inch metal ruler Sharp knife, tracing paper or light board, smooth drawing board, and computerized Coral draw technique This list, while not complete, is representative enough to show that design plays an important role in people's lives.

**The Design's Identity, the Repeat Pattern, and the Layout:** Various design approaches known as repetition patterns are replicated and contrasted with a regular or irregular visual rhythm to generate designs in trames formation. Repetition patterns are made using a motif as a source of inspiration, which is then organized into a regular grid or an all-over repeat. Vertically, horizontally, and diagonally, motifs can be repeated. On a simple, smooth drawing board, repeat patterns are mostly made with a pencil for tracing and paper tape for stretching on white or colored cardboard paper. The motif from the first unit is manually copied on tracing paper and utilized to create various repeat patterns. Digitally,

**Creation of Four Repeat Patterns for Trames Designs**
- Block repeat pattern
- Turning repeat pattern
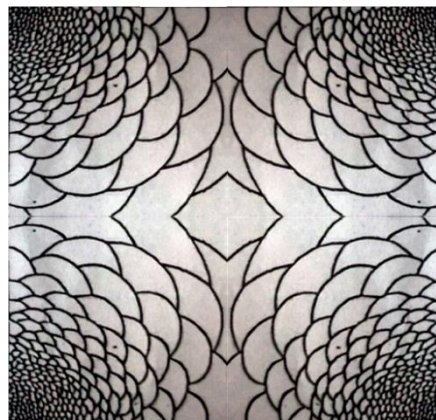- Face to face repeat pattern
- Mirror repeat pattern
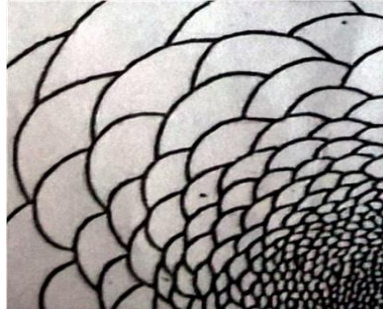


*A Unit*
*Fig. 2*
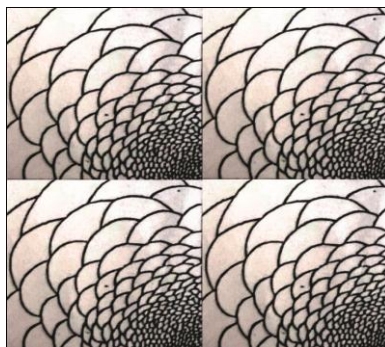


*Title: The Pandemic Design*
*Medium: Digital Drawing (Block Repeat)*
*Dimension: 20cm x20cm*
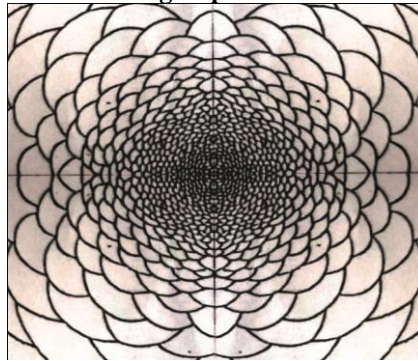*Courtesy: Margaret Ajiginni (2021)*
*Fig. 3*

In the 'Pandemic Design', rectilinear repeat is the basic way of creating a pattern where one particular pattern or motif (designed by an art practitioner) is repeated in the same way in horizontal and vertical lines without interchanging or turning the motif in the each units or square in Circles of Life design.



*Title: Ravaging Covid 19 Design*
*Medium: Digital Drawing (Mirror Repeat)*
*Dimension: 20cm x 20cm*
*Courtesy: Margaret Ajiginni (2021)*
*Fig. 4*

'The Circles of Life' motif was replicated both across the same horizontal line, then the same procedure was done vertically, to produce a mirror repeat pattern. A rectangle or square unit surrounded the theme. A full mirror repetition pattern was produced by four pieces. Even numbers will not obtain a balanced full mirror repeat pattern if the same motif is repeated equally across the units or squares of four (4), eight (8), twelve (12), fourteen (14) and odd numbers will not achieve a balanced full mirror repeat pattern.

**Turning Repeat Pattern**



*Title: Global Phenomenon Design*
*Medium: Digital Drawing (Mirror Repeat)*
*Dimension:20cm x20cm*
*Courtesy: Margaret Ajiginni (2021)*
*Fig. 5*

This is a turning repeat pattern in which one unit of the Global Phenomenon motif is generated by turning the first unit sideways (90 percent), downward (90 percent), then sideways again (90 percent). The design area was divided into four sections. The same theme is repeated equally across the units or squares of four (4), eight (8), and twelve (12), much as it is in a mirror, therefore odd numbers will not reach a balanced rotating repeat pattern.

**Face to Face Repeat Pattern**
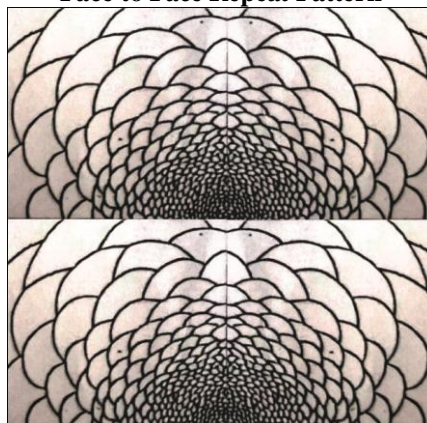


*Title: Evocative Scales Design*
*Medium: Digital Drawing (Face to Face Repeat)*
*Dimension: 20cm x 20cm*
*Courtesy: Margaret Ajiginni (2021)*
*Fig. 6*

The Evocative Scales pattern was developed to face each other in this repetition. The space to be designed was divided into two sections. The motif in unit one faced the second unit to a create fascinating an arch like design. The process was repeated below to achieve the same effect with tonal gradations spreading from the center upward.

Traces repeat patterns can be manually and digitally printed on stylish dresses, tablecloths, innerwear, and night wears, scarves, wrappers, wallpaper, upholstery, bedsheet, cooperate wears, and theatrical costumes, as well as other non-textile goods.

## II. CONCLUSION

This paper claims that, because printed textiles have become such an important part of our daily lives, a new approach to visual dialogue and repeated patterning in textile design is required, and that unlimited trame patterns for fabric embellishment could be developed and designed. These materials are used all over the world to improve the appearance of our garments and surroundings, and many trames have distinctive motifs that enable textile students to experiment with, interpret, change, and create an infinite number of design possibilities. Each trame motif was utilized to produce four more repeat patterns in order to make aesthetically appealing textiles, which necessitated an in-depth study of innovation and creative design formation. As a result, students must combine their abilities, taste, and creative imagination to transform their concept into a pattern that is both marketable and visually appealing.

Creative expression, on the other hand, is unlike any other since it is unlimited. While proto-writing and ideographs like the Nsibidi, Adinkra, and Ibiebi alphabets and ideographs are powerful forms of motifs on textiles in the African environment, patterns and symbols on fabrics like Akwete, Adire (tie & dye), Bogolan, and Barkcloth are equally powerful. The visual conversation of motifs in the form of repeating patterns, which are utilized to enrich the content of each design, is a common aspect shared by the textiles described above and below.

Because the majority of modern pattern generation is done on computers for speed and precision, the computer revolution has had an impact on professional textile design methods in the domain of new printing processes. Given that fashion trends, styles, and textile patterns fluctuate in relation to social institutions and power relations, any textile student in any learning institution must be able to understand the evolution and creation of basic trames. For the fact that, innovative printed fabrics, give a commentary on the intersection of fashion, technology, and societal developments, they are becoming increasingly popular. Art, sometimes known as visual art, is a visual item or experience created intentionally through the use of creativity and imagination.

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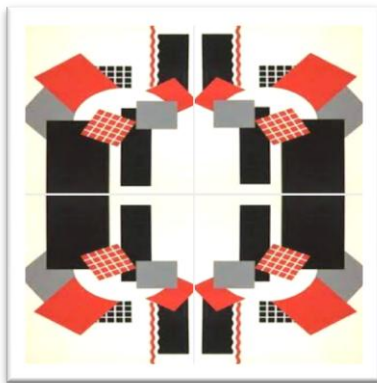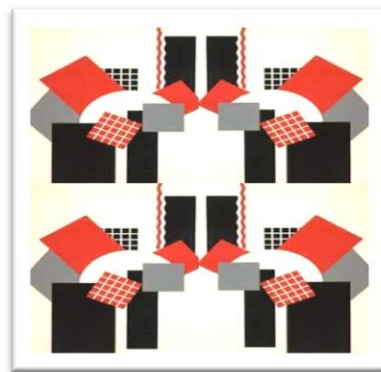
A Unit
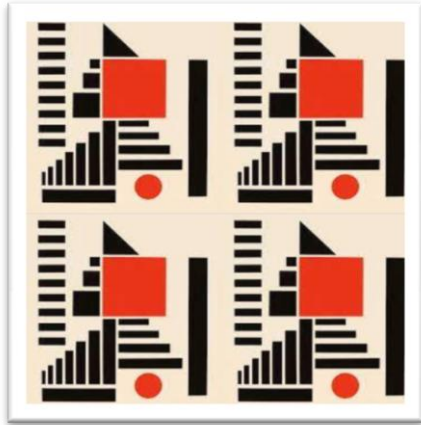*Fig. 7*
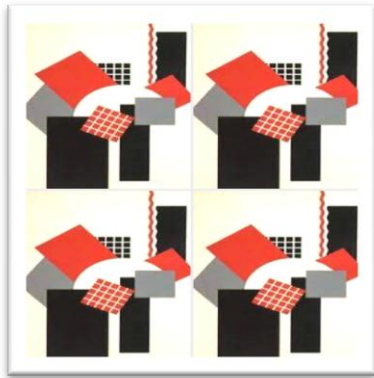
Victory Design
*Fig. 8*

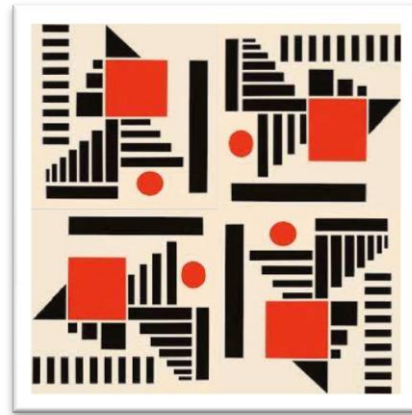

Reawakening Design
*Fig. 9*



Creativity Design
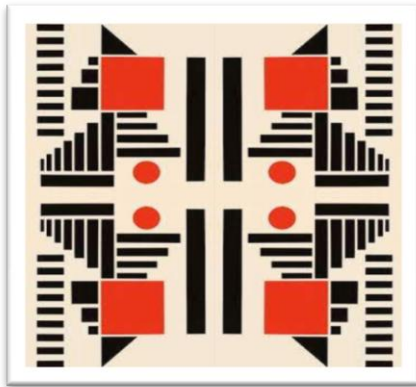*Fig. 10*



Art Redefined Design
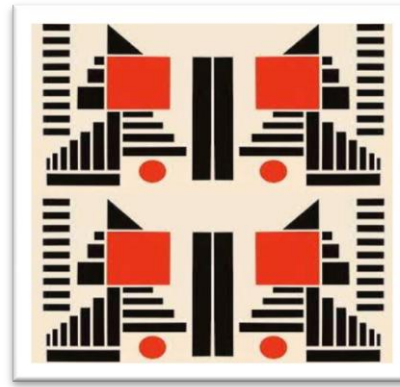*Fig. 11*



A Unit
*Fig. 12*
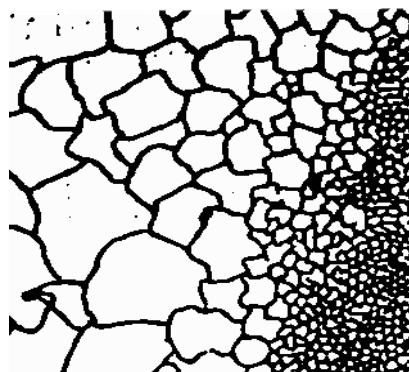
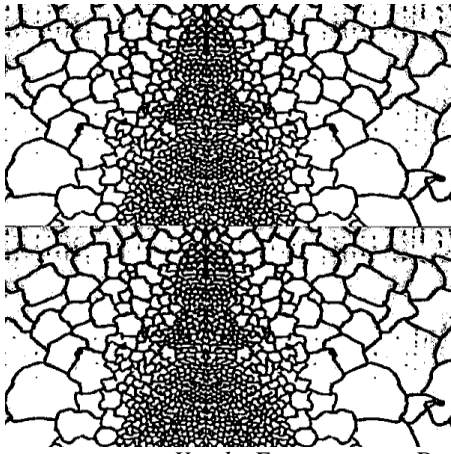Passion Design
*Fig. 13*



Crossroad Design
*Fig. 14*



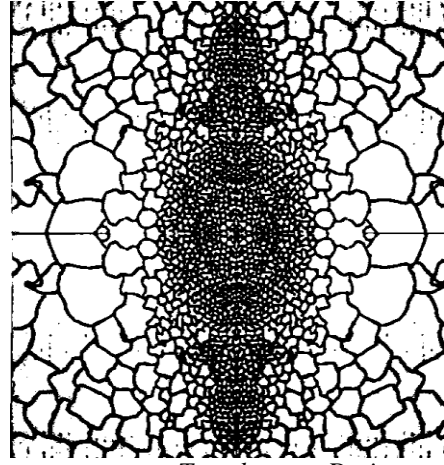North and South Design
*Fig. 15*
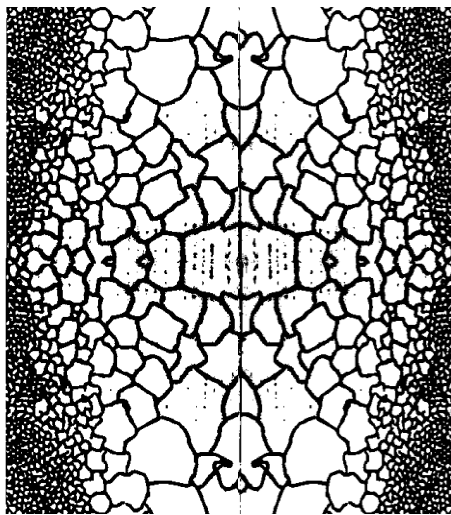


Solidarity Design
*Fig. 16*
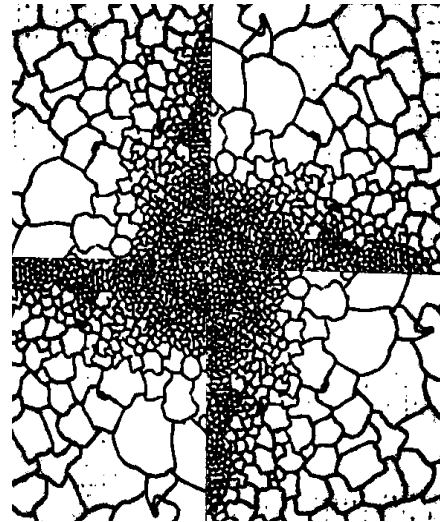


*A Unit*
*Fig. 17*

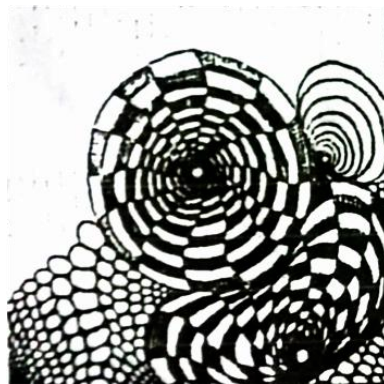*Youths Empowerment Design*
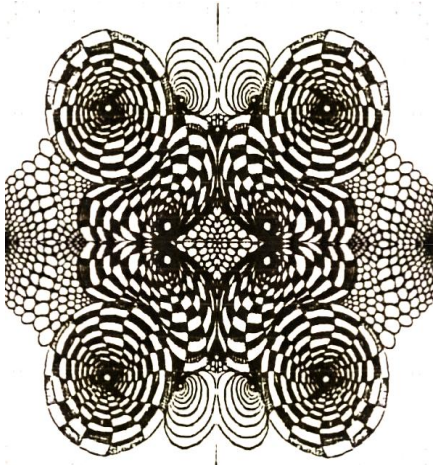*Fig. 18*



*Togetherness Design*
*Fig. 19*



*African Heritage Design*
*Fig. 20*



*Wheel Positive Change Design*
*Fig. 21*



*A Unit*
*Fig, 22*

*United Nigeria Design*
*Fig. 23*
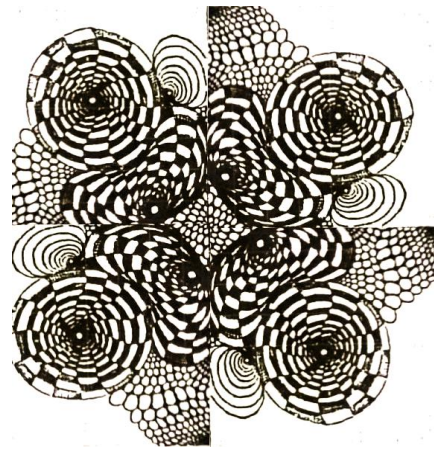


*Interogation Design*
*Fig. 24*
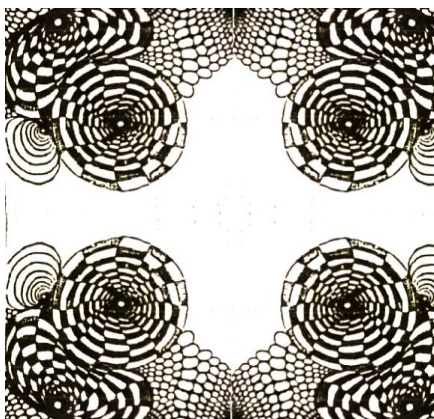


*Oceanic Plendour Design*
*Fig. 25*
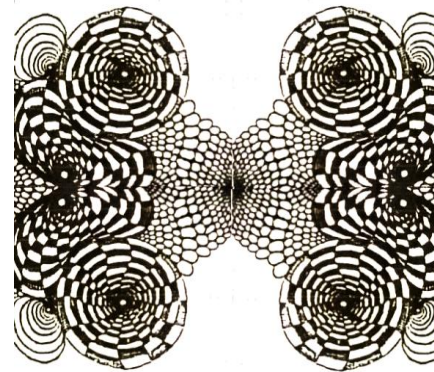


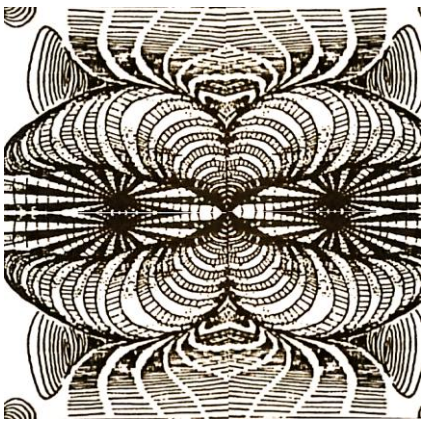*Artistic Difussion Design*
*Fig. 26*



*A Unit*
*Fig, 27*
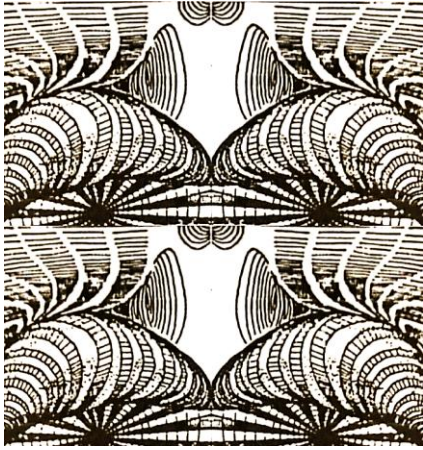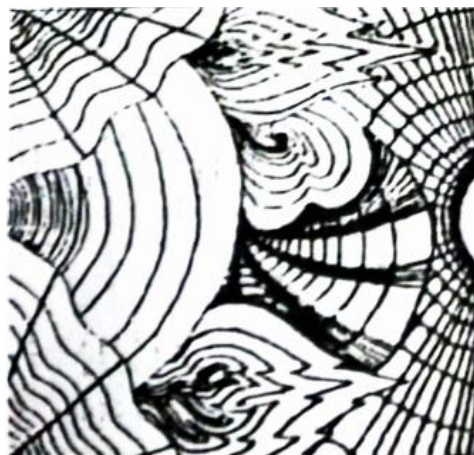
*South & North Design*
*Fig. 28*
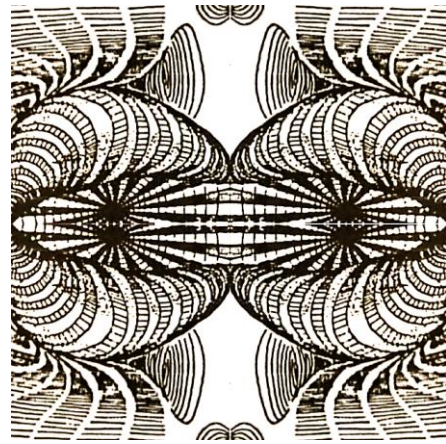
*Unparalled Democracy Design*
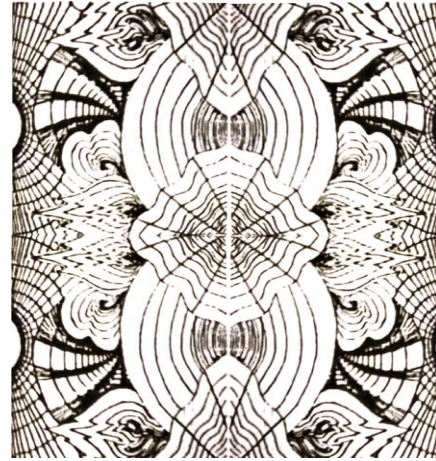*Fig. 29*

*Divisionist AdvocatesDesign*
*Fig. 30*

*Nigeria!! Rotate Power Design*
*Fig. 31*

*A Unit*
*Fig. 32*

*Aesthetic Appeal Design*
*Fig. 33*



*One Accord Design*
*Fig. 34*



*Diversification Design*
*Fig. 35*



*Artistic Rennaissance Design*
*Fig. 36*

**TRAMES MOTIFS**