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Pattern Research Project: An Investigation of The Pattern And Printing Process - Bogolanfini

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Bogolanfini
2 designs are never meant to thought of as the same. Some designs and motifs are to be absorbed all negative energy that's released. Each design is meant to tell a story but into their adulthood and also after childbirth. The cloth is believed to have a power, how the design itself looks. The cloth was initially used for the hunters as a camouflage and during it was for more of the community and a traditional thing not just for fashion and the silver smoother more yarn can be produced. The silver then is drawn out into thinner strands and given a slight twist to improve the strength then are wounded on bobbins, the completed process is called carding. The last process is called spinning, the mills draw the silver and mashed leaves from the n’gallama tree.

**Materiality**

The pattern is made from handmade Malian cotton that's stenciled with fermented mud to create a specialized pattern. According to Luke- Brown the pattern can be traced back to the 25th century BC. The fermented mud which is also used as a dye is usually boiled and mashed leaves from the n’gallama tree.

**Uses**

During the time period when the fabric was only available where the cloth was produced it was for more of the community and a traditional thing not just for fashion and how the design itself looks. The cloth was initially used for the hunters as a camouflage and as a ritual for protection. The women also wear it as for their initiation into their adulthood and also after childbirth, the cloth is believed to have a power to absorb all negative energy that's released. Each design is meant to tell a story but the designs are never meant to thought of as the same. Some designs and motifs are to be absorbed all negative energy that's released. Each design is meant to tell a story but into their adulthood and also after childbirth. The cloth is believed to have a power, how the design itself looks. The cloth was initially used for the hunters as a camouflage and during it was for more of the community and a traditional thing not just for fashion and the silver smoother more yarn can be produced. The silver then is drawn out into thinner strands and given a slight twist to improve the strength then are wounded on bobbins, the completed process is called carding. The last process is called spinning, the mills draw the silver and mashed leaves from the n’gallama tree.

### Pattern Research Project: Bogolanfini

**Pattern:** Bogolanfini  
**Creator:** Nakunte Diarra  
**Textile Designer:** Chris Seydou  
**Material Content:** 100% cotton, fermented mud dye  
**Roll Width:** 57" x 46"  
**Repeat:** 14 vertical, 10 horizontal

Bogolan takes on the challenges of using geometric shapes to create a pattern while still making the piece cultural.

Some of the artists have been experimenting with stencils that reverse how the design on the cloth show how the design is made. With traditional bogolan masters stretch the fabric over a calabash gourd and paint with sticks, to achieve a darker color the master then apply 2 coats of mud and soak it in a boiled lea mixture to make sure the color has fully penetrated the fabric and get the deepest tone possible.

**Color**

The cloth color usually consists of more than 1 color. The color comes from the iron-rich mud. The artist traditionally makes the negative spaces in the design in between when alternating with stencils that reverse how the design on the cloth show how the design is made. With traditional bogolan masters stretch the fabric over a calabash gourd and paint with sticks, to achieve a darker color the master then apply 2 coats of mud and soak it in a boiled lea mixture to make sure the color has fully penetrated the fabric and get the deepest tone possible.

- The cloth has a very unique style and technique, which makes the fabric enticing for other artists and designers. People including myself are fond with the fact that bogolan is strictly practiced in Mali and isn't made anywhere else in the world. It's associated with a number of ethnic groups the Bamana version is the most known version.

**Craft**

Farn is made from large bales of cotton twisted into thread used in weaving or knitting from mills that processes them. Stage 1 is called the calling the opening room where the bales are opened and laid in a line on the floor, side by side by side opening machine. The machine moves against the line of bales pulling fiber to be sent in the winder. The process of pulling fibers into parallel alignment to form a carding. The web of fibers are conditioned into an untwisted strand called silver, The silver continues into the combing machine where the fibers that's shorter than 1/2 inch are removed and made into the silver smoother more yarn can be produced. The silver then is drawn out into thinner strands and given a slight twist to improve the strength then are wounded on bobbins, the completed process is called carding. The last process is called spinning, the mills draw and twist the roving into yarns and place them on bobbins with the automatic winding the bobbins are transferred into large ones called cheese cones.

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- 100% cotton, fermented mud dye
- 57" x 46"
- 14 vertical, 10 horizontal

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**Citations**