
FASHION IMPACTS ON ENTREPRENEURIAL SKILLS IN ARTS AND FASHION DESIGNS

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ABSTRACT

Over the years, fashion was seen as lacking good qualities like dynamicism, uniqueness, openness, inner lasting elasticity, and great impact. Fashion was meant to be a relaxed, groovy, well thought out system to elevate the wearer no matter the shape, height, styles, colours associated with the body skin and fittings. Fashion changes day after day depending on the trend invoked and the fashion set up by the trend setters. Every man seeks a proper dressing style, fit that will promote personality. This study therefore recommended the study of fashion, arts, and textiles education in schools. Also, they should be encouraged by our government to enable our youth to develop textile skills and techniques. Textile designers should establish and expand their businesses, even to rural areas.

KEYWORDS: Textiles Entrepreneurial Skills, and Fashion.

Introduction

Many parts of the world have been experiencing the falling arising trend of fashion, especially in Nigeria. Man was born to dominate and rule the earth (Gen 1:26). The three most important human needs are food, shelter, and clothing (Williams 2019). However, the seriousness of these problems about clothing is what to wear and how to dress. It seems overwhelming, especially in this country where fashion is out today only for new ones to come out two days later. The

unemployment problem, which is accompanied by social consequences, has remained a major threat to personal and national development. The unemployment which is most common among youths, especially school leavers, is mainly due to a lack of entrepreneurial skills (textiles exposure) and attitudes.

The Concept of Fashion

Fashion is defined as the dominant clothes, wears, and products at a given time (Udoh 2022). Akpan (2021) opines that fashion could be seen in almost everything, starting from the style of



buildings, cars, hairdos, chairs, televisions, bags, shoes, beds, and so on. However, the most likely fashion talked about is the clothes, shoes, hairdo, bags to go with, and even sunglasses are not left behind. Kukoyi (2018) views that textiles are the basis for evaluation and appreciation. Also, textiles, as an aspect of applied art, can be seen as beauty in its intrinsic property of the human eye and brain. Hence, it lies in the eyes of the beholder. Furthermore, in the world of today, textiles are broad and applicable to every home, office, automobile, and almost every aspect of human life endeavour. Austin (2018) asserts that textiles are an aspect of applied art or industrial art, which branch of it can cover others such as ceramics, furniture design, graphics, industrial design, interior design, and photography. Cyril-Egware (2014) defines textiles as handmade or locally produced, beginning with Batik wax resist, printing, tying, and dyeing.

Batik: In the process of using the batik method, melted wax is used to resist the fabric to produce designs. However, only cold water dyes can be used to get the appropriate result. Moreso, areas where batik can be used in household fashion are table cloth, food cover, head rest, window and door blinds, table mat, television or radio cover, quilt for beds, baby's cot bumper, and so on. In batik,

wax resist dyeing is involved, applying wax on designated areas of a fabric that are not to be dyed.

1. Mark the required design on the fabric lightly with a soft pencil, pen, biro, or ink should be used.
2. A design could be traced or transferred from paper to fabric with a light box, tracing with paper or carbon paper.
3. Fabric could be stretched out and tacked down with thumb tack pins on a prepared wooden frame. It could be spread out on a flat working surface such as a table.
4. Melt wax in a waxing pot at low heat. However, wax should be hot enough to penetrate through the fabric. Also, do not allow wax to smooth, as this will give a bad result at finishing.
5. You can use a brush, tjanting, or carved foam to paint your design with the melted wax on designated areas of the fabric. Areas so covered with wax will not receive dye.
6. Before preparing the dye, wax should be allowed to cool down on the fabric.
7. Carefully immerse the waxed fabric in the prepared dye. Also, do not allow the wax to break except in



special cases where crackles are desired.

8. The fabric should be dyed in a big basin to retain waxed areas.
9. Finally, it should be left in the dye bath for 20–30 minutes, then removed from the dye and dried. It will be followed by dewaxing for proper finishing.

Pretreatment of Fabric

Bob (2017) suggests that the success in dyeing and finishing of any textile fabric depends to a large extent on the preparatory treatment given to the fabric bought. However, when fabrics are bought, they are in their rough state and so appear to be rough and hard to handle. Smith (2019) opines that a badly prepared fabric cannot give a good and even dyeing and, as such, a fabric is bound to be patchy. Fabric finishes from the industry come with impurities such as starchy, fatty, and oily substances with nitrogenous matters. However, the following basic methods could be used to pretreat fabrics before use.

- (1) Soak fabric in ordinary cold or hot water for about one hour. Fabrics could be mercerized to get a softer quality.
- (2) Wash with soap and rinse properly to remove every traced of starch with soap.
- (3) Dry in bright sunlight.
- (4) Iron, the fabric is ready for plain or design dyeing.

The Different Types of Batik Wax

The following are the different batik types available, they are as follows; Batik freehand methods, Painting method (freehand), Block method, Starch resist method.

Batik Freehand Method: This method does not need strict planning. The broom or brush used will give an unrepeatable design on the fabric as organised by the artist. Moreso, such designs could come out as splashes, blocks, spirals, stripes, or, in some cases, definite simple compositions.

- (1) Splashes: Place the washed pretreated fabric flat on the working surface.
- (2) With the brush, foam or brush, splash, melted wax as desired on the fabric depending on the portions needed.
- (3) The wax will help to resist white areas
- (4) After applying the wax, deep in prepared dye for 30 minutes.
- (5) If more than one colour is required, allow fabrics to dry then repeat



splashing and deep in a darker colour.

- (6) Finally, dewax, wash, starch dry and iron.

Dewaxing Batik

- (1) Boil plenty of water in a very big container or boil water in a dewaxing pot on fire wood at fire point, in a large pot.
- (2) Rinse dyed fabric in cold water.
- (3) With a strong stick, deep dyed fabrics into the boiling pot, stir and beat into the boiling pot. Stir continuously until wax is thoroughly washed off from the fabrics.
- (4) Wash the fabric with soap, rinse, starch and dry.
- (5) Finally, iron and fold.

Painting Method (freehand): This is done with either a brush or thick foam shaped with a pointed tip like a pencil or a tjanting. It could be drawn as lines, thick or thin, zigzag, and shapes with just lines or blocks, dotted lines, as an example (Cyril-Eyware 2014). Peters (2018) opines that the painting method can be used for definite motifs that are well defined as composition views. Cyril-Eyware (2014) assumes that it could also be used for repeat pattern design.

Block Method:

- (1) Block can be carved on wood or thick foam after design, motif is drawn on paper.
- (2) Transfer motif to the surface of the foam.
- (3) Dip block in melted wax and stamp on designated spaces on fabric.
- (4) If wooden stamps are used, it should be done very fast so that wax does not get cool in the process. Moreso, the stamp also has to be dipped in wax several times for a good result. The foam seems to be more preferable, but little care has to be taken in using it.

Advantages of Foam Stamps

According to Cyril-Eyware (2014), the foam retains the heat from the wax. One can stamp continuously more than once, for about six to seven times before dipping into wax for subsequent stamping. However, it is a very fast technique whereby at least one thousand metres of clothes can be stamped in one day. It is best for commercial production. Also, designs come out sharp and precise if stamps are well carved.

The Disadvantages

The disadvantages are minimal. If the wax is too hot, the foam absorbs too



much and smires the cloth, thereby distorting the design. One should dip the fabric in dye after stamping for a period of 20–30 minutes. Finally, remove the fabric to drip dry, then dewax and iron it for use.

Starch Resist Method:

Akpan (2020) asserts that the starch resist method is a technique of applying cassava starch on fabric to create designs.

Cassava Starch Paste Preparation Technique

- (1) Peel fresh cassava tuber from the farm.
- (2) Cut into flakes and dry bisc.
- (3) Grind to a fine flour and wash to remove any lumps or impurities.
- (4) Sift cassava flour into a mixing bowl. Dissolve it with a little cool water and pour the cassava flour solution into it while it is still on fire.
- (5) While the water in the enamel bucket is still boiling, pour in the cassava flour solution.
- (6) Continue to stir with a stick as it is until it's cooked.
- (7) While stirring, add alum or caustic soda.

- (8) Finally, mix properly until the colour changes to brown and the solution is elastic and ready to use.

The Repeat Patterns Available

The different repeat patterns to use are as follows: simple repeat, brick repeat, hexagon repeat, ogee repeat, diamond repeat, and scale repeat pattern. However, according to Williams (2019), apart from creating one's own design patterns in the desired place, designs that come along with the material can be used. Mose (2020) asserts that there are other ways for artists to create designs, which are detailed below:

The fabric designs to use

- (1) A paper design is transferred to a flat metal or plastic surface.
- (2) Holes are created by cutting into designated areas. This is called a stencil.
- (3) Spread the fabric evenly on a flat working surface or ground.
- (4) Clip the fabric securely to the working surface.
- (5) Position the stencil on the fabric.
- (6) However, the starch paste can be spread over the stencil with a flat plastic or squeegee. The open areas on the stencil will allow starch to reach the spread out



- fabric. When the transfer is finished, spread the fabric flat on the ground and allow it to dry.
- (7) Avoid allowing the fabric to come into contact with water until it is completely dry. This method is very delicate during the rainy season.
 - (8) Roll the fabric with the designated area outside.
 - (9) Carefully immerse in the dye solution for 5-10 minutes before removing.
 - (10) Ensure that all the parts of the fabric are soaked with dye
 - (11) Allow it to drip dry before washing away the starch with cold or warm water.
 - (12) Finally, the fabrics are finished as desired.

Concept of Entrepreneurial

Egubule (2018) asserted that the word "entrepreneur" originated from the French word "enterprendre", which means "to undertake". Moreso, the term was first used by a French Irish economist, Richard Cantillon, and first appeared in the French dictionary in 1923. Initially, the term "entrepreneur" was taken to mean anyone who undertakes tasks in a production process. Adams (2016) defines an entrepreneur as a person who makes

money by starting or running businesses, especially when it involves taking financial risks. Egubule (2018) argues that entrepreneurs are characterised by the need to be independent, to create value, to contribute to the family or society, to become rich, and largely detest idleness and being unproductive. How-be-it, potential entrepreneurs display such traits as initiative and ambition, foresight, have business sense, and are decisive. Hisrich (2019) sees an entrepreneur as an alley, a source of supply, a customer, or someone who creates wealth for others, as well as finds better ways to utilise resources, reduce waste, or produce jobs others are glad to get. He went further to observe that the term "entrepreneur" means different things to different people, such as an economist, a psychologist, or a businessman. However, to an economist, an entrepreneur is a person who brings resources, labour, materials, and other assets into combinations that make their value greater than before and also introduces changes, innovations, and a new order. Although, to a psychologist, an entrepreneur is one typically driven by certain forces to obtain something, to experiment, to accomplish something or perhaps escape the authority of others. Also, to a businessman, an entrepreneur is perceived as a threat, an aggressive competitor to another entrepreneur.



Moreso, to an ordinary man in the street, an entrepreneur is one who owns and runs either a small, medium, or large business that he or she can call his or her own. An entrepreneur is a strong factor in fostering social and economic growth through employment generation and wealth creation.

Entrepreneurial Skills Development in Textiles

According to Etang (2015), the revitalization of skills for youths and people who dare to be involved is amazing and overwhelming. The availability of raw materials essentially used for coconut production appears to be stressful to source for. Locally made materials such as twine and fibres could be gotten from the backyard and nearby bushes. Of course, the procedure to prepare and have them ready is always cumbersome, which requires patience and hard work. The materials such as ndidi fibers, scattered cans, plastic containers, rubber, Musa species fibres gotten from the pseudostem of either plantain (*Musa paradisiaca*) or banana (*Musa sapientum*), quality tie and dye materials, batik, and printed materials have a procedure to follow in order to emerge successful and attractive to behold. Entrepreneurial skills are satisfactory. Knowing where, how and the source used to achieve them makes

one have inner peace and shoulder high to move on.

Concept of Arts

James (2018) views art as a creation, an expression of what is beautiful and pleasing, a copy right of nature experienced in visual form. Eyefoki (2015) opines that no matter how bad an art work is, it cannot be termed completely useless because there must be an element of beauty in it. Okonufua (2018) views art as a product of man's purposeful creation; an outward expression of inner feelings; drawing; carving; or a means of communicative expression done through visual interpretation or through dramatisation of human experiences. Egonwa (2017) regards art as the situation of experiences in the form of images in fashion that are the result of the manipulative skill applied by man, usually a gifted person.

Conclusions

This paper spells out the textile procedure involved, different preparatory methods, and how to encourage the process of entrepreneurship in our youth in terms of getting involved in textiles. The ability to make a dramatic shift from wasting to productivity and to make a difference in society. Entrepreneurial skills encourage



hard work and consistency to get to a better, fixed dream.

Recommendations

The following recommendations were encouraged and made according;

- (1) Mounting of exhibition by fashion designers to showcase various fibers and their finished products.
- (2) Nigerians textile technology and fabric out-fits should be exhibited in international exhibitions by

Nigerian industries and commerce to attract foreign exchange and promote tourism.

- (3) Proper attention should be given to Entrepreneur education through exhibitions and model exhibits.
- (4) A multi-technology, complicated designs should be encouraged with foreign exotic technologies to blend together for better results.



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