POTENTIALS OF ADIRE WORKSHOP IN WEALTH CREATION AMONG THE YOUTHS

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Abstract
Informal educational skills acquisition centers serve as platform for training, employment and sustainable economic development; offers opportunity to exploit and tap from indigenous knowledge system. And given the very high unemployment situation among the young people in Nigeria, the need for the Adire workshop can be better appreciated. The workshop took some young people through the rudiments of resist dyeing fabric technique to create avenues for them through which they can create wealth and be self-reliant. Through participatory approach, they learn the various stages to producing very aesthetically appealing fabrics. This is in addition to putting them through the different materials and the different designs possible. The people believe that if governments at all levels can intervene to provide funding by way of cheap loans, unemployment amongst the youths would have been frontally attacked for the better.

Key words: Resist Dyeing, Adire, Entrepreneurial, Wealth Creation.

Introduction

Indubitably, entrepreneurship has become the only hope for Nigerian youth's development. In Afolayan (2012), entrepreneurship is very significant to the growth and development of economies (keister, 2005, Abubakar, 2010). It contributes in no small way towards creating new opportunities such as: new jobs, wealth creation, poverty reduction and income generation for youths and other individuals. Wealth is the abundance of valuable resources or valuable material possessions. This includes the core meaning as held in the originating old English -European

community, region, or country that possesses an abundance of such possessions or resources to the benefits of the common good is known as wealthy.

Poverty on the other hand is said to be the major cog in the wheel of socio-economic and political development of people. In fact, it is estimated that 1.3 Billion people live on less than one dollar per day (World Bank Report, 2006), a situation that informed the efforts to address the various problems facing the educational system of the country by setting up a National curriculum conference which encouraged technical education, defined in the National Policy on Education (1981) a to acquisition of practical and applied skills as

Textile Technology and design fall within the preview of technical education (Adediran, 2004), which is one of the skills acquisition courses in the Department of Industrial Design, and taught as Entrepreneurial Studies in the Department of General Studies, School of General Studies in Modibbo Adama University of Technology, Yola, Adamawa state. As earlier

mentioned, are Entrepreneurial courses are designed to train undergraduate students in practical / vocational skills, so that, at completion of their studies, they will be self reliant and not looking for white collar job that is not available. Entrepreneurial studies are an interdisciplinary program that provides opportunities to students to learn about entrepreneurship-the processes of creating value through recognizing and developing opportunities. This serves to compliment the student's major area of study in any University, by offering a means of putting theory and science into practice https://www.business.iastate.edu

Textile Design and production include:

i. Resist fabrics Techniques (Tie Dye, Batik, Bleaching production etc),

ii. Printing Techniques (Screen, Block, Heat Transfer production etc),

iii. Fashion Design (Clothing construction, Pattern Drafting and soft toys),

iv. Hand woven Fabric (Weaving, Knitting, Crocheting, Embroidery etc).

Resist Fabrics (Adire) and Printing Techniques have been identified as the Entrepreneurial studies course at the Department of Industrial Design to be one of the means of providing training (a practical skill development) and employment, succor and wealth generation for undergraduates of Modibbo Adama University of Technology (MAUTECH), Yola, that lead to practical realities in Textile Design. This is one of the technological disciplines that are gold mine whose potentials are yet to be fully developed in Nigerian universities. The Resist Techniques (Adire) workshop is one industry that can employ millions of people nationwide.

Resist fabrics (Adire) constitutes a vital part of the material culture of Yoruba; an embodiment with meanings in the motifs used for decoration. Adire is a Yoruba word for Tie and Dye, it was first made by Yoruba women of old, using varieties of resist dyeing techniques. The techniques are taught by

mothers to daughters within dyeing families from generation to generation. The tools and techniques used allowed the designers to explore the inclusion of many motifs picked from the environment (Adetoro, 1980). Practical workshops in modern world is as wide as the many expressions that are daily taking place in the field of 'Creativity'.

Today wealth flows around entrepreneurship. Nigeria and its educational bodies need to borrow a leaf from China and Japan where economies depend on technology. Technology is the bedrock of any nation. Nigeria's Universities need to change their theoretical mind set and start thinking on how to marry theory with practice. 'If there must be progress, then there

investment and an enabling factor opening up many vistas of personal, community and national development. It is very necessary for the human in order to articulate self and achieve fullness. For the survival of the human in any nation, education is a necessity. Education engenders development of valuable knowledge and skills in a society. This is why educational system of any society has been seen as an elaborate social mechanism designed to bring about in the person submitted to it, certain skills and attitude to be useful and desirable in the society (O'Connor, 1957).

However, the formal system of education which was imported is elitist, and cannot alone provide all the education one needs for self-fulfillment. Despite the resources of Nigeria, poverty is still prevalent. The rate of poverty in Nigeria is a little above 70% (percent) of the total population (Onike, 2007). The rate of unemployment too is alarming among graduates and non graduates. If the informal education skill as highlighted in the national policy on education are properly implemented most of the vices would be eradicated gradually because many graduates, undergraduates and non graduates would be self employed instead of waiting for government to employ them.

It is therefore necessary to heighten effort and support to develop some of the informal education skills in order to enable tertiary school leavers and other citizens achieve fulfillment and fullness.

therefore become important for many for their livelihoods but the government is failing to recognize this as a panacea to promoting development of their local economies (Kung'ethe, 2014).

The Concept of Wealth Creation and Entrepreneur

The modern concept of wealth is of significance in all areas of economics, and clearly so for growth economics and development economics yet the meaning of wealth is context-dependent. According to Denis (1996), at the most general level, economist may define wealth as

subjective nature of the idea that is not a fixed or static concept. He explains further that various definitions and concept of wealth have been asserted by various individuals and in different contexts. Kronman (1980), Robert 1987 (2008) believe that defining wealth can be a normative process with various ethical implications, since often wealth maximization is seen as a goal or is thought to be a normative principle of its own.

'Wealth' refers to some accumulation of resources (net asset value), whether abundant or not. 'Richness' refers to an abundance of such resources (income flow). The Entrepreneurial studies discipline is unique because it provides a focus for convergence of technologies. Its uniqueness defines its role and dictates its increasing relevance in several disciplines and techniques. The application of Entrepreneurial studies in the modern scientific and technological context is, therefore, infinitely wide. Some equipped in the department and are thus encouraged to function, research and engage in collaborative projects in wide contexts.

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The concept of entrepreneurship, otherwise called small business management is now very popular among people as a strategy of escaping poverty, penury and creating room for socio-economic expansion and productivity. In this 21st century, entrepreneurship focus is not just theoretical but development-oriented focused towards alleviating poverty among youths, as well as other citizens in the society. The clarion call to embrace informal educational skills spurred this research which will explore and determine the suitability of Resist Dyeing workshop in our institutions. Resist Dyeing workshop as an entrepreneur can still improve the well being of undergraduates, graduates, individuals by creating wealth for them. Youths can be motivated to learn the creative process at schools and homes. This will encourage some to take dyeing as full or part-time profession.

Resist Dyeing Techniques (Adire)

The development of the craft of Resist Dyeing is a unique achievement for mankind in the history of clothing and fabric surface decoration, although it may be impossible to pinpoint the beginning of Resist development in culture widely separated in time and geographical location (Johnson and Kaufman, 1967). Resist Dyeing is a popular technique of fabric decoration which refers to all aspects of fabric embellishments that involve craft techniques of (Adire) Tie Dye, Batik, Titik, Tritik, Plangi, Bogolafinni, Shibori, Badhani. However, the indigenous craft of fabric dyeing is prevalent among many cultures of the world. So do the post-industrial traditions of modern times evolve varieties of pattern and design for unique ceremonies and memorable occasion (Onike, 2007).

Nergi (1966) believes that Resist dyeing might have been brought to Nigeria by ancient migrants from the decaying empire of the desert. They contend that dyeing has long been practiced in Nigeria, from North to South by certain ethnic group from time immemorial. They concluded by saying that it is an ancient craft which are carried on in the parts of the world. Mack and Picton (1980) agreed that the techniques of resists dyeing is mainly formed in southern Nigeria, Senegal and Gambia, apart from Sierra-Leone, Mali and Zarie where a different range of dye is used. Nigeria is regarded as the biggest country in West Africa and also known as the country with the richest textile culture (Agiobu-kemmer, 2002:81). The popularity recorded by indigenous craftsman in the beginning was largely due to the acceptability of varieties of design available for sale at local and international markets. Resist fabric techniques as aspects of Yoruba textile productions thus earned some great deal of application in artistic skill management and dexterity.

The origin of Adire would be traced to Mali following the archaeological findings in some Tellen burial caves. Among the archaeological findings is a cap bearing the extant and popular motif common in the Adire art of the Yoruba people. The Resist dye under the name of Adire has given the Yoruba of Nigeria international reputable at least since 1990 when an indigo dyed cloth was exported to Europe. Oguntona (1986) thinks that the practice of pattern dyeing is confined to certain ethnic groups in both North and South of the country, Nigeria. Adetoro (1972) believes that the dyeing process is practiced in almost every Yoruba town and village, with widely differing recipes between those of Yoruba and those of other parts of Nigeria.

In the early decades of the twentieth century however new techniques of resist dyeing were developed, most notably the practice of cloth with cassava starch paste prior to dyeing. This was known as Adire eleko. The smooth surface of

imported shirting led to the development. In the early decades of the twentieth century, a vast trade network for Adire spread across West Africa. Adire wrappers were sold as far away as Ghana, Senegal, and the Gongo (Byfield. 2012, Eades, 1993). In recent times, simplified stencils and some better quality Oniko and Alabare designs are (multi coloured Resist cloth) sometimes also known as Adire by a few people.

Among the Yoruba, Resist Technique is an inherited trade (art) that transfers from the elders in the family down to the generation that follow in an informal form of education. Since the early 1970s, more complex beautiful starch Resist designs continue to be produced, and Adire patterns caught the eyes of some Nigeria Fashion Designers who adapted the designs to print high quality cloth using imported colour fast dyes other than indigo. The new Adire is used for clothing, tablecloths, bed spreads, and drapers. The expatriate woman, Betty Okuboyejo, who lived in Abeokuta, is credited with introducing high-quality Adire-inspired cloth using a range of commercial colour fast dyes for expatriates and Nigerian elites (Eicher, 1976). In the twenty first century, the new colourful Adire continues to meet fashion challenges and to be an alternative to machine prints. In continually changing patterns, new Adire appeals to the fashion-conscious Yoruba and the urban and rural areas. But people still patronize indigo-dyed Adire and Adire- eleko made by older women in Abeokuta, Ibadan, and Osogbo at the Nike centre for the Arts and Culture, Twins Seven Seven and others. The craftsmen and women have made a vocation in Resist Dyeing Techniques (Adire) are responding, through the years, to the economic, social and cultural needs of their society. The traditional textile craftsmen have continued in the practice as a means of sustaining their livelihood (Onyekezini, 2004). Nike Centre for Arts and Culture trains students in traditional Adire techniques.

Resist Techniques (Adire) Workshop Training Methods

In the workshop, emphasis is on traditional techniques and apprenticeship method. Technique is the individual way in which an artist carries out an art process. Technique is allied to skill and it is developed by personal relationship with the work and is often the result of repeated progressive actions. What is taught in the formal sector is method or a process (Frank & Janet Hammer,). Training is consid
instruction and a course of physical

Thesaurus). Training is therefore a process of skill and instructed mastery which spans through a specific period of time. Participants are first introduced to surface design briefly, such as; Elements of Design, Principles of Design, Motif and its types, Design, Colour, Dyes, Chemicals, Finishing and Aesthetics Usability effect. The principles of Design help designer to think about the form a particular design is going to take. This is the rule that govern the use of Elements of Design (line, shape, space, texture, colour). The principles of design are: Rhythm, Balance, Emphasis, Dominance, Proportion, Variety, Harmony, Unity, Repetition. Participants were made to understand that Elements and Principles of Design are used to create Motif, Pattern and Design. Motif is the raw stage of any art work, while a unit is repeated several times to get a desired pattern and design is the arrangement of composition or pattern on given area to serve aesthetic purposes.

Preparing For Dyeing

1. De-size fabric to remove industrial starch and grease that it has from the factory.
2. Prepare fabric for pattern making and designing.
3. Appendix 1, Plate 5. Boil the water.
4. Mix chemical and dye: such as dye (1 spoon), caustic soda (2 spoons), and hydrosulphite (4 spoons) depending on the colours for resist techniques, Appendix1, Plate 7.
5. Add Cold water to dissolve the chemicals and dye
6. Add Hot water to the dye solution for proper fixing and reaction.
7. Immersed patterned fabric in the dye bath colouration for five to ten minutes.
8. Remove the fabrics from the dye bath fo proper oxidation.

9.. Excess chemicals and dye were washed off from the fabric.

10. Add finishing agents such as: little kerosene and enough starch for glossy or shining effect or to give it strength.

11. Dry the fabrics under the sun.

12. Iron the fabrics and later give them a traditional beating.

13. Photographs of the artworks were taken for documentation purposes.

These designs are addition of colour are achieved through the following

I. Pleating: Folding the fabric vertically an tying it into position flat and immerse in the dye-bath, Plates 9 and 10 showing Pleating Technique.

ii. Twisting: Turning the fabric round in circle or position very tight and tying it first at the edge and give it dye.

iii. Folding: Art of bending over or doubling up a fabric, so that one part lies on another before dying and dipping it into dye bath; Plates 11 and 12.

iv. Knotting: The art of twisting together and pulling a fabric tight.

v. Spiral: The art of holding the fabric from any angle with the use of a stick twisting it to form a spiral shape; Plate 1.

vi. Bolting: The art of creating design on fabric by folding and tying the fabric with two or more iron or rods on each other.

vii. Marbling: The art of crumpling a fabric and hold it with rubber band and thread to form a ball or shape rounded shape without loosing ends.

viii. Ring and Tie: Rings Tying technique Plate 2 and Moon and Star Plate 6.

ix. Wrap and Tie: Plate 4.



Plate 1: Students on Random Circle Tying. (Source: Bakare Olumide, 2016).



Plate 2: Hot water for dyeing. (Source: Bakare Olumide, 2016).



Plate 3: Student s on Ring Tying. (Source: Bakare Olumide, 2016) .



Plate 4: Triangular & Rectangular dyeing. (Source: Bakare Olumide, 2016)



Plate 5: Pleating technique.
(Source: Bakare Olumide, 2016)



Plate 6: Moon & Stars dying technique.
(Source: Bakare Olumide, 2016)



Plate 7: Wrap and Tying technique.(Source: Bakare Olumide, 2016)



Plate 8: Mixture of Chemicals & Dye.(Source: Bakare Olumide, 2016



Plate 9: Exhibiting Pleating method. (Source: Bakare Olumide, 2016) .



Plate 10: End product of Pleating method.
(Source: Bakare Olumide, 2016)



Plate 11: Exhibiting Folding method .
(Source: Bakare Olumide, 2016)



Plate 12: End product of Folding method.
(Source: Bakare Olumide, 2016)



Plate 13: Exhibiting Diagonal pattern.
(Source: Bakare Olumide, 2016)

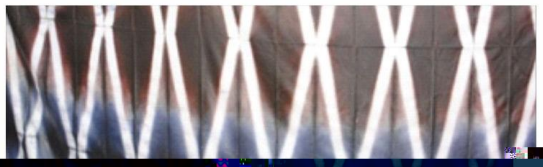


Plate 14: End product of Diagonal pattern.
(Source: Bakare Olumide, 2016)

Plate 15: Exhibiting Moon & Star method.
(Source: Bakare Olumide, 2016)

Plate 16: End product of Moon & Stars.
(Source: Bakare Olumide, 2016)

Plate 17: Exhibiting Stick method.
(Source: Bakare Olumide, 2016)

Plate 18: End product of Stick method.
(Source: Bakare Olumide, 2016)

Plate 19: Exhibiting Cowry Shell method.(Source: Bakare Olumide, 2016)

Plate 20: End product of Cowry Shell.(Source: Bakare Olumide, 2016

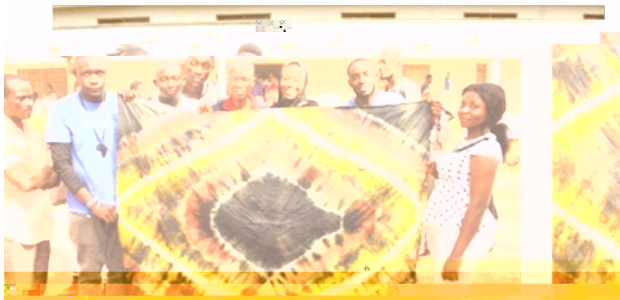


Plate 21: Exhibiting Folding method. (Source: Bakare Olumide, 2016)



Plate 22: End product of Folding method. (Source: Bakare Olumide, 2016)



Plate 23: Exhibiting Circle method. (Source: Bakare Olumide, 2016)

Plate 24: End product of Circe method. (Source: Bakare Olumide,2016)



Plate 25: Exhibiting Diagonal method.(Source: Bakare Olumide, 2016)

Plate 26: End product of Diagonal method.(Source: Bakare Olumide, 2016)

Conclusion

The Resist Dyeing Workshop can provide training that will enable students and youths to acquire the skill and competency to exploit life's opportunities for the future. There are lots of potentials in Resist Dyeing Workshops, Federal and State governments can support by providing soft loan for the beneficiaries in order to empower them. Unemployment and poverty will have been tackled with such support. Informal craftsman skill should be formalized in our institutions; informal educational sector plays a vital role in promoting social economic development in any society.

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