Studio Art and Design practices: Exploration of Atypical Approaches in Mixed Media Wearable Art for Contemporary Fashion.

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Abstract

Surface decorations about resist dyeing are usually presented in such a way that only one technique is preferably utilized to embellish a piece of fabric. The idea of adding another technique is not easily accepted or fancied. Most people are used to one technique at a time due to the time that could be wasted producing them, financial constraints, and maybe ignorance or low pricing by consumers. However, this study is of the view that the application of one technique has become unpopular through the years, and involving more than one technique has not been given sufficient attention by artists and designers. This study also projects that if as many as four techniques could be carefully explored in the same fabric, they would add some distinct qualities to that piece of fabric. More so, it becomes a mixed-media wearable art because more than one medium is involved. This study's objective is to carry out some studio explorations on mixed media wearable art that involve four techniques. This is qualitative research. It utilizes studio exploratory research design. Photographs are the research instruments utilized in this study. One of the findings of this study reveals that the various techniques used for production in the studio yielded some positive results which are unique and could be constructed into apparel for contemporary fashion. It also adds to the variety of fabric designs in the world of textile art. It summarily recommends that this practice should be explored further in the studio to showcase its potential in the world of art, textiles, and fashion, and for artistic and economic gains in Nigeria.

Keywords: Resist techniques, Mixed media, Wearable art, Contemporary textile art, Screen printing.

Introduction

Surface decorations on fabrics could be achieved through using different types of embroidery, resist techniques (stitching, starch resist, waxing, folding, clamping, tying, marbling, knotting and others), printing, beading, painting, tufting, weaving, quilting, appliqué, needle punching, patchwork, mirror working, trimming (fringe trim, sewing trim), lacework (either pre-made or home-made), piping (made from either self-fabric, contrast fabric, or a simply a cord.), smocking, adding sequins and crystal stones among others. Surface ornamentation transforms a garment's appearance and adds great charm. Its main goal is to offer fascinating aspects of designs. Mirrors, beads, sequins, threads, wires, buttons, zippers, buckles, grommets, and other embellishments are the most often used materials for surface adornment and require expertise. Most embellishing methods, such as embroidery, quilting, applique, resist dyeing, mirror work, and bead-work are age-old techniques of decorating fabrics and they are still largely executed by hand (Kiron 2021).

Resist dyeing is a textile embellishing technique that has been used throughout time and around the world. Batik, one of the types of resist techniques originated from the island of Java, Indonesia while the earliest examples of tie-dye in the Far East are from the Sui dynasty (5th century AD) in China. The earliest surviving examples of pre-Columbian tie-dye in Peru date from 500 to 810 AD (Wada, Rice et al 2011). In Africa, Nigeria to be precise, the Yoruba practice different techniques of resist dyeing. In this context, artists use a variety of materials such as paraffin wax, bee wax, clay paste, clamps, starch paste, flour paste, thread, ropes, pebbles, bottle corks, and chemicals to protect areas of textiles. Resist dyeing (resist dyeing) is a traditional method of dyeing textiles with patterns. And these patterns are created out of various techniques. Methods/ techniques are used to "resist" or prevent the dye from reaching all the cloth, thereby creating a pattern and ground (Kiron, 2021). The resist methods of dyeing have been extensively utilized in dyeing both manually and industrially to produce forms of clothing and furnishing fabrics. This study is of the view that mostly a technique is employed in decorating a piece of fabric at a time and this lacks innovativeness. In light of the above, this

study explored different methods of surface decorations in textile design which includes various resist techniques, painting, and screen printing to incite new innovative and uncommon ideas in textile art.

Meilach (1973) supports this view by observing that today's artists are constantly developing innovative areas for expression, and also stimulating new approaches to textile arts. He also mentions that the resist techniques are capturing tremendous attention although they are as new as they are ancient. He further mentions that being explored, updated, and combined in highly imaginative ways has been aided by advances in modern dye technology that offers easy-to-use dyestuffs in brilliant colours that are permanent and colourfast on a variety of natural fibres.

The usefulness of clothing and textiles cannot be ignored hence they are indispensable. In contemporary Nigerian society, textiles and clothing are utilized for various purposes such as to communicate status, celebrate important events, and show unity and solidarity, as uniforms for identification of various age groups, pupils and students from different schools, the armed forces, paramilitary, medical profession and others (Chudi-Duru 2023). Therefore, the products from the studio practice will create a wide variety of designs on fabrics, and stimulate both sides of the brain, which helps in improving memory, coordination, and attention. When traditional motifs are employed as motif designs on dyed and printed fabrics, they reflect the spiritual, cultural, and social beliefs of the community that owns those motifs. The vibrant colors used in dyeing, intricate patterns drawn on the fabrics, and meaningful/ symbolic motifs used to decorate those fabrics contribute to their visual appeal and cultural significance. For instance, Adire is inextricably connected to the economic and social fabrics of the Yoruba people. Apart from its role in the socio-cultural milieu, it also serves important economic roles by providing people with job opportunities and, a source of income, among other benefits.

Statement of the problem

According to Kumar (2023), all over the world, people are drawn to the embellished fabric's splendid appearance. To make the cloth texture lively and appealing, the surface is decorated. Its growth has been especially rapid. He mentions that, with the advancement of technology, surface decoration will eventually adorn the world of fashion design in a more sophisticated, remarkable, and creative way. Therefore, it plays a crucial role in fashion design.

The wearable art about dyed fabrics is mostly devoid of combinations of various resist techniques given that it has been the norm to produce them that way. There are many fabrics in

today's market utilized by various fashion designers that are in stiff competition with handmade textiles and if they do not have something new to offer, they cannot survive in the market and might not be able to meet up with their counterparts. Interestingly, many techniques in surface decorations could be combined with resist techniques to produce more complex, modern, and attractive designs creatively.

It follows, therefore, that since Nigeria's fashion makes use of various types of textiles and clothing for different purposes and most of the textile industries have gone moribund, it has become pertinent that these techniques should be combined in the studio art and design practices to add some varieties to the world of indigenous textiles. Thus, if some artists/ designers could go into the exploration and combinations of these techniques, it would present to the fashion industry something new, and as much as add to the world of wearable art. The practice could also create sustainable wealth and entrepreneurship and offer fashion designers a myriad of choices about handmade fabrics.

Purpose of the study

The aim of this study is to produce some mixed media wearable art using atypical approaches in textile art and design.

Literature review

Mixed media art

Mixed media is a term used to describe artworks composed from a combination of different media or materials (Vaughan, 2000). Mixed media art refers to a visual art form that combines a variety of media in a single artwork. The application of mixed media elements through cloth in textile art provides one of the most versatile surfaces for manipulation. Materials used to create mixed media art include, but are not limited to, paint, cloth, paper, dyes, wood, and found objects (Vaughan, 2000). A piece of art that combines an acrylic painting with fabric and paper is mixed media art. Mixed media techniques could be used for various crafting and art projects, such as scrapbooking, sketchbooks, découpage, or decorating greeting cards and mixed media art journals.

According to Altenew (2023), Mixed media is a type of visual art that *mixes* (hence the word 'mixed') various mediums in one piece of artwork. If an artwork uses more than one creative medium (ink, watercolors, alcohol markers, acrylic ink, oil, colored pencils, crayons, and others) and incorporates different art mediums and forms (assemblage and collage), then the result is a

mixed media artwork. Some artists prefer it because it gives their artwork a different level of creativity and added dimension. With this art form, one can break boundaries and look at everything around as a potential canvas. One can also paint a stamped image with watercolors and add heat emboss, add a sculpture to a painting, put together paper scraps and draw or paint over them, or create an altered book with pieces of cloth, paper, and wood - the opportunity is truly endless when it comes to this revolutionary art form.

Altenew (2023) reveals that the great Pablo Picasso's "Still Life with Chair Caning" back in May 1912 was considered the first example of a modern mixed media collage. This was an "assemblage of oil paint, oilcloth, pasted paper, as well as rope, turning it into a low-relief, three-dimensional work." However, it was Braque who created the first collages made solely out of paper when he used wood-grained wallpaper in a series of charcoal drawings.

According to Berta Art in Altenew (2023), the history of mixed media began back in the 20th century when "artists looking for a substitute for what they saw as hidebound academicism started including things and pictures that were not regarded as art materials in their works." The growth and popularity of this art form throughout the 20th century can be attributed to influential movements such as Cubism and Dadaism and famous artists adopted it, such as Henri Matisse, Joseph Cornell, Jean Dubuffet, and Ellsworth Kelly. In the 1920s, German dada artist Kurt Schwitters "fixed everyday found papers and things of all types to canvas, paper, and board supports, giving them another and most likely more remarkable life. His artwork, which depicted an array of personal expressions, gave life to mixed media collage and assemblage back then. This also led to the development of different types of mixed media art, such as installation art and wet and dry mixed media techniques.

Through modern technology and the advent of the Internet, different types of mixed media art quickly made their way into mainstream society. From iconic collages and assemblages to thought-provoking installation art, mixed media art is practiced by most artists. Here are some of the most iconic and popular ones according to Altenew (2023).

- Yayoi Kusama's series of "Infinity Rooms." Her breakthrough "Infinity Mirror Room - Phalli's Field in 1965, which used mirrors as walls, was able to "translate the repetition of her earlier artworks into an art installation, a seemingly endless room carpeted with polka-dotted fabric phallic structures," according to Magazine Artland.

- UK interdisciplinary artist Martha Haversham is well-known for combining parts of the figure with found objects. In one of her famous artworks, she reimagined garlic skin into dainty and puffy white dress sleeves.
- Poetic mixed media artist Holly Harrison's collage on canvas includes personal and unique materials, such as drawings by her daughter and old canvas paintings by her husband.
- "We Make Carpets" is a group of three designers who create carpets from found objects such as pencils, balloons, forks, etc., which are arranged in intricate patterns.
- Abstract landscape painter David Wightman's textured mixed media paintings are truly phenomenal. The surprising texture of his artwork is because he paints with acrylic paint over textured wallpaper. To create depth, he layers and overlaps blocks of flat colors.
- Nigeria-born artist Njideka Akunyili Crosby combines mixed media collage and painting in her artwork. She aims to bring her two worlds (Nigeria and the U.S.) together in her work. One of her works is placed on plate 1.

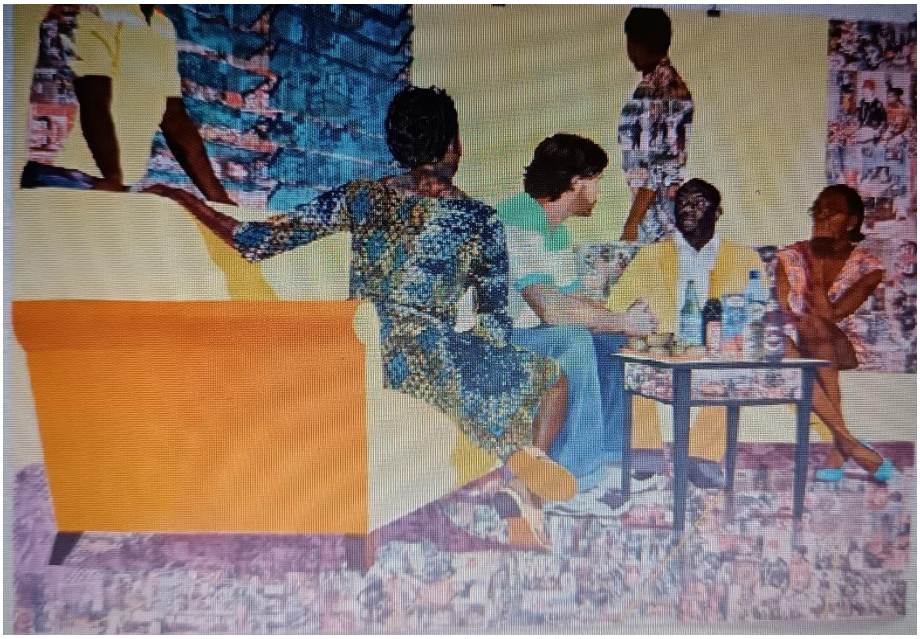


Plate: 1. Title: Something Split and New. Artist: Njideka Akunyili Crosby, Date: 2013/2013, Physical Dimensions: w283 x h213. Medium: Acrylic, Charcoal, Pastel, colour pencils, marble dust, collage, and transfers on paper

Mixed media textile art

In the world of art, there are mixed media in different areas of specialization be it in painting, textiles, sculpture, ceramics, or graphics. It could also be a combination of different areas of specialization. Mixed media textile art represents an experimental and interdisciplinary approach to textiles that links a broad range of practices, techniques, materials, and methods of working. This paper *explored different ways to manipulate colours on materials.* The techniques range from stitching, painting, dyeing, printing, wrapping, couching, and knotting to sawing, drilling, casting, and others. In mixed media textile art, separate art media are combined to create eclectic works; boundaries are crossed, expectations challenged and categorisation rejected. This study affirms that the artworks produced under this category involve different techniques of production in textile art and design. For instance, a mixed-media textile art piece could involve stitching, painting, dyeing, and printing. Chika Chudi-Duru is a textile artist who works on mixed media. She combines tie-dye with acrylic painting. One of her textile paintings is placed on plate 2.



Plate 2, Title: Clarion Call (series), Stop Child Violence.

Artist: Chika Chudi-Duru (2023). Physical Dimensions: 35 cm in diameter. A mixed media (textile Painting) Inspired by Uli traditional motifs of the Igbo. Size: (circle). Medium: acrylics, acrylic yarn, and pieces of African wax prints on dyed canvas.

Wearable Art

Wearable art, also known as "Artwear" or "art to wear" is the term used to describe jewellery, accessories, and clothing designed as conceptual or fine art (Melissa, 2005). These pieces are usually handmade and are produced only once or as a very limited series. Some pieces of clothing are often made with fibrous materials and traditional techniques such as crocheting, knitting, punching, knotting, macramé, weaving, and quilting, but may also include plastic sheeting, metals, paper, and more. While the making of any article of clothing or other wearable object typically involves aesthetic considerations, the term wearable art implies that the work is intended to be accepted as an artistic creation or statement. Wearable art is meant to draw attention while it is being displayed, modeled, or used in performances (Issue Thirteen, 2021). Pieces may be sold and exhibited. Each piece is hand-crafted and often one of a kind and evokes its maker's artistic expression and aesthetic taste. Pieces of wearable art are often a fusion of haute couture and conceptual art.

Although each piece of wearable art is created with style in mind, it's intended that the wearer or observer consider each piece to be making an important and intrinsic artistic statement. Wearable art jewellery can be made using many different types of materials and techniques and often these choices are governed by the concept the artist is trying to communicate through their work. However, not all wearable art is easily wearable. Some artists push the envelope of the term 'wearable', creating beautifully impractical adornments which are intended more for exhibitions. Originally art wear was nothing but an item of conceptual clothing. It was largely created and worn by artists that had been viewing it as an artistic instrument. At that time, it was worn on special occasions such as catwalks and art exhibitions. However, wearable art has smoothly made its way into contemporary fashion. This exceedingly personal outfit is always made by hand, and it conforms to no specific aesthetic criterion. It comes in different variations and is created by employing various techniques, including sewing, painting knitting, dyeing, leather tooling, tooling, and many others. Although it’s separate from mainstream fashion, it’s related to it. But some of them are about extravagance and beauty, rather than comfort, or functionality. This study carried out explorations on wearable art using various media. An example of wearable art is placed on plate 3.



Plate 3: Wearable art.

Artist: Chika Chudi-Duru (2023). A shirt gown. A mixed media textile art inspired by Uli traditional motifs of the Igbo. Medium: acrylics on dyed (starch resist) fabric.

Contemporary textile art

For thousands of years, people have been practicing the craft of designing or creating textiles. First emerging from a necessity to fill basic needs, different cultures around the world took it to another level by developing methods of making artistic, creative, and beautiful cloth that laid the basis for what is called textile art. The practice that involves weaving, knitting, pressing, or knotting together individual pieces of natural or artificial fibers, the textile textile-making tradition spans global cultures as one of the earliest human technologies. Apart from providing shelter and warmth or holding goods, textiles also served decorative purposes and held an important place in the arts and crafts of various cultures around the world (Martinique 2016).

She explains that before the 19th century, all yarn, thread, and cloth were made by hand and it took a great deal of time and effort to gather fibers from plants or animals to make into yarn. The Industrial Revolution brought a revolution in textile technology and the methods and materials used to make them expanded enormously. In the 20th century, artists began to use textiles in new contexts, and fabric and string as a medium have provided almost infinite possibilities in modern and contemporary artistic practices.

Contemporary Textile spans a wide range of fiber art-based practices which include quilting, thread painting, lace-working, beading, and weaving. Ever since the 1980s, textile arts have been developing new forms and languages involving much creativity along the way. Influenced by postmodernist ideas, textile and fiber work has become more and more conceptual. Various creatives are now experimenting with techniques, materials, and concepts, completely pushing the limits of the medium. These re-born practices such as embroidery art, weaving, quilting, crochet, and many others, have placed a new focus on the work that confronted social and political issues such as gender feminism, domesticity, women's work, and identity politics. Yet, not all fiber artists are feminists or even concerned with the political and social connotations of fabric arts. They simply employ textiles and threads as painting and sculpting material.

Martinique (2016), further mentions that in today's art world, contemporary pieces explore a variety of textile and fiber practices and techniques that provide a myriad of possibilities. For instance, the Portuguese artist **Joana Vasconcelos** frequently incorporates crafts like knitting and crochet into her art to explore ideas of womanhood, nationality, and family. Using embroidery, yarn, and wool, the Peruvian artist **Ana Teresa Barboza** creates landscapes and various other images that exist between tapestry and sculpture. Mimicking the flow of waves or grass, her pieces seem to tumble its embroidery hoop. Exploring the assertive manifestations of the interplay between public and private ways of being, the Korean-American artist **Mimi Jung** creates constructions and woven wall pieces. Approaching the modern discourse of the self through the practice of weaving, she explores personal solitude as a fragile state. The Berlin-based artist **Nike Schroeder** creates stunning embroidered illustrations both intricately composed and unfinished at the same time and more abstract works that involve threads that emulate the appearance of dripping paint. Throughout her practice, she explores the idealized beauty of the female form. The Chinese artist **Lin Tianmiao** explores the relationship between

tradition and modernization through installation and textile works. In her works, she incorporates materials and objects typically associated with women. All of these creatives and many more continue to build the important legacy of different fabric arts reinventing the medium in various ways. Concerning the above, this study sought various ways in the studio to produce wearable textile art using mixed media which consists of various forms of resist techniques, painting, and screen printing; inspired by African motifs.

Studio Exploration

During this study, the researcher utilized various textile design techniques to produce some samples of wearable art during the studio practice. There was experimentation to produce some mixed media fabrics for contemporary fashion. A total number of seven mixed-media wearable artworks were produced in this study following the same procedure. The materials used during the studio exploration are plain cotton fabrics, dyestuff, caustic soda, sodium hydrosulphide, bucket, plastic bath, water, wax, pegs, twine, pair of scissors, wooden frame, organdie material, stapler gun and pins, designs, squeegee, photosensitive chemicals for transfer of designs, printing inks, printing table, kerosene, tape, ruler, masking tape, gum paper tape, permanent marker, kettle, stove or camping gas cooker, pieces of foam, a piece of stick, hand gloves and nasal masks. The studio process is hereby recorded below.

Studio exploration 1



Plate 4: the plain cotton fabric.

This was washed with soap and water to remove any industrial finishing it underwent. This treatment enabled the fabric to be more absorbent to the dyes and printing inks. Source: Chudi-duru (2023)



Plate 5: folding technique.

The plain cotton fabric was folded in the studio ready to be pleated into the desired pattern. Source: Chudi-duru (2023).

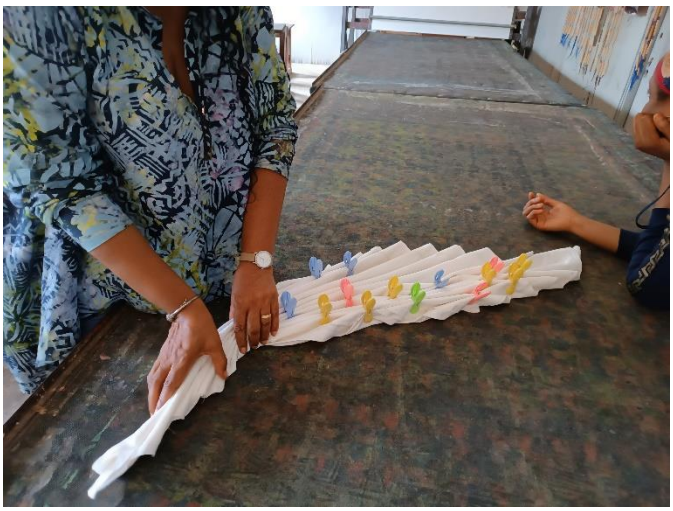


Plate 6: pleating technique.

The plain cotton fabric was then pleated and held into place with the help of pegs for the first and second techniques which are folding and pleating. Source: Chudi-duru(2023)



Plate 7: after folding and pleating, it was coiled into a continuous circle. Source: Chudi-duru(2023)



Plate 8: this is the fabric being held in place. Source: Chudi-duru(2023)



Plate 9: As it is being held in place, the pegs used in pleating are carefully removed to make room for thorough firmness. Source: Chudi-duru(2023)



Plate 10: tying up the folded fabric.

The fabric is tied in place using a twine. This helps it not to scatter while immersed in the dye bath. Source: Chudi-duru (2023)



Plate 11: mixture of dyestuffs and chemicals.

This is the mixture of the dyestuffs and chemicals in a container big enough to contain 6 yards of fabric. They are mixed thoroughly with a stick to avoid uneven patches. Source: Chudi-duru (2023)



Plate 12: the fabric is immersed in the dye bath for 30 minutes. Source: Chudi-duru (2023)



Plate 13: Dyeing of the fabric.

Half of the fabric is immersed into the dye bath remaining the other half because another colour of dye will be utilized there. The same process will be used to dye the other half. Source: Chudi-duru (2023)



Plate 14: the fabric was brought out from the dye bath after dyeing and hung under a shade for an oxidation reaction to occur. Source: Chudi-duru (2023)



Plate 15: after the oxidation process.

The fabric thoroughly washed and dried. This is the outcome of the first and second media. Source: Chudi-duru (2023)



Plate 16: Stamping method of batik.

The result of the first and second media is being worked on by using another technique known as batik (wax printing, writing, or stamping) to create another design. Source: Chudi-duru (2023)





Plate 17: the dyestuffs and chemicals used for the batik dyeing. Source: Chudi-duru (2023)

Plate 18: dyeing of the batik.

The waxed fabric is folded and immersed in the dye bath. Source: Chudi-duru (2023)



Plate 19: the waxed fabric is immersed completely in the dye bath. Source: Chudi-duru (2023)



Plate 20: dyeing processes. Source: Chudi-duru (2023).



Plate 21: batik fabric immediately after dyeing.

The fabric is removed from the dye bath and spread under a shade for an oxidation reaction to occur. Source: Chudi-duru (2023)



Plate 22a: De-waxing of the batik.

The waxed dyed fabric is de-waxed with hot water after an oxidation process. Source: Chudi-duru (2023)



Plate 22b: De-waxing of the batik further.

The de-waxed fabric is immersed in a basin of water to wash off the remaining wax deposits. Source: Chudi-duru (2023)



Plate 23: Batik.

This is the result of the third media application, spread out to dry for the application of the fourth media which is screen printing. Source: Chudi-duru (2023)



Plate 24: Printing stage 1(transfer of designs to the screen for printing).

Getting the negatives (black and white) of the design ready for photographic transfer of designs which will be used for screen printing in the studio. Source: Chudi-duru (202



Plate 25: putting the negatives together by cello taping four of them together to form a large piece since they are in pieces. Source: Chudi-duru (2023)



Plate 26: Printing stages.

Place the large piece of cello taped negatives of the design on the silk screen (organdie or mesh) to figure out the placement by marking it with a permanent marker to achieve a level of precision while printing. Source: Chudi-duru (2023)



Plate 27: markings for the placements of the design negatives on the screen. Source: Chudi-duru (2023)



Plate 28: Printing stage II. Mixing the chemicals (emulsion and sensitizer) that will be used for the photographic transfer of designs.

The emulsion is light sensitive used to burn stencils directly into the silk screen for photo imaging. The sensitizer is a liquid form chemical which when mixed with emulsion in screen printing, bonds with the emulsion.it is sensitive to light or other forms of radiant energy. The mixing ratio is 10 parts of emulsion to 1 part of sensitizer. Source: Chudi-duru (2023)



Plate 29: Pour the mixture on the screen beginning from the top. Source: Chudi-duru (2023)



Plate 30: carefully and thoroughly coat the surface of the screen with the chemicals using a squeegee and a flat metal ruler. Source: Chudi-duru (2023)



Plate 31: the screen is thoroughly coated and was immediately carried to the darkroom to dry before the transfer commenced. Source: Chudi-duru (2023)



Plate 32: Printing stage III (Transfer of designs proper).

After drying for 3to 4 hours depending on how hot the weather is, the design negatives are placed on the screen following the marks made and kerosene or engine oil is carefully poured on the paper to make it translucent so as to allow light pass through it easily. Source: Chudi-duru (2023)



Plate 33: Transfer of designs to the screen.

The researcher made sure that every part of the paper got enough of the kerosene, after which it was exposed to the sun for the designs to be transferred to the screen. The number of minutes it stays under the sun depends on the time of the day. If it's in the afternoon, very sunny, and around noon, it might just stay a minute but later in the day; which is the preferred time it might stay 5 to 7 minutes as the case might be before it is washed. If left longer, it might affect the transfer. Source: Chudi-duru (2023)



Plate 34: the washing of the screen after the transfer.

Wash the screen for the design to appear after exposure to the sunlight. Source: Chudi-duru (2023)

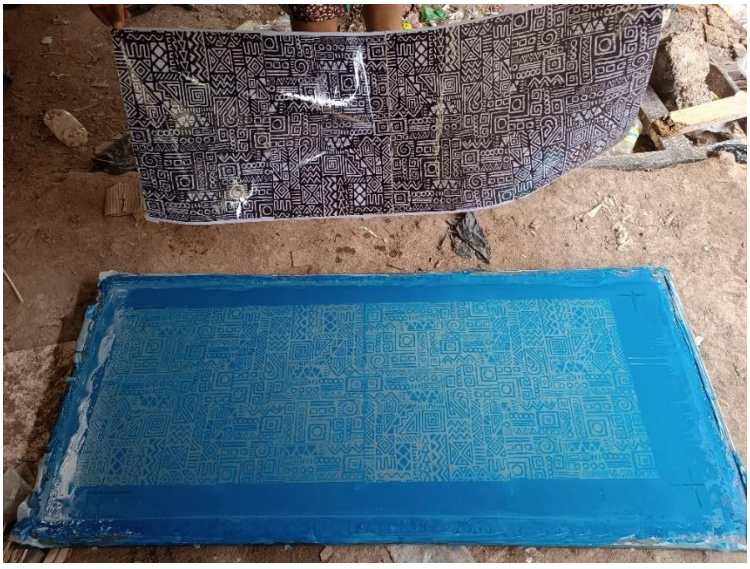


Plate 35: transferred design to the screen.

The screen has been washed thoroughly and the design has been transferred on to it successfully. Source: Chudi-duru (2023)



Plate 36: Printing stages.

Getting the batik designed fabric ready for screen printing which is the fourth media. Source: Chudi-duru (2023)



Plate 37: screen printing in progress in the studio. Source: Chudi-duru (2023)

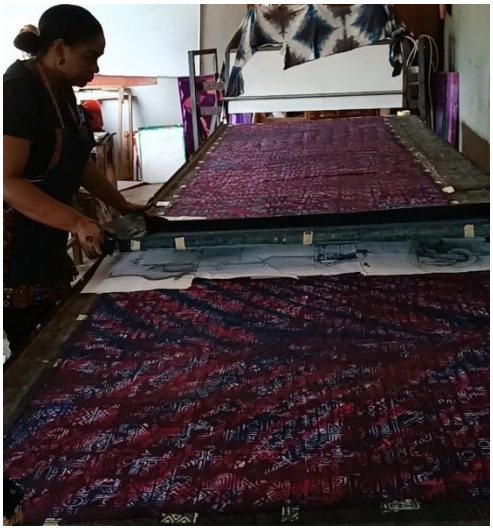


Plate 38: the mixed media fabric wearable art produced with atypical approaches in the studio. Source: Chudi-duru (2023)

Results of Studio Explorations

Studio Exploration 1



Plate 39: mixed media fabric, comprising folding, pleating, batik and printing techniques.

Source: Chudi-duru (2023)

Studio Exploration 2





Plate 40: mixed media fabric, comprising folding, tying, batik and printing techniques and its utilisation in contemporary fashion. Source: Chudi-duru (2023)

Studio Exploration 3



Plate 41: mixed media fabric, comprising folding, tying, batik and printing techniques. Source: Chudi-duru (2023)

Studio Exploration 4

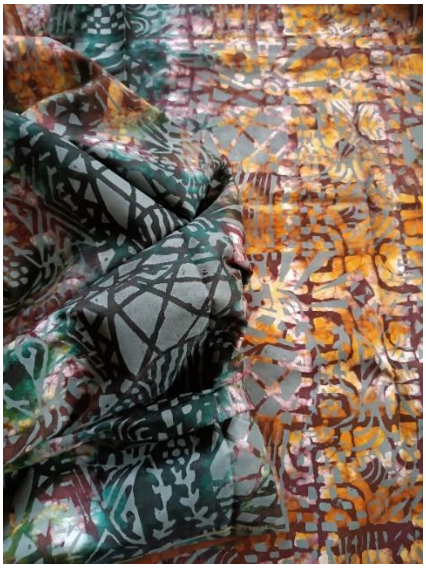




Plate 42: mixed media fabric, comprising folding, pleating, batik and printing techniques and its utilisation in contemporary fashion. Source: Chudi-duru (2023

Studio Exploration 5

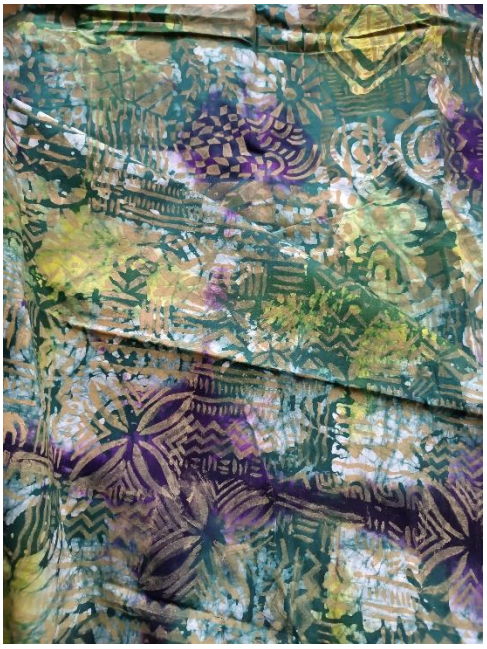


Plate 43: mixed media fabric, comprising folding, tying, batik and printing techniques. Source: Chudi-duru (2023)

Studio Exploration 6



Plate 44: mixed media fabric, comprising folding, tying, printing and painting techniques. Source: Chudi-duru (2023)

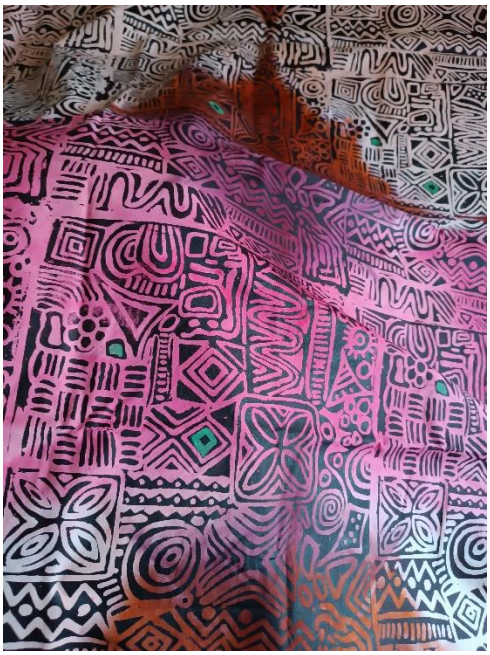




Plate 45: mixed media fabric, comprising folding, pleating, printing, painting techniques and its utilisation in contemporary fashion. Source: Chudi-duru (2023)

Discussions and Findings

In this study, many techniques were used to develop surface designs for the fabrics. Some of the fabrics had three while some had four different techniques. These were used to achieve mixed-media wearable art. Previously, most of the surface decorations on fabrics found when this study was carried out comprised mostly one technique. This study found that some artists/designers who practice with one technique are not conversant with the use of multiple techniques in the studio. The usage of multiple techniques to produce mixed media textiles is not common among artists/designers, thus only few are produced: thereby making it insufficient for the consumers. This study also found out that the studio practice produced unique samples and lots of financial benefits could be generated by producing more of these artworks and selling them.

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Recommendations

Following from the observations in literature and the work done during this study, the following germane recommendations are made: more artists and designers should employ different techniques to produce mixed media wearable art that will be appreciated by more people. Also, people should be encouraged to go into the mixed media textile and clothing business as there are not many people in that area. Also, establishing some cottage textile factories will go a long way to teach these techniques and offer employment to the youth who are searching aimlessly for white-collar jobs that are very difficult to get in Nigeria. Furthermore, more artists and designers could also key into this art to push it to greater heights by exploring other African motif symbols in their design layouts to promote their indigenous cultures.

Conclusion

Since clothing and textiles are among the necessities of life, there will always be the need to produce something new that would attract buyers. In summary these atypical techniques utilized in this study, produced appreciated and appropriate clothing which add to the varieties of art, design and fashion. These mixed media techniques are not usually combined in one piece of

fabric during production. Thus the production of mixed media clothing and textiles in the studio and textile cottage industries can create sustainable entrepreneurship for wealth creation in Nigeria. In conclusion, Nigerian society has a lot to gain from this practice in that most of the textile industries have gone moribund hence this will add to the increase in the production of textile and clothing materials and as well as boost the economy.

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