

**FEDERAL UNIVERSITY, NDUFU-ALIKE IKWO,
(FUNAI) EBONYI STATE.**



**STUDENT'S INDUSTRIAL
WORK EXPERIENCE SCHEME
(SIWES).**

A STUDIO PRACTICAL OF SIX (6) MONTHS
INDUSTRIAL WORK EXPERIENCE

AT

**CREATIVE SHADOW COMPLEX (ART) IGBOUKWU ON TOP NIGER
OPTICAL ANAMBRA STATE**

BY

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INTRODUCTION

1.1 Overview of SIWES.

This report was written in fulfillment of the student industrial work experience scheme SIWES as a part of the approved minimum academic standards in Nigeria.

Tertiary institution in order to provide students with an opportunity to apply their knowledge in real work situations and also acquire industrial skills and experience before leaving school. This aspect of knowledge acquisition also bridged the gap between theory and practical.

1.2 BACKGROUND

Industrial training began with the dependence of industries on technical competencies on the operation and maintenance of its resources. Industrial training or work experience had its origin in the practice at the first Nigerian polytechnics, the Yaba technical institution (now Yaba College of Technology) which was founded in 1948. Students were sponsored by government establishment or private firms at the time. They returned to work with their employers during the long vacation.

1.3 SIWES

Description of SIWES

The student industrial work experience scheme (SIWES) is a skill acquisition and training program designed for students studying. DEGREE/DIPLOMA/NCE program. In tertiary institution it is aimed at exposing students to various industrial machine and equipment, professional work methods. Etc. The minimum durations for the SIWES should be 12 weeks except for engineering and technology programmes where the minimum is 40 weeks. The scheme was founded by the federal government of Nigeria and jointly coordinated by the industrial training fund and the industrial training fund.

1.4 HISTORY OF THE COMPANY ATTACHED TO

Creative shadow complex (arts) Igbo-Ukwu in Aguata local government area of Anambra State is a textile studio established in 1984 by Mr. Nicholas Anozie, the son of the popular Igbo- Richard of the Bronze pot family of Igbo-Ukwu.

The company specialized in almost every textile works which includes Tie-dye, Batik, screen printing, interior decorations and mixed media. The company is located opposite P and T Igbo-Ukwu. The company to it's credit has produced many textile artist who are well established. The organization chart runs as follows:

- The manger
- The secretary
- The worker

1.5 Objectives of SIWES

THE OBJECTIVES OF SIWES ARE:

- i. To provide an avenue students in institutions of higher learning to acquire industrial skills and experience and in their approved course of study.
- ii. To prepare students for the industrial works situation which they are likely to meet after graduation.
- iii. To expose students to work methods and techniques in handling equipment and machinery not available in their institution
- iv. To enlist and strengthen employers involvement in the entire educational process and prepare student for employment in industry and commerce.

1.6 The services provided in the company

The company provides many services which induces screen printing- this involves either wooden or iron frame produced in a square form and covered from end to end with a mesh, Tie-dye, batik and every other textile inclined work.

1.7 TIEING AND DYEING OF FABRIC

Tie-dye is resist method of designing cloths to application of dye invented in the mid-1960's in are called resists, as the united states. For a set of they partially or complete ancient resist dying techniques prevent the applied and for the product of these dye from coloring the fabric processes more sophisticated tie-dye.

The process involves folding involves additional steps twisting, pleating or crumbling of fabrics followed by application of dye.

Tie dyeing is a method of designing cloths through manipulative methods to create different sophisticated patterns. Dyes can be gotten from plants and from local craft stores though the procedures are almost the same.

MATERIALS USED FOR TIE AND DYE.

- i. Fabric
- ii. Ropes for tying
- iii. Dye
- iv. Sodium hydro-sulphide
- v. Caustic soda
- vi. Gloves
- vii. Water (hot)
- viii. Table spoon
- ix. Bucket or Basin
- x. Stove
- xi. Salt

Fabrics abound but the most common and popular one amongst textile artists is cotton fabric.

The type of dye one uses depends on the types of fabric available but the most available one is VAT DYE.

METHOD OF PRODUCTION

- i. The Dye stuffs which are caustic soda and hydro-sulphide are measured in accord with the yards of fabric one is dying.
- ii. The fabric is tied according to choice which will bring out different designs. Some of the tying techniques include, marbling, pleating, Diamond tie) squeezing and rolling etc
- iii. After the mixture which is done according to the dye packet instruction the boiled water is poured into the dye basin, then the tied fabric is immersed into it and left there for about 30 -45 minutes. Salt is also added for a quicker absorption of the dye by the fabric.
- iv. The fabric is spread under a shed for oxidation this is done to avoid the evaporation of the dye with the water which will result to the fading of the colours giving it a blurry effect

After the oxidation the fabric is washed with detergent to remove every trace of chemicals from it which can destroy the fabric.

1.8 SCREEN PRINTING

SCREEN PRINTING- PROCESS, TOOLS, MATERIALS, SCREEN, EMULSION PAINT, SENSITIZER AND SQUEEGEE

One of the preferred methods of making silk screening stencils is the photo emulsion technique. Photo emulsion is a thick liquid substances which react to light essential photo emulsion become “tougher” when exposed to light. Making it more difficult to remove from surfaces. That’s perfect for creating a stencil.

The way we do this is to spread a thin-layer of the emulsion from one end to the other of the screen you can do this with a “scoop coater or a standard squeegee then the coated screen is dried in a cool and dark room with a hand fan. The coated screen can be left for a whole day as far as it is left in a dark and cool room. Then the designed cartridge paper is oiled to make it translucent when this is done they are placed on the screen and held in place on the screen with a glass or solar tape, the screen is covered and timed to avoid over-burning the specific time to burn a screen is between 30-35 seconds, this depends on the intensity of the sun within this period the design is transferred from the now translucent paper to the screen. When this is done the screen is washed by gently scrubbing with foam and cold water to reveal the design. in case of the disappearance of some part of the designs lacquer can be used to block those areas.

SCREEN: A constructed wooden or metal frame

MESH: A net-like material but is closely knitted

EMULSION: A paste-like liquid used for coating the screen.

SENSITIZER: A spirit-like liquid added to the emulsion to make it sensitive to sun-light.

SQUEEGEE: A wooden or metal handle that has a rubber or plastic edge used to drag the ink on the screen in order to transfer the design on the fabric.

INK; this is a paste-like substance that has many colours used in printing.

1.9 ORNAMENTATION

This is the process of designing any object of your choice on a light cartridge paper. Ornamentation can also be done using computer it is also used for body decoration. In textile it can be transferred through to screen or done through direct blocking on screen using lacquer. The vast range of motifs used in ornamentations draws from geometric shapes, plants and animal figures. The earliest ornamentation survived the pre-historic cultures. With the arrival of printing the print makers are now more versatile in there production.

A DESIGNED SCREEN FOR PRINTING



2.1 BATIK RESIST DYEING

Batik is an ancient means of designing using wax.

it is defined as wax writing. it can be used to achieve letters and other manipulated designs.

materials used for batik production

1. Fabric
2. Stencils
3. Wax
4. Dye
5. Sodium hydrosulphate
6. Caustic soda
7. Glove
8. Salt
9. Basin
10. Water (hot for the mixture then little cold water to lessen the hotness to avoid untimely de-idaxing.)
11. Stove

2.2 PASTE RESIST DYING

Paste resist dying is the process of using paste-like substance like glue, cassava flour, starch, rice flour etc to design a fabric before dying.

2.3 THE CHALLENGES ENCOUNTERED.

1. **Sourcing material:** Material needed for practical's are not readily available in the place our where office is situated thus making it difficult for us to get to them.

2. **Environmental factor:** Environmental factor: which includes lack of competition given to the Environment where the company is situated. The company is the only textile company owned and manage as a private investment thereby monopolizing the whole area.

3. **Financial problems:** Due to the nature of the company the students are not being paid, and

2.4 CONCLUSION

In conclusion I will say that every textile design mostly has it's last point on fabric.

So getting to know more methods of design really helped me a lot in my creativity.

2.5 RECOMMENDATION

I recommend this studio for other textile artist because I really got to learn many other ways to send out messages through my designs.