

**THE RELEVANCE OF COSTUME AND MAKEUP - A CREATIVE BEACH  
WEAR OUTFIT AS A CASE STUDY.**

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**DECEMBER, 2022.**

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF THEATRE  
ARTS IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE  
AWARD OF A BACHELOR OF ARTS DEGREE IN THEATRE ARTS,  
UNIVERSITY OF BENIN.**

**DECEMBER, 2022.**

## **DECLARATION**

I, ENEHIZENA ESTHER JOY (MISS) declare that, this project is based on study undertaken by me in the Department of Theatre Arts under the supervision of Miss Ikem Awele.. All ideas and views are products of my personal research and where the views of others have been used and expressed, they are duly acknowledged.

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## **CERTIFICATION**

This is to certify that this project was done by ENEHIZENA ESTHER JOY under my supervision in partial fulfillment for the award of Bachelor of Arts Degree in the Department of Theatre Arts, University of Benin.

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**MISS. IKEM AWELE**  
*(Project Supervisor)*

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**DATE**

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**DR, VINCENT DIAKPOMRERE**  
*(Head of Department)*

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**DATE**

## **DEDICATION**

I dedicate this work to God Almighty my maker, who made this work to be possible, and my mother , Late Mrs Evelyn Ediketin Izekor, may her soul rest in peace. (Amen)

## ACKNOWLEDGEMENT

It was a long journey from confirming the topic to finally finishing this project. There are a few people that I would like to express my gratitude to.

Firstly, I would express my sincere gratitude to God Almighty, who by his grace and infinite mercy saw me through the course of this project.

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I want to appreciate say a very big thank you to my friends Amanda, Elizabeth, Jumai, and Rawhim I can never forget the wonderful times we spent together in the University of Benin. And also a good friend Temiloluwa Aiayi who have been of kind assistance to me financially, I pray God bless you abundantly .(Amen)

Finally, I want to thank the Head of Department and the entire staff of the Theatre Arts Department for their assistance through this course. And all the people who participated in my research. Thank you and God bless you all.

## TABLE OF CONTENTS

Title Page.....	i
Declaration.....	iii
Certification.....	iv
Dedication.....	v
Acknowledgement.....	vi
Table of Contents.....	vii
Abstract.....	ix
<b>CHAPTER ONE: INTRODUCTION</b> .....	
1.1 Background to study.....	1
1.2 Statement of problem .....	2
1.3 Significance of study.....	3
1.4 Aims and objectives.....	3
1.5 Scope of study.....	4
1.6 Limitations to study.....	4
1.7 Research methodology.....	5
1.8 Definition of terms.....	5
<b>CHAPTER TWO: LITERATURE REVIEW</b> .....	7
2.1 Introduction.....	7
2.2 What is Costume in Recent Times?.....	9
2.3 Creativity in Costume Making.....	16
2.4 Essence of Make-up in Complimenting Costume.....	18

2.5 Make-up for Beach.....	20
<b>CHAPTER THREE: COSTUME AND MAKE-UP AND IT'S SOCIO-CULTURAL ESSENCE .....</b>	<b>23</b>
3.1 Introduction.....	23
3.2 The Relevance of Costume and Make-up.....	24
3.3 Cultural Implication of Costume and Make-up.....	26
3.4 Designing Beach Wear.....	29
<b>CHAPTER FOUR: PRODUCTION INTERPRETATION.....</b>	<b>33</b>
4.1 Essence of Culture in Costume and Make-up .....	33
4.2 Contemporary Value of Beach Wear .....	39
4.3 Cultural Value in Velvet Beach Wear.....	41
4.4 Pictorial Analysis.....	48
<b>CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION...52</b>	<b>52</b>
5.1 Summary.....	52
5.2 Conclusion.....	53
5.3 Recommendation.....	54
<b>WORKS CITED.....</b>	<b>55</b>

## **ABSTRACT**

*The purpose of this project is to examine the relevance of costume and make-up and to determine their effects on cultural promotions and preservations. This study focuses on how contemporary costumes can be designed with the Benin Traditional marriage fabrics (Evodu) popularly known as Velvet. It also reveals the aesthetics of creating contemporary styles of beach wear designs using traditional fabrics. This research would enhance other researcher's knowledge of culture, promote their cultural identity and strengthen their sense of belonging.*

## CHAPTER ONE

### 1.1 BACKGROUND OF STUDY

Costume and makeup remain two of the most fundamental visual elements of the theatre. Theatre historians trace the origin of the arts of the theatre to ancient Greece with the dramatic rituals which they enacted both as a form of entertainment and as a tool for social celebration and communication. Costume and makeup according to Brockett, were some of the most vital elements that enhanced these successful performances. Thus, through the wearing of masks and other stylized costumes, they impersonated men, animals, or supernatural beings and mimed the desired effects. Simply put, out of those dramatic rituals, theatre is said to have emerged (pg. 18).

Costume design has a very long history. The ancient Greek playwright Aeschylus, who lived in the 5th century B.C, created specific costumes for actors to wear when performing his tragedies. In the Middle Ages and the Renaissance, scenery and costumes became increasingly important elements of stage plays .They helped capture a mood, create an exciting colorful event, and entertain audiences. But there wasn't one cohesive idea of what costume had to be. In the 16th century, some traveling theatrical troupes performed a style of theatre called Commedia dell'arte. It had costumes that represented stock characters , such as the serving girl , the doctor, and the harlequin. Everyone in the audience understood what these characters stood for by looking at their costumes. There was a desire for greater accuracy in costume design from 1770s through the 1870s due to

increase in stage performances and traveling theatrical troupes, and because more people had become familiar with the costumes of cultures around the world. Into the 19th century costume design became an increasingly specialized art and two main ideas filtered into it. One was historical accuracy, or capturing the sense of a time period. The other was concept-driven, in which the costumes captured a vision that might not have connections to a known historical time and place. Think about movies and television today and you can probably name several productions that fall into either category.

## **1.2 STATEMENT OF PROBLEM**

Costume and makeup are vibrant artistic medium of the theatre as tools of cultural expression. Apart from being the item of clothing or boldly adornments worn by performers, costume and makeup enhance cultural aesthetics, artistic styles and tradition. Nigeria is a multi-cultural entity with each ethnic tribe peculiar in its intricate costume or clothing and bodily arts. Edwin Wilson states, "virtually every aspect of theatre has practical as well as aesthetic requirement, and costume design is no exception; no matter how attractive or how symbolic, costume must work for the performers". This is true , because costume and make-up has the capability to bring out the hidden interpretation embedded in the play. A lot of people are ignorant of the fact that Nigerian fabrics can be used in variety of ways in costume design , some are even ignorant of the fact that African fabrics can be used to achieve unique styles. Some people may also feel that it depreciates the authenticity of the true African culture when Nigerian fabrics are used in

creating contemporary designs. The aim of this project is discovering how contemporary costumes can be designed with Benin Traditional marriage fabrics called Evbu (velvet).

### **1.3 SIGNIFICANCE OF STUDY**

The use of Traditional fabrics to create contemporary styles and design is innovative in its stylish approach to costume design and it creates a modern appearance in its aesthetic appeal to society. It also enhances and preserve cultural identity and awaken the spirit of cultural aesthetics and consciousness among a group of people. The study will contribute to the body of existing literature and knowledge in this field of study and provide a basis for further research. The study also aims at expressing effectively the unlimited creativity of the African contemporary attire created by the costumes designer to the next generation.

It presents to the next generation how African costume can be appreciated globally and as a concept of how various African fabrics can be used to achieve not just traditional styles but also foreign styles for futuristic costume designs. This research will serve as a historical documentation of contemporary styles in costume design created by this researcher.

### **1.4 AIMS AND OBJECTIVES OF STUDY**

The primary aim of the study is to discover how contemporary Costumes can be designed with Benin Traditional marriage fabrics (Evbu) popularly known as Velvet. Other specific objectives of the study includes;

- . To determine the effects of Costumes and make-up on cultural promotions and preservation.
- . To reveal the aesthetic of creating contemporary styles of beach wear designs using Traditional fabrics.
- . To design and sketch contemporary costumes ( Beach wears) constructed with the popular Benin traditional marriage fabric (Evbu) in different styles and designs.

### **Research Questions**

1. What are the effects of costume and make-up in culture?.
2. What are the aesthetics of creating contemporary beach wear from the traditional velvet?.
3. Does redesigning beach wear with traditional velvet reflect cultural value ?.

### **1.5 SCOPE OF STUDY**

The study on the relevance of Costume and make-up in creative Traditional beach wear outfits using the Evbu (Velvet).

### **1.6 LIMITATION OF STUDY**

Books and Materials: too little or unavailable research on the topic. The lack of inadequate knowledge and previous studies can limit the analysis scope.

Finance: limited financial resources will be encountered during the course of this research.

Time: as a result of the eight months Asuu strike, the research study is restricted to a duration and this consequently will cut down on the time devoted for an in depth research work.

## **1.7 RESEARCH METHODOLOGY**

In the process of realizing the purpose of this research, the method of research adopted for this evaluation is based on two forms which are primary and secondary research methodologies.

The primary research will be based on personal observation. This researcher will work on illustrational sketches to different kinds of beach wear designs in a contemporary way. While the Secondary research methodology involves consultation and references from relevant literatures on the study such as Books, journals, library, and internet sources.

## **1.8 DEFINITION OF TERMS**

### **COSTUME:**

According to The Oxford Advanced Learner's Dictionary, costume is the clothes worn by actors in a play or movie, or worn by somebody to make them look like something else.

### **MAKE-UP:**

These are substances or products used to enhance or alter the appearances of the face or fragrance and texture of the body.

**CREATIVE:**

This is relating to or involving the use of the imagination or original ideas to create something. It is the tendency to generate or recognize ideas, alternatives, or possibilities.

**EVBU (VELVET):**

This is a closely woven fabric of silk, cotton, or nylon, that has a thick short pile on one side.

**BEACH WEAR:**

This is a clothing suitable for wearing on the beach, though not necessarily for swimming in.

## CHAPTER TWO

### 2.1 INTRODUCTION

Costume is an essential feature of any creative production and with make-up constitutes the total visual appearance of a person. Costume assists in the characterization of an actor both in film or on stage, this helps the audience to determine age, social status, personality, nationality, dislikes and likes before the character utters a word. Costume also helps to establish the relationship between characters. Costume have primary aim of transforming a performer into a character while passing across information to the audience. A performer wears a costume to portray a character before a live audience. It possesses the quality of capturing the audience attention, intensifying their mood and conveying the message, through non-verbal means. Anthony Duruaku opines that costume heightens the aesthetic values of the play, offering basic informations and coordinate the entire interpretation. This means that the costumes set tone, style, indicates time and place, characterize the individual and groups, underline personal relationships, creates symbolic arts, meet the practical need of the character being played out and as well coordinate the entire production. The actor and the costume interprets the role. This in essence means that the proper coordination of the production elements contribute in boosting the cultural image of the people whose lives are reflected in the stories displayed on stage or television. Costumes and make up are effective tools for cultural promotion and development if well manipulated. This is perhaps why William Shakespeare contends

that apparel often proclaims a man. It is imbued with the language of design so much so that it could reveal a lot about the role on display.

Albright, et al asserts that costume is a living thing for the duration of the performance in which it appears. During the performance costume is in continual motion from the breathing and movement of the person who inhabits it. The quality of the costume is determined by the way it looks in motion and its appropriation in defining character that the final measure is effective. Given the 'moving' character of costume it therefore stands as the strongest element of the visual scene in any display.

Make-up on the other hand plays a complimentary role to costume so that to some practitioners, make-up is also considered as costuming. It is perhaps due to this conception of make-up that many practitioners have paid little or no attention to it as an essential art in its own right. It has an innate connection with the traditional appearance. Cambridge international dictionary (1995) defines make-up as a coloured substance used on the face to improve or change one's appearance entirely. This narrow conception, Brocket asserts that make-up is normally used to cover all parts of the body not concealed by costumes. However, this is to say that make-up is not only limited to the face of a person. Make-up helps in the understanding of a character or role through expressing the quality of the costume as the person's facial enhancement or disfiguration can be analysed for whatever performance it is proposed for.

## **2.2 WHAT IS COSTUME IN RECENT TIMES.**

Costume is a visual element of a performance traced back to the early men and the dramatic rituals that enact in the bid to survive. Costume plays a central role in traditions, one of the major high point of communication of a tradition which is associated with the performers in a production as well as the community at large. Modern publications usually define the term "costume" as a mode of dress specific to a time period, nation, or social class. According to Oxford Advanced dictionary, costume is drifted as a "kind of clothes worn by people of different background at a particular historical era" and Julia Tompkins in her attempt to clarify that, says that: it is a theatrical apparel that is intended both to impress an audience and to help the performance to impersonate a character, style of dress or cloths in any culture and the period (Tompkins 102).

Costume is the distinctive style or dress of an individual or group that reflects class, gender, profession, ethnicity, nationality, activity or epoch. In short, costume is a cultural visual of the people. Costume is one of the major creative gifts of African. Its relevance can be seen from the irreplaceable role that it plays within the African traditions and cultures. With the use of costumes, creativity are enhanced, conceptualised and contextualised within the cultural realities of the society in which they are being worn. Consequently, costumes helps to identify and define a people in light of their cultural background. The indispensable role of costumes in African performances has

encouraged various scholarly opinions on the need to contextualise and re-contextualise the notion and functions of costumes across time and space. For example, Shuaib (2019) examines the uses of costume and make-up in traditional and modern theatre practice in Nigeria. The art of costumes and make-up are paramount among the elements used in communicating human experiences to an audience.

Nigerian traditional aesthetics of, costumes and make-up are crafted with great artistic and aesthetic artistry which are deeply rooted in the various cultures of Nigeria. More so, Eze and Akas (2015) reflect critically that costumes serve as a vibrant medium of creativity, a tool for cultural expression which apart from its feature as an item of clothing worn by the people to make a statement, serves as a great purpose of cultural identification. It showcases the artistic styles and traditional representation of a people. A metaphor of cultural space, providing an identity and consciousness among the people. It is a known fact that costumes worn by people of a tribe reflects them, even as it preaches the aesthetics and artistic nature of that tribe.

It is being observed that costumes these days no longer prove for identification. Sometimes wearers may not necessarily belong to the ethnic origin of the costumes they are wearing, but then there is aura about regions of origin despite the development, for instance, in Nigeria, in the different ethnic groups, there are costumes for various characters such as royalty, warriors, dancers, chief priests/priestess, hunters, etc and when violated by other ethnic groups may lead to stiff oppositions. To support this, the Cultural

Policy for Nigeria under 9.4 sections as quoted by Okpo Ojah on dress, points that the state shall encourage the preservation of Nigerian traditional design resources in dress and hair do and promote their adaptation for making strong impacts on international fashion. This means it is very necessary to acknowledge one's culture rather than allowing it go into extinction. Let's take for example in Nigeria, Benin costume; the Benin traditional costume reaches back to antiquity, such that it is as visible in the archaeology and ethnographic records spans a time frame of no less than six hundred years before 1897. Its forms and patterns have ranged from aesthetic nudity among children and slaves to the very lavish and overpowering heavy regalia of the King (Oba) and the senior nobility. Its contents included beads, clothes, body marks, bangles, anklets, raffia works and a great deal more. It was one of Africa's richest dress cultures. Contemporary Benin costume or dressings provides occasion for exploring the anthropology of self-presentation in modern African society. Unlike many other ethnic-cultural groups with whom the Benin now share a common pan-Nigerian socio-cultural space, this same people who for several centuries in the past had boasted one of the richest dress cultures of West Africa have so far been unable to evolve appropriate dress forms, distinctly Benin, with which to show up in the broadened arena of Nigeria's contemporary social life. This, for instance, at a meeting of government functionaries in Abuja, a wedding ceremony in Anambra, a burial in Ibadan or a social reception in Kano, the Yoruba, the Igbo , the Hausa-Fulani, even the Tiv may attend in attires easily

identifiable as distinctive elements of their respective cultures. A Benin indigene attending any of these gatherings alongside other Nigerians must choose between outfits of Euro-American make or borrow the attires of other cultures within Nigeria. It makes no real difference whether such gatherings are held in the city of Benin itself, for apart from the Oba and the palace chiefs, who are institutionally obliged to always appear in public in their traditional attires, other sons and daughters of Benin attending the same gathering must come in foreign or 'borrowed' clothes. There is at one extreme a certain mental disposition that regards African cultures with contempt and suspicion, it's outward expression is the tendency to repudiate these cultures and urge their abandonment. For a while in our recent history, it did flourish as a serious engagement intent on reorienting the African to look inward and rediscover himself, to accept and promote his identity and indeed to appreciate and take pride in what belongs to him. The late Sedar Senghor once summarized as cultural hybridization, meaning the fact or possibility that the African can take part of what belongs to him to create a synthetic cultural reality.

Other important items identifiable in Benin traditional costume kits were beads. As Egharevba (1949, Pg 57) informs us, coral or stone beads constitutes a distinctive dress for the king, the royal family and the most prominent chiefs in the kingdom. Beads were visibly the most important aspect of the palace costume. The king of Benin bestowed gifts on his chiefs with heads and it was not allowed for a Chief to see the king without a necklace of beads around his neck. Any Chief who violated the rule was

charged with indignity and abuse of office (Egharevba 1949, pg 60). The beads have been part of the Benin clothing for centuries is evident in ancient records. The accounts of Egharevba (Pg 90) and de Negri (1964) suggests that the use of beads in Benin can be traced back to as early as AD 1170. Early art works produced by the guilds show aspects of this interesting craft. Most ancient sculptures and other works of art have carefully detailed necklaces, collars, pendants and many other forms of jewelry. Until relatively recent, the significance of beads in Benin costume or dressing was further demonstrated every year in the performance of an annual ceremony called 'ugivie' or ' the coral beads ceremony '. It was last held on 21 May 1923. During such ceremonies, non-titled elders known as the Ibierugha, belonging to the iwebo society that looked after the Oba's wardrobe appeared in fine beaded dresses and paraded the streets of Benin (Egharevba Pg 62). There were various types of beads and beaded wears in Benin. They included beaded headbands, head dresses, long shirts known as akpa made completely of beads, and many other types of designs. The Benin may have a rich dress culture, but it is not available to just anybody in the kingdom. The reasons are by far more fundamentally ritual and political than economic.

With Christianity claiming more and more converts, the indigenous dress code began to give way to European wear especially among the youths. The iwu, body marks once cherished as a most important aspect of Benin national fashion up to 1935, was condemned as a pagan rite offending Christian sensibilities. There was now a certain

obsession among many people, including a number of converted chiefs, about bare torsos, and it was not long before the traditional costumes of the nobility began to change to a form of cassock resembling that of the capuchin fathers, who visited Benin in the sixteenth century. Among many citizenry itself, European shirts and shorts, trousers and suits replaced the loincloth and the ebuluku types of costumes. According to Aisien (1986), these changes or influences were eagerly embraced by the Benin, who were anxiously seeking appreciate dress forms to cover up their torsos, which was regarded by the Europeans as sinful and uncivilized, especially in places of worship and during trade activities outside the city. Agian because people were exposed to new professions such as office clerks, office messengers, security guards, etc., there was need to look smart, and this had required the Western mode of dressing in shirts and trousers. The obsession with change did not just affect dress alone, but also the form of hair-do. Thus the okuku hairstyle that had once commanded great admiration among women in the palace began to give way to plaiting, matting or weaving of hair. Even today, with improvement with the means of communication, and contacts with the external world, the reigning fashion trends in America or Europe stream down to Nigeria as elements of modernity and civilization for the younger generation to copy.

The early 1950s to late 1960s of the twentieth century witnessed an intellectual and ideological movement that sought to take a whole people back to themselves, to reorient the African to look inward and rediscover himself and, indeed to appreciate and

take pride in what belongs to him. It went by epithets: African authenticity, negritude, Africanity, cultural rebirth, black is beautiful, return to roots, etc. By 1967 it crystalized into the full size of a Pan-African festival known as FESTAC'67. But whoever thought the idea of a cultural rebirth or identity was welcome to every African or that the journey back to roots would mean the same destination for all African communities was soon proved wrong. For there was (and is still) a sizeable population of Africans who had learned to be ashamed of their cultures, and for whom any project of an African cultural identity must mean an Africa that will have first to be remade either by cladding European cultural categories in indigenous garbs or by attempting to force indigenous African cultures into the mould of Western modernity and civilization. Also all Africans were not at the same level of development at the time of colonialism; therefore a movement of cultural identity that yet remains deeply anxious of Western moral sensibilities and aesthetics was not long in creating new kinds of tensions between and within many African communities.

In summary, American fashion is still influencing what a lot of people wear, but thankfully, a lot of Nigerians are embracing local clothing, wearing them to official and social functions. Despite the trendy weaves; Brazilian, Peruvian, Bone straight or Chinese, a trend that may be seen as unique to this present time would be the natural hair look. More women are dumping relaxers and embracing their natural hair. Shoes are a mix of so many eras, with Nigerian footwear designers making western shoe styles but using

traditional fabrics like Aso-oke for them. Headscarves in the form of turbans, caps and even afros are back. Fashion is a repetitive process, and Nigerian fashion is no exception to this rule.

### **2.3 CREATIVITY IN COSTUME MAKING.**

Creativity in costume can be described as foresight, the ability to proactively choose the silhouette, color, themes that will become popular. Originality of thought and flexibility characterizes the creative personality design. Costumes can be derived from everyday dress or it can be symbolic; a dress made for a ghost must of necessity depart from the natural dress worn by humans, it is usually symbolic. For example if a character is costumed in black tunic with horns on his head, by merely seeing that character on stage, what comes to the mind is the picture of the Devil. Apart from the theater, most people think of costumes in terms of the outfits people wear to parties, office, traditional ceremonies and so on. People wear clothing not only for comfort but also for the information they intend to pass across to other people about themselves, such as; status, occupation and culture to mention but a few. When creating or designing a costume, the costumier should establish tone and style, time and place, and character information, and costumes should aid the performer and coordinate with the designer's concept. Costume design is approached from the elements of line, shape, mass, texture, value, and color. Costume have values of their own, adding color, shape, texture and symbol to the other

all effects. Accessories such as masks, walking stick, head gear, hairdo, and person items like bracelets and necklaces, are important components of costumes.

In Costume making, a creative person must have a certain view of the harmony of things, the beauty of their plasticity, the place of creative intuition in various spheres of activity, the attitude to the social and aesthetic values. This enables the costumier to take into account the possibilities of the modern design.

Costume could be classified into everyday costumes, professional costumes, gala costumes, contemporary costumes. These categories range from casual clothes which are worn every day, to those worn to depict past eras and periods. These types of clothes reflect casual out door or indoor outfits. They are ordinary and not serious or flamboyant. Everyday costumes could translate into stage costumes used to interpret the age of characters, locale, time and even class in the play.

When designing or creating a costume, the costumier should establish style, time and place, and the coordinate with the designer's concept. Costume design is approached from the elements of line, shape, texture, value, and color. The temporary body modification of costume design starts from the undergarment layer and moves outward to the fashion layer. Cultural insensitivity does not make a good costume. One has to be smart and make sure your costume is something non-offensive and culturally sensitive.

Before even selecting a costume, you have to decide on what sort of look you are going for. Costume requires some elements to be effective: originality, creativity and panache. The most important thing is your own confidence in your costume.

#### **2.4 ESSENCE OF MAKE-UP IN COMPLIMENTING COSTUME.**

Hodges Francis defines make-up as " The appropriate application of color on actors skin with the intention of exaggerating the facial features in order to make the appearance specific and emphatic".

Theatrical make-up is the practice of painting, enhancing, or altering the face, hair, and body of the actor with cosmetics, plastic materials, and other substances. No make-up design is less important and no one should be regarded as such, each of the make-up design is unique and particular to a group of person and has a meaning, which is depicting. Some make-up designs depicts strength, beauty and even a seer. And also, no matter the design, it is not insignificant. Make-up plays a complimentary role to costume, it plays an important role in visibility and aesthetic. Some make-up practitioners see it as costuming; it has innate communicative connection with the appearance of the actor or model. Make-up is used to conceal all the exposed parts that was not concealed by the costume being worn. It's form could be in liquid or solid form depending on it's purpose and communicative potency.

Michael J Gillette (2001) opines that; "Stage make-up enhances the illustration that the actor has become the character". In almost every production. Some of the actors

do not facially resemble the challenge by providing actors with the means to change their appearance. This simply means that make-up is very essential in performances, as it changes an actor into that desirable character in the world of the performance. Merrill, E (2004). This means that make-up is very essential in performances, as it changes actor into that desirable character in the world of the performance. To a large extent, make-up aids the insight, into who the people is, from the character's age, to race, to social status, to nationality, to profession among various others. Richard Corson in his stage make-up says that genetics, environment, health, disfigurement, fashion, age and influence that affects physical appearance. This important element can also be used in portraying a particular tradition or culture which can be achieved through a careful and skillful application of different make-up techniques. Furthermore, some genetic traits in a character can also be highlighted using the make-up techniques for it's efficient interpretation. To support this, Utoh Ezeajugh opines that with the tools and materials for make-up, a designer brings life by manipulating the design elements for the enhancement or alteration of the actor's physical features.

Make-up is typically designed to be high impact and display the models to the best effect. It can vary from plain make-up, to bold make-up, to elaborate prosthetics. The make-up artist works with the designer to distinguish the specific look and feel that is wanted by the costumier. The make-up artist should consult with the costume designer to create custom looks based on their specifications. And also, determining which colors,

materials and processes should be used. And designing prosthetics according to special effects requirements.

A make-up artist should have good communication skills with the costume designer and pay attention to details and should have an in-depth understanding of make-up as a whole, as well as lightening process, as this can affect the end result of a make-up look. Make-up is necessary for ensuring that the features of a model's face are easy to see and don't get 'washed out' by the bright stage lights. Make-up should get coordinated to match the settings, though some concession is made in make-up styles for the sake of avoiding wash out.

## **2.5 MAKE-UP FOR BEACH**

When spending a day at the beach, it doesn't have to mean skipping your beauty routine. Just keep it simple, light and neutral, and you will have a gorgeous and breezy look that will last all day while you sit back with your toes in the sand. Make-up tips for Beach according to Danielle Pergament, Kristi Kellogg (2017) are as follows:

- Before you apply any make-up, slather on a generous coat of sunscreen. Give it at least 20 minutes to soak in. It needs to dry for full effectiveness and so that anything you put on top would not smear.
- In humid weather, anything that is creamy or greasy, like foundation or concealer is going to smudge almost instantly. If you absolutely can't imagine going without

coverage, try mixing a bit of foundation into your sunscreen and applying it that way. Any products you put on should be light and sheer.

- And make-up you do wear should enhance your skin's natural color. Choose a bronzer in a shade that looks like a natural tan and doesn't have any shimmer since it won't look as natural in the bright sun. One can even try a four shade darker than your usual.
- Make sure to keep your eye shadow neutral.
- Don't let make-up get in the way of taking a dip or rolling around in the sand. Use waterproof products, so you can splash and sweat without worrying about mascara streaks or smudged concealer and to avoid looking like a raccoon at the end of the day.
- Avoid using lip gloss. Consider a lip stain or a matte lipstick, since glossy formulas will slide right off in the heat. One can also make use of ChapStick or lip balm if you want moisture without the color.
- If you get sweaty or your makeup feels clumpy, just dab your face with blotting paper.

Also stay safe in the sun with sunshade to help shade the eyes from the sun, and a handbag to put in one's valuables and also a sun straw hat. Wearing a hat in the sun will help protect the delicate skin on your face, neck, and eyes from harmful UV rays. Most sun hats come with wide brims or rounded bills to offer increased shade, ventilated

crowns to keep the head cool, and adjustable drawcords to keep the hat firmly on the head.

## CHAPTER THREE

### 3.1 INTRODUCTION

Design is the creation of a plan for the construction of an object. Designing often necessitates considering the aesthetics, functional, and economic dimensions of both the design object and design process. Design is achieving goals within constraints that turn concept into something that is desirable, visible, commercially successful, and add value to people's lives. Basic requirements of design: who are the users?, what are the needs?, where do alternatives come from?, and how do you choose an alternative?.

Costume design is the creation of clothing styles and accessories for characters in movies and TV shows (in a performance). Whether it is a well-worn t-shirt or an elaborate period dress, a lot of thought goes into each character's overall look. Costume designers work with people like directors and scene designers to dream up and bring to life the worlds we see on stage and in screen. These worlds might be set in time periods from the past, or they might be completely new and imaginary universes. They also oversee all wardrobe for a production, including for background actors. When going for a very specific look, they may opt to provide wardrobe for background to ensure the scene matches their aesthetic. When creating outfits, costume designers not only think about a character's individual style, but the overall aesthetics of production. While costume design and fashion design have some similarities, costume designers have to take the filming process into account when designing their looks, like if the garment can stand up

to the rigors of filming, provide enough movement for the actor, and show up well on camera. (Centralcasting.com 2022)

### **3.2 THE RELEVANCE OF COSTUME AND MAKE-UP**

When it comes to designing, people mostly overlook make-up and focus more on clothing, accessories, etc. but no look is complete without the make-up, the special effects, and the hairstyling. Often, we choose a kind of make-up that matches or compliments our clothes or designs, be it a specific shade of lipstick or a winged liner. This means that there is always a link in our minds between clothing and make-up. The emblematic look of the 80s or 90s is characterized by a certain way of wearing hair and make-up, along with a particular type of clothing. There is no reminiscing of bell-bottom jeans without bright eyeshadow and lip-gloss. This correlation takes special importance nowadays when the past is more present than ever in fashion. While some believe that make-up is heavily influenced by trends, in reality, it is the other way around. Since designing is all about beauty and expression, it would be silly to conceive them without any make-up. Make-up provides an extra step to a look, complete an idea and reaffirms what is being said through fashion or designs.

Costume and Make-up has always been a major element in the theatrical experience. It is a vehicle for the "dressing up", actors and actresses alike that have always considered a requirement for the fullest degree of theatrical satisfaction. This means that costume and make-up transform an actor or a performer into an actor that is

being portrayed, thereby aiding the audience to understand the effectiveness of this actor, as well as his or her costume. Costume and makeup are central to the projection of dramatic action whether on stage or in films. Costume and makeup as part of the total design material of a stage or film enriches visual productions, thereby reinforcing its communicative potentials as strong elements of cultural productions. Nwadiwe (2004). Costumes are different from everyday clothing. Clothing refers generally to what is being worn on the body as a covering for the skin, which is part of the evolution in African culture when they started considering nakedness in the public as disgraceful. It motivated people to make and wear clothes out of necessity to protect their body from cold, heat, rain, damp and other hazards in the environment. Costume and Make-up are used as a form of symbolic expression of oneself as well as a communicative tool that interprets its sociological effects at any given time. An actor's physical make-up is what helps to make the actor's characters appear more appealing to audiences. A theatrical make-up job is to make a person's character more visible and enhance his or her role. Without the contributions of Noti Binodini, the first star performer of Bengali theater, there would have been a lot of change in the make-up of the stage.

Designers include these materials in costume design and try to promote Nigeria's rich cultural heritage. This in essence also boosts the tourism industry with its attendant development in Nigeria. Anthony Duruaku states that the objective of costume design is to set the tone and style, indicate time and place, characterize individuals and groups,

underline personal relationship, create symbolic outfits when appropriate, meet the practical needs of performers and coordinate the entire production. (pg. 307). This means that costume communicate a whole lot about a production and it's values on a day to day activities cannot be overlooked.

### **3.3 CULTURAL IMPLICATION OF COSTUME AND MAKE-UP**

Costume is a visual element of a performance traced back to the early men and the dramatic rituals that is enacted in a bid to survive. Costumes play a central role in traditions, which is one of the major high point of culture in a community at large. To this, Utoh maintains that, "Costumes has remained an integral part of characterization, so much so that performances would decidedly be incomplete without them". (pg 84)

Costumes have the primary aim of transforming a performer into a character while passing across information to the audience. A performer wears a costume to portray a character before a live audience. Costumes serves a vibrant medium of performance, a tool for cultural expression which apart from its feature as an item of clothing worn by the performers to make a statement, serves a great purpose of cultural identification. It showcases the cultural aesthetics, artistic styles and traditional representation of a people. A metaphor of cultural space, providing an identity and consciousness among the people. It is a known fact that costumes worn by people of a tribe reflects them, even as it preaches the aesthetics and artistic nature of that tribe. To support this, Mark Twain, as quoted by Julie Umukoro says; what would a man be without his clothes? Without his

clothes, a man would be nothing at all. The clothes do not merely make the man clothes are the man. Without them he is a cipher, a vacancy, a nobody, a nothing.(pg. 68) This simply means that people are known with their dress culture, even beyond the utility associated with clothes, which is its protective quality, a covering or a means for beautification, there is uniqueness of these different costumes, which as well gives culture its definition.

In contradiction, it is been observed that costumes these days no longer prove for the identification. Sometimes wearers may not necessarily belong to the ethnic origin of the costumes they are wearing, but then there is an aura about regions of origin despite the development, for instance, in Nigeria, in the different ethnic groups, there are costumes for various characters (which is an hierarchy style of costuming) such as Royalty, Warriors, Dancers, Chief priests / priestess, Hunters, Chieftaincy etc., and when violated by other ethnic groups may led to stiff oppositions. To support this, the Cultural Policy for Nigeria under 9.4 sections as quoted by Okpo Ojah on dress, states that the state shall encourage the preservation of Nigerian traditional design resources in dress and hair do and promote their adaptation for making strong impact in international fashion. (pg. 83) This means that it is very necessary to acknowledge ones culture rather than allowing it go into extinction. It could be rebuilt into adorable styles while still retaining its originality. This can be done by a careful analysis of its organizational symbols, in relation to that, which is represented.

Allen Sworth defines make up as the; the culmination and outward expression of all the thoughts and evaluation. Make up is a very important factor in the overall building of the appearance of the people. To a large extent, it aids the insight, into who the people is, from the characters age, to race, to social status, to nationality, to profession among various others. Richard Corson in his stage make-up says that genetics, environment, health, disfigurement, fashion, age and influence that affect physical appearance. This most important element of creativity can also be used in portraying a particular tradition or culture and this can be achieved through a careful and skillful application of different make up techniques.

Furthermore, some genetic traits in a character can also be highlighted using the make-up techniques for its efficient interpretation. To support this, Utoh Ezeajugh opines that with the tools and materials of makeup, a designer brings to life, by manipulating the design elements for the enhancement or alteration of the actors physical features. The costume/make-up designer is to create beautiful interpretative designs that will transform the people, thereby providing a smooth communication process which will transmit information from the community, with the view of make-up concept, thereby, projecting the intended tradition and not the person, since make up is not basically or simply for the exaggeration of the facial features of the person.

In conclusion, costume and make-up serve the purpose of culture identification when utilized well in a performance. Culture should build costume and make-up design

that best represents them to be able to give life and meaning to any performance, taking into cognizance that for the sustainability of their culture, the costume and make-up is a great projector.

### **3.4 DESIGNING BEACH WEAR**

There are somethings to consider when designing a costume, they are;

- The line or silhouette - the curvature of the costume. For example, a short, straight "sack" silhouette is indicative of the late 1920's. There are three basic types of silhouette; the draper line like in an Indian sari, the fitted line , like men's tights in Shakespearean times, and the combination, like fitted bodice and draped skirt.
- Choice of fabric - a fabric helps to suggest social status. A luxurious texture suggests wealth. The weight of the fabric is important too. Beach wears are made primarily of polyester, nylon, or polyamide and mixed with part Lycra, spandex or elastane. Sustainable beach wear materials are hard to find since stretch is such an important component, but not impossible. The fabrics must be able to stand up to uniquely harsh use cases. Here are some quick factors to think about when selecting fabrics;
  - ✓ Control: beach wear usually involves more skin exposure than other types of apparel, so it's important to take garment security into consideration. In normal beach wear there's more room for designers to attach sequins and aesthetics, as there is less pressure to choose fabrics that provide control.

You can consider fabrics without stretch for comfort in suits meant for relaxed beach or poolside activities. Fabrics like nylon blends and lycra are ideal because they are soft and provide plenty of stretch while maintaining durability for Beach conditions.

- ✓ Stretch: the amount of stretch varies for different types of beach wear, whether it be made for more athletic purposes or for lounging at the beach.
- ✓ Lining: this will make up the inner portion of the beach wear, so it's important that it is comfortable and durable for all consumers. Choose a high quality and long lasting lining fabric, as cheap lining fabrics can easily tear and wear out, which ends up harming the appearance of the rest of the beach wear and dissuading customers from making repeat purchases. The most common fabrics chosen as lining are 100% nylon, power mesh, and even some of the same fabrics chosen for the outside of the beach wear, as long as they are lightweight. 100% nylon is able to stretch both two-way and four-way and dries quickly, which makes it convenient for consumers. Power mesh is often a blend of nylon and spandex, making it ideal as lining for athletic one-piece beach wear because it provides both support and flexibility. While it does have less stretch than other lining options, it can also be great for two-piece beach wear if you are looking for a lining that enhances body shape. If you need some guidance with the

fabric selection process don't be afraid to reach out to specific manufacturers to ask for fabric suggestions.

- The color - proper choice of color will help establish the play's mood and the personality of the character. Blues and greens are restful, red conveys danger or anger, black denotes tragedy, purple suggests royalty, and white is associated with purity and innocence. One of the biggest misconception is that prints are unflattering and can only be worn by specific body types and shapes. This is a huge myth that has been busted. In fact, prints (especially digital floral prints that give the appearance a fresh look) and patterns can not only look fab but even help minimize problem areas too. For example, a multi-colored floral design with contrasting shades of bright, summery shades, such as turquoise, purple, and candy pink can compliment a curvy body rather than highlight any pain points. And to help create an even more feminine figure, you can always opt for a frock with faux wrap draping that smoothes, hides imperfections, and add style to the overall look. In general, bright colours help liven up any ensemble. Also draping usually gives off a sophisticated vibe and flatters all body types.
- The decoration - decoration includes trim and accessories attached to the costume like buttons, lace, hats, shoes, fans, canes, jewelry, etc. Beach days are blissful no matter what one have on the agenda, sometimes one of the hardest parts is picking out a fashion forward ensemble that is ready for all the activities you have in store.

Naturally, a beach outfit can be straightforward as a swimsuit and sandals, playful accessories, breezy dresses to slip into the sunset.

In conclusion, when n you want to minimize any parts of your body that make you feel a bit self-conscious, there are two things you can do; try the best you can to hide that particular part or, turn focus on a part of your body that you absolutely love. The first option will increase the negativity you already feel about your body while the second will help increase your body confidence. It is all about the brain and what emotions you feed it with. If you decide to highlight the best parts of your body, we are with you and here is a trick to help achieve that. A universally flattering body part (if not THE most flattering, along with the clavicle) is the shoulders. Choosing to wear a two-tone dress that features beautiful cut-outs which turn eyes on the shoulders is a great move. For a more modern appearance that combines elegance and sharpness select a dress whose colour-block is minimal and clean. Want an edgy appeal? Pair the dress with jewelry in silver tones.

According to the current trends, the modern ladies beach wears are manufactured in more intricate and stylist way. The stuff materials, which are used in making these beach wears, are of different nature and type. Every fabric materials are used cautiously, so that adorable look and great fitting can be achieved. So that the main material stuffs used for making these beach wears are: cotton, velvet, georgette, acrylic, nylon, and many other materials.

## CHAPTER FOUR

### 4.1 ESSENCE OF CULTURE IN COSTUME AND MAKE-UP

Culture, according to the Cultural Policy for Nigeria 1988, is defined as, the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environment, it gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbours. This culture comprises the material, institutional, philosophical and creative aspects of people's way of life. The material aspect has to do with artifacts in its broadest form namely; tools, clothing, food, medicine, utensils, housing, and so on; the institutional has to do with the political, social, legal and economic structures erected to help achieve material and spiritual objectives; while the philosophical is concerned with ideas, beliefs and values; on the other hand, the creative concerns a people's literature (oral or written) as well as their visual and performing arts which are normally moulded by, as well as help to mould other aspects of their culture. Also, it is noted by the nation's working cultural document that, culture is not merely a return to a people's customs of the past, transmitted from their forebears but an embodiment of the attitude of a people to the future of their traditional values with which they face the demands of modern technology and which is an essential factor of their development and progress. Hence, when we talk about culture, we are also talking about national identity, because culture, is at the core of a people's national development objectives, as it represents, in its

broadest form, the fountain spring of all policies for development, whether physical, educational, social, political or economic. The strategies for a people's national development would thus depend on the understanding of their culture and the adaptation of its elements for political, educational, physical and economic development, as well as the strengths derived from the culture for social integration and development.

We are looking at the material aspect of a people's culture which include their clothing- dress culture; the dress culture of a people is a major distinguishing factor of their culture, as it says a lot about the particular people because the materials used for their clothing accessories and mode of dressing such people is peculiar to them. Nigeria, as a multi-cultural nation comprises also of diverse dress culture of the various peoples that make up the nation. The interesting aspect about this is the fact that there is beauty in diversity. The multiplicity of Nigerian dress culture is an added advantage because, as it is said, 'there is unity in diversity', and we do have beauty in our diversity in the area of dress culture, because, as fashion is dynamic in other parts of the world so it is in Nigeria with our diverse dress cultures. These diverse dress culture in Nigeria, would include, the 'aso-oke' fabric, identified mostly with the Yorubas of South-western Nigeria, a dress culture that is in vogue all over Nigeria and has become the order or uniform for wedding occasions, parties, festivals and even burial ceremonies, known with the name, 'asoebi'. Another dress culture in vogue in the country is the up and down wrapper style of the Igbos of South-eastern Nigeria, known as 'ishiagu' popular with their women. The same

wrapper the women use is also used for the tops for their men. The Hausa/Fulani style dress culture is yet another flourishing aspect of the Nigerian dress culture, the flowing gown called ‘babanriga’ and turban with cap to match for their men, and the women with their Ankara top blouse and wrapper with veil known as ‘hijab’ to match. Other flourishing dress culture in Nigeria is the black and white stripes fabric known as ‘anger’; and the red and black fabric called ‘apa/edema’ popular with the Tiv’s and Idoma’s of North-central Nigeria respectively. The ‘Etibo’ dress culture of the Niger-Delta people in South-south Nigeria, comprising wrappers for both men and women and the bola hat and walking stick to match for the men is another thriving indigenous dress culture in Nigeria. However, the Nigerian dress culture has been faced with challenges, especially from the effects of westernization and globalization. We Nigerians sometimes tend to deviate from our indigenous cultural mode of dressing, in obvious preference for western style dress culture. The indulgence in the use of western fabrics and materials has demoted our age-long cherished civilization as a deception for imposing other cultures on Nigeria and Africa as a whole. The emphasis here is on the need for re-orientation and resuscitation of our indigenous and ethnic values which are embedded in our dress culture. We need to note that our dress culture defines our individual personalities and by extension, our national identity. As citizens we should have our cultural attires displayed not only when occasion demands but on a daily basis. It is gratifying to note that we have done so well in projecting our ingenuity in the fashion and dress culture of Nigerians, as it has been

modelled and redefined to emphasize the creativity of our designers and flexibility of our traditional attires. Our diverse culture resulting from locally produced fabrics has inspired beautiful designs. The Ankara material is now used for special occasions such as party wears, office wears and for day to day use. The Aso-oke, Akwete, and the likes are used for evening gowns. The embroiders made on men's flowing gowns are also unique, it is also heart-warming to see the fashion shows organized to show-case Nigerian fabrics and accessories in different variations and styles. If we attract national and international attention to our national dress culture, it will help put us in the lime light like the Indians and their sari wears or the Ghanaians with kente materials. Nigerian fabrics can be used beyond clothing and dressing; they can be used in producing furniture for offices, homes and public places as well as for other accessories. A national and international focus on our dress culture will also help to mould and direct the other aspect of our national life which includes; the philosophical, institutional and creative aspect of our culture. ( Corp\_Aff 2021)

The Nigerian culture is shaped by Nigeria's multiple ethnic groups, and the country has over 50 languages, and over 250 dialects, and ethnic groups. The three largest ethnic groups are the Hausa-Fulani; who are predominant in the north, the Igbo who are predominant in the south-east, and the Yoruba who are predominant in the south-east. The Edo people are predominant in the region between Yoruba land and Igbo land. (foreignaffairs.gov.ng, 2013)

The Nigerian woman has been an embodiment of pure divine grace and beauty, class and style since time immemorial. Way before the advent of the colonial merchants, its doctrines and polluting systems, she has been a role model of beauty and grace. She carries herself with style, class, and grace; her beautiful black body shiny like the camwood and elegance like that of a peacock. The beauty of the Nigerian woman is amplified by cultural values and body modification in her immediate environment, which includes hairstyles, tribal marks, body adornments and processes to enhance beauty. Each of these processes is built around the traditional and cultural values of various ethnic groups and tribes. Some are influenced by cultural and spiritual motives that separate initiates from the ordinary people in society. This shows the importance culture and tradition have to play in these beauty processes and how glamorous women were in the early century. Before the pulverisation of today's traditional and cultural values around dressings and beauty adornment, Yorùbás were praised for their glamour. Women were known to use "Ose Dudu", a traditional homemade black soap made from palm kernel after the palm oil has been extracted (sometimes from cocoa pods), the pods are dried and roasted and later converted through a process to make the soap. "Ose Dudu" is rich in natural ingredients that give the body a refreshing, smooth feeling and also possess healing attributes. Tribal marks and other forms of sacrificial markings on the body are a form of beauty adornments that have been used for thousands of years. As a means of identification for cultural and traditional purposes, they also represent a self-conscious

representation of one's heritage and a means of communicating oral history in a non-static way. Hairdos and dresses are two conjoining components of beauty that signify class, heritage and cultural values for women. Traditional cults and societies have certain hairdos and outfits that set them apart from other people; this also goes for women who are royalty, or women who belong to a certain age or civil groups. The narrative from the Northern part of the country is even more sophisticated and elaborate when it comes to beauty adornment and dressings. The influence of the Trans-Saharan trade route further helped in creating a sense of style and class that has been in practice for over 800 years. Traditional beauty rituals such as the "Halawa", which is a natural hair removal wax is made from melted sugar, and the "dilke", a body scrub made with turmeric potatoes, cloves and oil, remind us of rituals that are embedded in traditional Northern heritage and history. The Nigerian woman is sufficient in every way. She is bold, beautiful, and proud in every sense.( Oludamola Adebawale,2022)

In conclusion, it is a known psychological phenomenon in which wearing of costume and make-up can give individuals a boost in self-confidence, by making them feel more physically attractive, increasing feelings and also boost self-esteem, attitude, and character. Costume and make-up indicates social, occupation, gender, marital, or religious status. It differentiates between people and it is used to represent cultural identity of a specific ethnic group (i.e. ethnic costume). Costume and make-up

communicates a person's personality or personality characteristics and aesthetic preferences.

#### **4.2 CONTEMPORARY VALUE OF BEACH WEAR**

The early 1800s was the beginning of a revolution in swimwear when women flocked to the beaches for seaside recreation, typically using knee-length, puffed-sleeved, wool dresses, often black in color, and featuring a sailor collar.(Douglas MacGowan, 2015) This outfit had the goal of covering all of the woman's skin. By the end of the 19th century, there was a need to have swimsuits that were less burdensome. This allowed exposure to the sun and better comfort for the new popular seaside activities.(Pauline Thomas, 2017) However, at the time, the only game for women at the beach involved jumping through the waves while holding on a rope attached to a buoy, so the development of the bikini became essential to women. The bikini was introduced in 1946, when two French designers, Louis Réard and Jacob Heim, reinvented the female swimsuit by dividing it into two pieces. It was given the name 'atome' at the beginning of this invention. Although the bottom of the stomach was still covered, as it is not always today, this was an important transformation because this new form of beachwear was quickly accepted and gave women more physical and metaphorical freedom. In the 1950s, women's curves were emphasized together with vivid colors until the 1970s, when sexual revolution was in full force and was letting people show off their bodies.(Marlen Komar,

2016) The cultural parameters were increasingly influenced by the media and being inspired by multiple TV series, such as the famous "Baywatch" show in 1989, where the high-cut leg become popular, modeling a look of sports. The beach wear industry is driven by the influences of ever-changing fashion styles, and the media, such as TV, advertising, and the web.(Francesco Tortora, 2016)

The principal occasion of using beach wear was the maritime holiday, where the most used material in the making of swimwear was Lycra that was created in 1958. It had the ability to stretch up to seven times its original size. In 1974, the Lycra enters into the market of beach wear. This transformation allowed the replacement of beach wear from wet and misshapen clothes to lighter garments. In 2008, beach wear provided inserts of plastic material with the aim of reducing friction with the water and improving sport performance. An example is "Speedo LZR Racer", a suit with ultra-light fabric.(Doping tecnologico, 2017) Fashion shows are another occasion of use where many brands choose to show their beach wear lines. In this case, the beach wear is created to attract attention. An example is the brand "Victoria's Secret", which devotes entire shows to its beach wear lines. There are different companies and brands (online and offline) that produces beach wear in order to satisfy the market demand. Some examples are: Bikinicolors, Bikinilovers, Calzedonia, Golden Point, Just Cavalli Beachwear, La Perla, Speedo, Triumph, and Yamamay.

Thanks to the development of science, society, and new technologies, there are innovations that concerns the birth of burkinis, created for Muslim women. This is similar to the diving suit made more feminine, so that these women can swim in comfortable clothes that respect their religious faith. Nowadays, It is essential for companies or people with private business to use social network as selling platforms to not only sell their products, but also to create a relationship with the users with active participation. This happens in the market sectors. Now there are not only paged or profiles of beachwear companies, in which the buyer can compare the price, quality, material, and feedback, but also private sellers can focus directly on social platforms. In this case, users can purchase markets in all sectors.(Web Marketing per Hotel, 2017)

#### **4.3 CULTURAL VALUE IN VELVET BEACH WEARS**

Velvet has a profound history that rarely can other fabrics compete with. It is notable for its luxurious appeal and comfortable tactile impression. Although the earliest velvet was traced back to somewhere on the Silk Road of ancient east, it was fully developed in the western world, especially Italy (Marinis, 1994). Velvet industry began at Italy in the twelfth century, and when eighteen century, Italy has already became the largest scale industry of velvet production around the western world (ibid). According to Landini (1994), Velvet was it is totally bloomed up during Renaissance; back to that period, the possession of velvet was a sign of power and wealth and it was used broadly from garment to upholstery.

Altobasseo, for instance, a kind of velvet very famous in the fifteenth century, was made of varying heights of pile with golden thread (Ginsburg, 1991). It was very prevalent around the royal family and nobility and they were so obsessed with its elegance: Kings, saints, noblewomen, princesses, sovereigns, knights, condottieri, great merchants and ambassadors — Napoleon is a fanatical fan of velvet garment (Marinis, 1994). Additionally, church also had a long use of velvet for important ceremonies and theater used it for interior decoration and costume (ibid). Many artists even analyzed its structure and producing process for inspiring new idea of art creation. In addition, the keen demand of velvet prompt the speed of weaving technology. According to Marinis (1994), velvet was once made on extremely complex looms and the method of its weaving was only owned by few people. With the development of weaving technology, a number of looms have been constructed for manufacture of velvet at the beginning of last century, such as double velvet loom and figured velvet loom (Landini & Redaelli, 1994).

So far, these new systems have achieved quantity production of velvet with a lower cost, which makes velvet being embraced by the vast middle class. Therefore, it can be seen that velvet has made a magnificent contribution to economics, culture, technology and art since twelfth century. As Marinis (1994) highlighted, “...velvet is the highest woven expression; it has accompanied the transformation of civilization throughout time in art and in daily life”. Generally there are two types of shape interlaces in the velvet structure, namely W shape interlaces and V shape interlaces. According to

Kadolph (2010), interlacing pattern of velvet can affect its resistance to shedding, density, and durability. Velvet with a W shape interlaces is more resistant to shedding, less dense, and more durable because it has more filling yarns; it is less resistant to shedding and less durable with a V shape interlaces because of the fewer filling yarns.

In addition, according to Young (2013), the count of basic ground weave can determine the durability, strength and the resistance of crushing of velvet, too. The higher the count of the basic ground weave, the more durable velvet will be. For instance, in order to achieve a stronger and more durable effect, some velvet fabrics are constructed on a twill foundation rather than plain weave foundation. In order to make an ideal velvet fabric, there are many different processes used to achieve the final requirements such as piece dyeing, brushing and shearing, wetting, printing, embossing, pattern shearing and crushing and rumpling (Landini & Redaelli, 1994). For instance, if making the pile of velvet lay down in a single direction during the finishing process, it becomes the *panné* (Young, 2013). It has the highest luster and best drape of all the velvet. Because of this, *panné* is widely used in high-end couture and the fancy evening dress. If mechanically twisting the wet velvet to flatten the pile in random directions, it becomes crushed velvet (Kadolph, 2009).

If larger rods are used into making process, it becomes plush with a deeper pile, which is less dense but can lie along the surface of the fabric (Landini & Redaelli, 1994). Because of this, plush is manufactured as an imitation of fur. If crushing the pile of solid-

colored velvet with hot metal matrices and leaving the pattern desired on the surface, it becomes stamped (gauffered) velvet (ibid). If the velvet is woven by mixing the synthetic fibres and natural fibres, then using chemicals to remove the pile from the surface of the fabric to reveal a pattern, it becomes devoré (ibid). Moreover, sometimes a jacquard weave structure is used to combine with the velvet structure to create a pattern with different color or yarns, which is called figured velvet (Kadolph, 2009). Because of the beautiful and complex pattern of devoré and figured velvet, they are broadly used in textile industry as well as furnishing and interior decoration. Additionally, there are other derivatives innovated from velvet structure, such as velveteen and corduroy. For example, unlike velvet is made with filament fibres, velveteen is made of staple fibres with the weft floats arranged in declining order to provide a better cover of the fabric after the cutting (Landini & Redaelli, 1994).

Although velvet fabric can be made by using regenerated cellulosic fibre such as rayon, or natural fibre such as silk, it still cannot be classified as sustainable fabric structure. Nowadays, most velvet productions in the markets are made of one hundred percent polyester. According to Kadolph (2010), polyester uses catalytic agents that contain heavy metal and toxic chemicals that could contaminate water and soil, which could cause a severe long-term impact on the environment. There is a similar concern of the velvet products composed of rayon. Usually Rayon is made of the wood pulps either from fast growing tree in the tree farms or the wood pulp from natural forest. However,

there is a large number companies prefer to harvest wood pulps in the nature forest because the cost is significantly lower than tree farms (ibid). Without the protection of the trees, many environmental issues are aggravated such as soil and water loss, desertification and species extinction, which is extremely adverse of sustainability. In addition, even though silk can be used to make velvet, it is still not sustainable for the environment. As Kadolph (2010) highlight that, there are extensive uses of water and chemical during the process of cleaning and dyeing silk, but the waste of water is usually discharged into the ground water system without any treatment. Moreover, because of the special 3D weave structure, most velvet productions need dry-cleaning rather than machine-washing. However, the most common solvent of dry cleaning perchloroethylene is considered to be a dangerous toxin that can result in an inestimable impact on the environment and harmful to human health, even can cause cancer (Epa.gov, 2017).

Improper disposal of dry cleaning solvents could cause water, soil and air contamination. Therefore, it can be concluded that velvet is not a sustainable weave structure. Nonetheless, the appearance of eco-friendly fibre such as bamboo fibre, Soysilk and Silk Latte offer the velvet structure an opportunity to become a sustainable weave structure in the future. For example, according to Kadolph (2010), bamboo is promoted as a sustainable fibre and an alternative fibre to rayon, which is labeled as bamboo rayon. Bamboo plant is famous for its fast growing speed; it is estimated a third faster than other plants (Johnson, Cohen, & Joseph, 2015). Moreover, no fertilizer or pesticides is required

during its growth and it absorbs carbon dioxide at five times the rate of most trees (ibid). The bamboo fibre is made of regenerated bamboo and it is similar to silk and rayon that provides a soft hand with great luster. In addition, it has a good durability and breathability compared with traditional fibres composed of velvet such as polyester and rayon. It also provides a good absorption of dyes, which makes it become a better material for velvet production than silk. Thus, if bamboo fibre can be used into the quantity production of velvet, there is no doubt that velvet will be sustainable the environment and human beings. As the beloved of high fashion, velvet is the perfect canvas for designer to show the core idea of elegance and luxury. Therefore, velvet can never be out of date or abandoned by the fashion trends. According to the fashion trend report of WGSN (2017), velvet will continue to trend in a fresh interpretation of modern opulence. There will be a particularly high demand for velvet fabrics (GmbH, 2017). In addition, nowadays velvet tends to transform from outside garment to underwear and footwear (WGSN, 2017). Moreover, in the future, with the popularity of the concept of eco-fashion and sustainability, the consumers will pay more attention to the component of garment material. Therefore, in order to enhance the competitiveness of velvet production, although the market price of bamboo silk is extremely high, it is still worthy to try it on velvet products.

In conclusion, there is no weaving structure like velvet that can make such a significant impact on culture, technology and art in human history. It used to belong to

the nobility and high class of society, now it becomes an essential in people's wardrobe. Actually, the social class change of velvet can be seen as a notable behavior that the vast middle class successfully broke the intrinsic social class by the wisdom and technology. Nowadays velvet still has a nonnegligible value in research within the area of modern textile history, Renaissance and the development of weaving technology. Although it may not be very sustainable at the present stage, with the development of eco-friendly fibre, someday it will become sustainable in the future. It is remarkable that velvet can go through all the revolution without changing its identity for such a long time. As Marinis (1994) highlighted that, "...Velvet, as pleasing to the finger as to the eye, has continued to live and to adjust to new eras." The profound history of velvet endows it with a unique and irreproducible beauty that will continue to seduce the world forever.

#### 4.4 PICTORAL ANALYSIS



*Picture 1*

This is a two-piece velvet pink beach wear with a stomach cut-out. It can also be worn as a swim suit.



*Picture 2*

This is a natural velvet waffle bikini top and wide leg trousers beach wear with a turban and a bag to match for a more desired look.



*Picture 3*

This is a high waste velvet black push up bikini star print strappy bandage two-piece beach wear.



*Picture 4*

This is black V-neck romper



*Picture 5*

This is a glossy pink stretch velvet bikini with a clasp fastening at the front. It has a cut-out and a rolled details at the waist, with a matching bikini top. This style is a sport inspired beach wear look.



*Picture 6*

This is an oz blood velvet short-sleeve T-Shirt with crew neck.



***Picture 7***

This is a burgundy velvet short-sleeve shirt and a velvet short tracksuit set



***Picture 8***

This is an army green velvet short-sleeve button front shirt and drawstring waist short.

## CHAPTER FIVE

### 5.1 SUMMARY

The aim of this research is to analyze the relevance of costume and make-up. This study focuses on costume and make-up as an enhancement of cultural aesthetics, artistic styles and traditions. It is determined to reveal the unlimited creativity of contemporary styles of beach wear designs using traditional fabrics for futuristic costume designs that will also serve as a historical documentation of contemporary styles.

Costume and make-up are very important as it gives out interpretative meaning of the physical appearance of a character, it is highly symbolic and cannot be overemphasized. Many people have different opinions and interpretations on costume and make-up, for some people it is fashion, some see it as a medium of coverage or protection, while others see it as an enhancement of the human body. There is a need to make right these misconception and misinterpretation to help achieve the desired cultural interpretation imbedded in the use of costume and make-up. Therefore, the use of costume and make-up will give people cultural identification, sense of belonging and make people appreciate their dress sense as a communicative tool.

Most anthropologists would define culture as the shared set of (implicit and explicit) values, ideas, concepts, and rules of behavior that allow a social group to function and perpetuate itself. Rather than simply the presence or absence of a particular attribute, culture is understood as the dynamic and evolving socially constructed reality

that exists in the minds of social group members. The culture of a people is identifiable by the kind of costume and make-up they put on, as it is always the first call of attention, not only for external covering of the body, they are unique identities particular to people, which identifies them in any gathering.

## **5.2 CONCLUSION**

Culture as it concerns costume and make-up among others is gradually taking another dimension, loosing it's sacredness, artistic and aesthetics values, and it needs to be preserved and documented before it can finally go into extinction. Many ethnic groups in Nigeria, no longer recognize the fact that costume and make-up goes beyond articles of beautification, despite the socio-cultural, political and economic context of Nigeria's diverse ethnic groups. Costume and make-up is a great projector for the sustainability of culture. Also , people have developed interest in other cultures, to the extent of speaking different languages and taking names from other cultures for their children.

Redesigning beach wear with traditional velvet fabric creates a strong local identity and basically represents culture, and shows patriotism, festivity, unity and it is rich with symbolism. Although, our African cultural perspective do not agree with revealing the body, this can be designed to suit the African cultural preference. A modern twist on a traditional outfit, is always a pleasure to wear one's traditional attire. To hold on to the traditions and to keep following them, it is very necessary to keep them as part of our everyday lifestyle.

### **5.3 RECOMMENDATION**

The following recommendations are offered based on the work accomplished during this project and on the conclusions given previously:

1. People need to understand the importance of costume and make-up in the distinctive cultures of our multi-ethnic society.
2. A more interpretative depth to the value of costumes should be established.
3. There should be increase in cross-cultural awareness. Proper understanding and application of costume can play a very important part in reflecting and enhancing cross-cultural understanding.
4. People need to broaden their knowledge on the aesthetics of costume and make-up and the costumier need for critical and creative handling.
5. There is need for further research into contemporary culture for identification and actualization of common factors of diverse cultures, for creating and maintaining respect for others and human dignity.
6. Costume designers are often being confused with fashion designers , but the two are very different. Fashion designers sell clothes, while costume designers help characters come alive, i.e., they help actors become a new and believable person or character on screen.

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