

**CONSTRUCTION OF WORKSTATION FOR THE TEXTILE STUDIO
IN THE DEPARTMENT OF FINE AND APPLIED ART
UNIVERSITY OF BENIN**

BY

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**A SPECIAL PROJECT SUBMITTED TO THE DEPARTMENT OF FINE AND
APPLIED ARTS, FACULTY OF ENVIRONMENTAL SCIENCES,
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THE AWARD OF THE REQUIREMENTS FOR THE BACHELOR OF ARTS
B.A. (HONS) DEGREE IN FINE AND APPLIED ART**

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DECLARATION

I OGHWERE TANSI OGHWERE, hereby declare that this project was carried out by me in the Department of Fine and Applied Arts, in partial fulfillment of the requirement of B.A in the Department of Fine and Applied Arts. I further declare that this work was not submitted for the award of any other degree in the above named institution or any other institution.

.....
Signature

.....
Date

CERTIFICATION

This is to certify that this project work was carried out by **OGHWERE TANSI OCHUKO** with **MAT NO: ART1600851**, of the Department of Fine and Applied Arts, University of Benin, Benin City in partial fulfillment of the requirement of the award of Bachelor of Arts (HONS) in Fine and Applied Arts.

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ATTESTATION

We the under listed students of the Department of Fine and Applied Arts, Textile Design Section, 400 level, 2019/2020 Academic Session, do hereby attest that this project was unanimously undertaken and willingly executed by us:

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DEDICATION

I dedicate this project to the Lord Almighty for his love and grace over life, all through my stay in school.

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ABSTRACT

The act of learning is more effective when carried out under a conducive, favorable or suitable environment. The textile studio of the department of Fine and Applied arts in the University of Benin lacks the necessary facilities required for an effective textile design study and delivery. This research is a quest to solve the problem of inappropriate furnishing of the textile studio of the Department of Fine and Applied Arts University of Benin.

Textile is a very large section that requires enough facilities like well-arranged storage system and reliable light box for tracing. Without any of the aforementioned equipment, activities would be at snail speed and could be prone to mishaps. A comparative study of the immediate environment was done to ascertain what constitutes an ideal textile studio in terms of furnishing. It is hoped that the workstation would greatly ameliorate the challenges being faced by the textile students in the studio, creating the avenue for them to adequately express themselves creatively.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

The word "studio" is derived from the Italian: studio from Latin; stadium from studere meaning to study or zeal. The French term for studio; Atelier, in addition to designating on Artist's studio, it is used to characterized the studio of a fashion designer. Atelier as a connotation of being the home of an Alchemist or Wizard. A studio is more or less artful to the degree at which the Artist who occupies it is committed to the continual education in their formal discipline.

An art studio is an artist workroom. An Art studio is a place where sculptors, painters, photographers, textiles designers execute their works. Some equipment and tools found in an art studio includes: bench, canvas, drawing sets, printing tables and extending to small machines and projectors for presentation. An ideal textile design studio is very vital to the textile artist, hence the need for it to be conducive and well equipped with necessary tools and devices. Artist often work in private studios set up to help them adequately express themselves creatively.

Educational studio

In educational studios, students learn to develop skills related to design, ranging from architecture to product design. In educational studio setting, large numbers of students learn to draft and design with instructional help at a college.

Educational studios are colloquially referred to as studios by students, who are known for staying up late hours into night doing projects. The studio environment is characterized by two type in education:

1) The workshop where students usually do visually centered work in an open environment. The time and space is beyond that of instructional time and guidance is not available. It allows students to engage each other, help each other and inspire each other.

2) A type of class that takes the above mentioned workshop space, and recreates its component of an open working environment. It differentiates itself based on a topic of instruction, isolated space and added focus of direct criticism.

Art Studio

This is sometimes called an atelier, especially in earlier eras. In contemporary English language, atelier can also refer to the atelier method, a training method that usually takes place in a professional artist studio. A versatile and creative mind will embrace the opportunity of such practice to innovate and experiment to develop individual qualities uniquely. Thus this method raises and maintain an art studio space above the level of a mere production facility or workshop.

1.2 Statement of the problem

In every art studio, the convenience of the artist is important. This entails that there should be a conducive and well-furnished studio for the artist to effectively execute his works. The present state of the textile design studio in the Department of Fine and Applied art, University of Benin does not give room for efficiency and proficiency. This prompted the researcher to commence on the construction of workstation to adequately take care of the studio needs of textile students which includes: individual light box for tracing and also a well arranged locker for storage.

1.3 Objective of the study

The objective of the project is to properly furnish the textile design studio with basic infrastructural facilities that will allow the students to proficiently express their creative abilities.

1.4 Scope of the study

The study is a communal initiative. It is limited to the provision of conducive workstation for the textile studio.

1.5 Significance of the study

The significance of this project is centered on the fact that it will create a conducive and convenient environment for students to learn and carry out their works.

1.6 Limitation of the study

The major challenge encountered during the course of undergoing this project include:

- * Lack of carpentry skills
- * Fear of procuring fake or forged materials in place of genuine.
- * Price fluctuation.
- * Getting the materials from the point of purchase to site.

CHAPTER TWO

LITERATURE REVIEW

It is pertinent to note that not much has been documented on the ideal studio. The Researcher had to rely on a comparative study of art studio generally with a focus on what should constitute an ideal textile studio.

Firstly, there is the need to define the word "FURNISH". According to Cambridge dictionary source, Furnish is a term used to supply, provide or equip with whatever necessary or useful especially to put furniture in a room or apartment. In general term is to provide a house or room with furniture and fitting. The lifestyle of a building can be significantly extended by effective furnishing. As every building is unique, not only structurally, technically and typographically but also in local context, the correct approach to furnishing should be assessed according to a particular condition. While the Merriam-website dictionaries define "furnish" as a transitive verb, which means to provide with what is needed. The word "conducive" on the other hand can simply be defined as a state of comfort.

2.1 Studio Environment

The studio environment is characterized by two types the education sector. The classroom studio where students work in group to learn, they interact with each other and are actively engaged, students develop good habits of the mind and the skills needed to be successful lifelong learners. They are taught by an instructor. According

to Michael [2010] a studio environment is characterized by two types in education, these are:

The workplace where students do visually-centered work in an open environment. The time and space is beyond that of instructional time and faculty guidance is not available. It allows for student to engage each other, help each other, and inspire each other while working.

A type of class that takes the above mentioned workshop space, and recreates its core component of an open working environment. It differentiates itself based on a topic of instruction, isolated space. Examples of educational studio are; dance studio, metal studio, painting studio, sculpture studio, textile studio, ceramic studio, metal studio, graphic studio and music studio.

2.2 A BRIEF HISTORY OF SOME ARTISTS AND THEIR STUDIOS

According to “Wikipedia” Spanish painter Pablo Picasso is arguably one of the most important artists of the twentieth century. He spear-headed the artists movement of cubism, was also the co-inventor of collaging and constructed sculpture. Picasso had an artist studio where he lived and worked in alongside George Braque, Amedeo Modigliani . His most iconic portraits depicts women in the studio, like those of Dora Maar. Picasso in the studio was the subject of a spring 2016 issues of the journal *cashiers* and a show in its paris gallery featuring previously unpublished photographs in the studio. The studio is where strange place magic happens, as much for the artist's

imagination as for the public's. according to Michelle (2019) "It is the conjuring place of new concepts, styles or forms. Sometimes it even comes to be seen as sacred, a place where visitors become pilgrims to the altar of art".

The modern artist workspace has its roots in the Renaissance, when master taught apprentices in workshops. By the 17th century, artists were inviting patron into these spaces. The artist studio is a locus of widespread fascination. It is also a complicated place. As artists have evolve over the 20th century to embrace installation art, performance, rational aesthetics and other site-specific approaches that occurred outside the studio. By the 19th century the growing arts community in the united states or Europe.

2.3 Art studios in the Department of Fine and applied and art, University of Benin

- Sculpture studio
- Painting studio
- Fashion studio
- Metal studio
- Graphics studio
- Ceramics studio
- Textile studios

2.3.1 Sculpture

Sculpture is a part of visual arts that deals with the formation of three-dimensional art works. It also involves wood carving, casting metals. The sculpture studio is a form of workshop that houses all the equipments and tools needed by the sculptors. Sculptors require large space because most of their work are often large or life size. Materials and equipments used in this section include :

- Wood
- Clay
- Drilling machine
- Welding machine
- Rods
- Chisel
- Plier

2.3.2 Painting studio

The painting studio is a place or house where painter/painting students express themselves on canvas using colors and brushes. A painting studio is often large because of the type of materials they work with. Some of the materials found in the painting studio include the following:

- The easel
- Canvas
- Paints, brushes and colours

- Pallet knives
- Donkeys for drawing
- Stool

2.3.3 Fashion studio

According to Michelle (2017), a fashion studio is a workplace for designers to conceptualize, design and possibly create and relevant products. Some materials and equipments found in the fashion studio include the following :

- Sewing machine
- Scissors
- Measuring tape
- Needle and threads
- Table
- Fabrics

2.3.4 Metal studio

Metal studio is place where metal designers carry out their works that involves the designing, detailing, fabrication and erection of steel products. Much space is also required due to their hazardous nature of work which involves working with rods, electrodes, metal scraps etc. Some tools and equipments found in metal studio include the following

- Soldering iron
- Vice
- Disc cutter
- Rotary number
- Work benches
- Buffing wheel
- Flex shaft

2.3.5 Ceramic studio

According to Wikipedia, ceramic studio is a place where ceramist make objects from clay and similar materials by firing. According to Blessing (2021) “ a ceramic studio is place where pottery production is done". The ceramist uses clay to make pottery. Some materials and equipments found in the ceramic studio include the following:

- Throwing wheel
- Clay
- Potter’s wheel
- Brent clay extruder
- Gigger jolley
- Porcelain

2.3.6 Graphics studio

According to Wikipedia, graphics is an image or visual representation of an object or graphics are visual images or designs on some surfaces such as a wall, canvas, screen, paper or stone to inform, illustrate or entertain. In contemporary usage, it includes a pictorial representation of data.

2.3.7 Textile studio

Textile has different sections like the printing section, dark room, tie dye and batik section (this is done because of the smell and harsh nature of the chemicals used - hydrosulphide and caustic soda). There is also a weaving section where table loom is used to form a woven fabric.

We also do paper works that is we use small motifs to create suitable designs for wrappers on paper using paint and brushes.

Materials and equipments found in the textile studio

- Printing tables
- Drawing set
- Batik table
- Photo emulsion
- Printing inks
- Cardboard paper and painting brushes
- Weaving loom

- Light and tracing box
- Mesh
- Dye bath
- Chemicals-caustic soda and hydrosulphide

2.4 Textile Design

According to Wikipedia 'textile is a flexible material made by creating an interlocking network of yarns or threads, which are produced by spinning raw fibers into long and twisted length'.

Today textile has become a generic term for all fiber materials which therefore refer to any material that is used in making fabrics. Textile design is a creative field that involves of production of textile products from the raw materials to finished products. Fiber, yarn and finishes are the main elements to consider during the textile production. Textile fulfill a variety of purposes in our lives eg our clothing, carpets, towels and rugs are all textile products.

2.5 A standard textile studio should have the following:

- Printing bed
- light and tracing box
- Well arranged lockers
- Stool, chair and table

- Shelves
- Computers
- Weaving looms
- Dye bath

2.6 Benefits of a well furnished studio

According to Ellie (2017) “There is no doubt that artists need a well furnished studio in other for him to focus properly, and work anytime without interruption from other artist due to lack of equipments”. A well furnished studio enhances the following:

- It enables students to work efficiently. This is attributed to the availability of appropriate studio space and required facilities.
- It creates a conducive environment. The adequacy of the studio facilities gives enough comfort for effective studio work.
- It gives the studio a good sense of order. A well furnished studio often has everything in their right places. This prevents mishaps in the studio.
- It enhances creativity. A conducive studio makes optical expression of creative abilities feasible.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Method of Data Collection

Data collection is a process of collecting information from relevant sources to find answers to the research problem. Method of data collection is divided into two categories which are primary method of data collection and secondary method of data collection. These two sources were employed by the researcher.

3.1.1 Primary Source of Data

The researcher collected data by consulting the former textile design students who had earlier worked on a project quite similar to the researchers own. During the course of the execution of the project the researcher also did at least three market survey where he gathered data on the cost and genuineness of the materials he planned on using.

3.1.2 Secondary Source of Data

The method applied in gathering data for the theoretical aspect of this research was based on data collected from textile studio student project 2018/2019. The researchers visited other studios for references, mostly the 400 level graphic studio as it was recently refurbished and viewing other textile studios online. Data was collected

from professionals and also the workmen who were the electrician and carpenters who assisted in the execution of the project.

3.2 Materials for construction

3.2.1 Furniture and tools

- HDF wood board
- Gallons of elephant gum
- Handle
- Screw nails
- HDF edge tapes
- Angle bar
- Piano hinges
- Light board
- Top bond
- Stud

3.2.2 Electricals

- 20 13A decable sockets
- 20 pieces of Pectress
- 20 Pieces of led light swat

- 2 coil of 3029 wire
- 2 packet of screw nail
- 1 packet of clips
- 20 pieces of lamp holder
- 2 packet of concrete nails
- 20 pieces of on and off switch
- Glass [5mm] 20 pieces
- Chairs 20 pairs

CHAPTER FOUR

CONSTRUCTION OF MULTIPURPOSE WORK SPACE

4.1 Preamble

The researcher went through a series of steps with careful observation and implementation of the acquired information and knowledge researched during the course of this project.

To achieve a desirable result, certain organizing principles were taken into consideration. The procedures that were used in this project include varieties of descriptive details. Below are the procedures adopted to achieve the desired result.

Stage One: Conceptualization

Step 1: Conceptualization and 3D Computer Illustration

Conceptualization of the work and several 3D computer design were made before arriving at the final working. The designs were thoroughly criticized, taking into consideration the principles of design and functionality. Firstly, it guided one in estimating the amount of materials needed for a particular project, thus preventing wastage. It also help the production process to become probable to calculations or measurement. Finally 3D computer illustration gave a clear insight of what the finished work would look like. The computer designs in this project is the propose finished stage of textile studio. See fig. 1 and fig. 2 for pictorial view of the lad down sketch.



Fig.1 computer design of proposed multi-purpose workstation

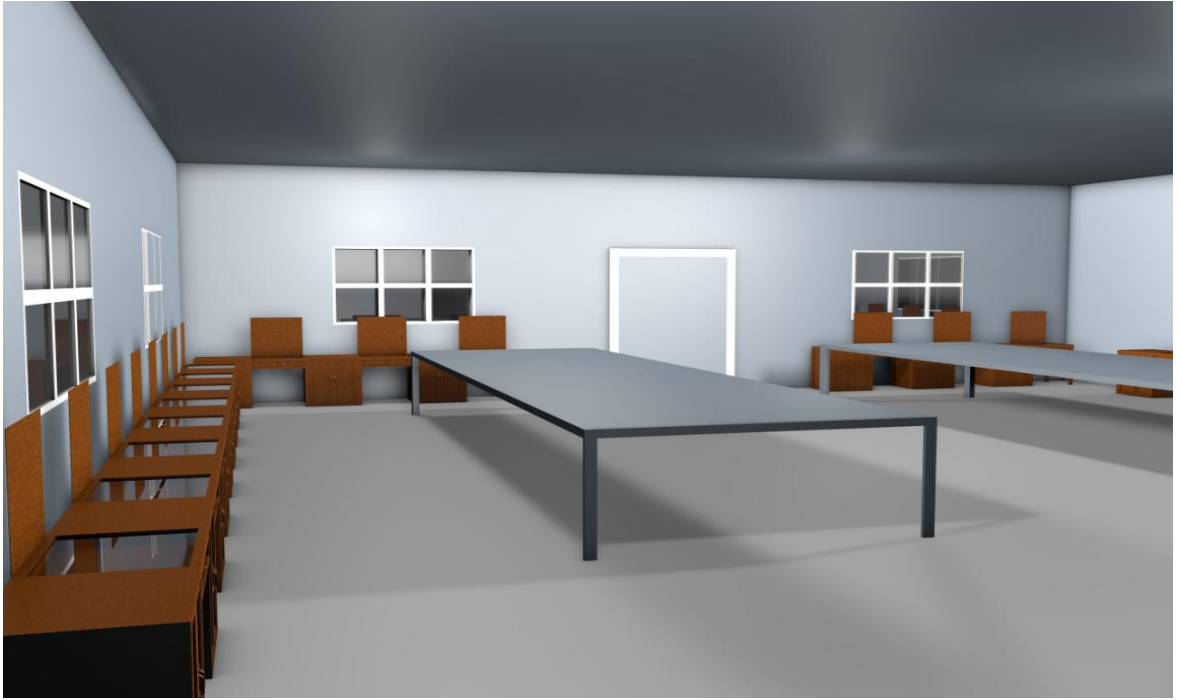


Fig.2 Front view of proposed furnished textile studio

Stage two: Production process

Step 1: Buying of HDF board from the market



Fig. 3 HDF just bought from the market

HDF (High Density Fire-board) is an engineered wood product made from wood fiber extracted from chips and pulped wood waste. It was chosen to construct the multipurpose workstation because it is durable, it can last for a very long time and has a smooth and uniform surface.



Fig. 4 Carrying HDF board to the work site

Step 2 : Cutting of hdf board



Fig. 4 Jig saw used to cut of HDF board

Jig saw is a machine to cut wood into desirable pieces.



Fig. 5 Cutting of the hdf board to desirable size

Before cutting, measurement was taken. The height of the locker is 19 inches, length of the light box is 23 and half inches, breadth of the light box is 30 inches.

Step 3 : Coupling of hdf board together



Fig. 6 Assembling of board

In this stage, the pieces of board already cut (width and height) are joint together using hand drilling machine to drive in screw. Hand drilling machine is used to drill in screw. The assembling of boards for the workstation involves two stages.



Fig. 7

Stage one: Locker construction

Two pieces of cut board (length 30 inches and width 19 inches) were joint together with a cut board (length 23 and half inches, breadth 19inches). From the bottom of the locker 5inches was measured and a flat board was put in between the

30inches long board to serve as a base for the locker. A board of length 27inches, width 8 and half inches was used to cover one side of the already joint boards using hand drilling machine to drive in screw to make it firm as seen in figure 7. Two pieces of board with length 25inches, length 11inches were fixed with piano hinges at the other opening of the locker, this would serve as door to the locker.

Stage two: Light box construction

Two pieces of cut board with height 8 and half inches, width 23inches were joint together with a board with height 10inches, length 19inches with screw nail, (the back of the light box) and then a board of height 10inches, length 19inches with a rectangular cut out of height 6inches, width 16inches at the middle were also joint together at the other opening of the light box. Bulb is fixed through the rectangular cut out. A board of length 24inches, breadth 20inches is fixed at the top of the light box with piano hinges, this is the opening for the light box.



Fig.8 Using elephant gum to attach edge tape at the edges of the cut board to give it finishing look.

Here, white edge tape is applied at the rough edge of the hdf board using Elephant gum.



Fig.9 Assembled board



Fig. 10 Moving the lockers and light boxes

Immediately after joining the pieces of hdf board together, they are moved to the other studio as seen in fig.7



Fig.11 Merging the lockers and light box together

After moving both the lockers and light box to the new textile studio,
They were joint together using hand drilling machine to drive in screw.

Stage three : Installation of Electric materials

Step 1: Buying of electrical



materials.

Fig.12 At the market, buying electrical materials



Fig.13 Electrical materials bought from the market

Step 2 : Fixing of sockets, lamp-holders and bulbs.

Enough sockets and bulb is very important in a studio, as they help to lighten the light box, making tracing convenient for the students. One double wall socket was installed under each light box. Lamp-holder, light switches and energy bulb were fixed in the light boxes



Fig.14 Fixing of electrical sockets for light boxes



Fig.13 Fixing of light switch and lamp holder in the light boxes

Stage three: Fixing of glass in the light boxes and handles



Fig.14 Fixing of glass in the light box

Glass in light box aid effective tracing, already drawn motif or design is place on top of the glass and cardboard is placed on top of unit designs, thereafter tracing starts. The bulb in the light box makes the paper transparent to enhance tracing.



Fig.15 coupling of chairs bought from the market



Fig.16 Completed furnished textile studio

CHAPTER FIVE

SUMMARY

The essence of this project is to solve the immediate problem encountered by the textile students in the Department of Fine and Applied Arts, University of Benin which can be considered to have been met.

The lack of adequate facility and equipment in the studio has in recent times hindered the flow of work in the studio resulting to low output of skills and effectiveness of students, hence the dire need to construct a multipurpose work station for the textile students of the University of Benin.

The current situation of an ideal textile studio has been put in a conclusive and enabling environment to facilitate the teaching and learning process.

RECOMMENDATION

The students have to be encouraged to imbibe good maintenance culture. The workstation which is going to make working in the studio conducive, has to be properly maintained to ensure durability. To this end, students must take on the responsibility to ascertain the sustainability of the workstation.

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Oral Interview

Blessing Ezewanmili(2021), 24. Student, Department of Fine and applied Art University of Benin.