

## WASTE TO WEALTH: FABRICATION OF FOOT WEAR FROM JACQUARD HEAD TIES USED IN CONTEMPORARY FASHION

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### Abstract

Head ties, head gears, head scarves, handkerchiefs and turbans are seen and worn in most parts of the world as part of dressing and are becoming one of the trendiest African accessories in the global fashion industry. They are commonly used by most African women and have significant elements of symbolism in African cultures as well as various religions. In Nigeria, head ties are of different materials- some are made with the aid of machines such as the jacquard and Damask which are stiff head gears, while some are traditionally hand woven such as Aso-Oke. Such head gears are usually colourful and feature elaborate patterns which consists of floral, geometric and derived, motifs and patterns. These are mainly used during elaborate and lavish occasions such as weddings, galas, coronations, and religious ceremonies. In effect it is said that African women wear the head wrap as a queen might wear a crown. The act of head tying holds a distinctive position in the history of Nigerian dress and has never been out of vogue. Although there are different types and styles of head gears, this paper examines specifically. the crispy, stiff, jacquard scarves. Upon close observation, the author of this article discovered that after use, the Jacquard head gears lose their stiff nature. This is as a result of washing where the sizing dissolves as well as the patterns fading. The loss of its luster leads to it being discarded; hence the interest of this paper is in the possibilities of recycling used jacquards into other fashion products/items. It looks into the possibility of recycling of these discarded scarves into foot wears. Participant observation and studio exploration were used for data collection. It was concluded that, the scarves which are made of sturdy, synthetic fibre, and are colourful with intricately machine woven designs; should not be neglected but rather remade into functional articles which can serve other benefits such as gifts or sold for economic purposes.

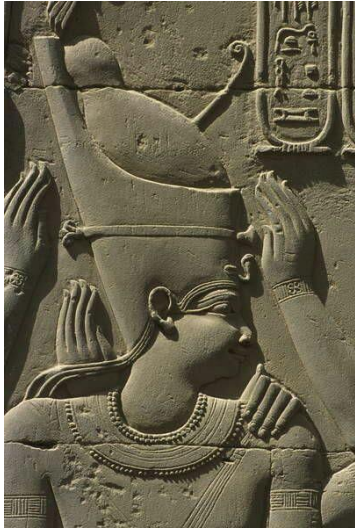
**Key Words:** Waste, Fabrication, Contemporary, Fashion, Jacquard

### Introduction

The utilization of different kinds of head ties is not specific to any particular cultural group. Griebel (2017) observes that, both men and women in different societies have adorned and are still adorning themselves with different kinds of head scarves as hair coverings, although they are worn or tied in a variety of styles which showcase the different cultures. For instance, the way and style a western woman ties her head tie is quite different from the way an African woman ties hers; there is always a significant difference. A European or white American simply ties a head scarf by folding it into a triangular shape and covers her hair by tying it under her chin while a woman of African descent folds hers into a rectilinear shape and ties it into a fascinating shape. Her form of tying always leaves her hair properly covered, her forehead and neck exposed and her face open. It usually enhances her facial features. Griebel further mentions that, "the African women wear their head ties as a queen might wear a crown".

### Literature review

A head tie is a very common accessory among women in many parts of Africa and beyond. It is not only women that use head coverings in Africa. For instance, in Northern Nigeria the Tuaregs and Fulani have cultures of their men using turbans and other head coverings mainly because of the harsh nature of the weather. According to Bronwyn (2000) and Cosgrave (2000), history has it that tying of head ties originated from the royalty in ancient Egypt, Nubia and West Africa. Hieroglyphic evidence reports that Pharaohs wore head bands or covered their hair with wigs. These sacred crowns for royalty were made of cloth and had specific meanings and significance. Bronwyn and Cosgrave both further explain that, Egyptian Aristocrats, Pharaohs or Emperors wore a wide variety of headdresses. Most of such headdresses as depicted in hieroglyphics, or pictures found in Egyptian tombs indicate that headdresses also had a ceremonial purpose. The pschent, worn by the Pharaoh to symbolize his or her power over all of Egypt was the most famous headdress but there were many others. They also mention that *nemes* head cloth was one of the most common headdress. This head cloth is made of stiff linen and it covers the head and most often had flaps that hung down from the sides and over the shoulders. It was often full of bright colours and put a frame around the face and is famous as the type of headdress worn by King Tutankhamen, who ruled Egypt in the fourteenth century B.C.E. A simple headband is another common headdress made of linen or leather with an inlay of gold used for holding the wearer's wig in place.



**Figure 1. A wall relief depicting Ptolemaic king wearing “Pschent” - double crown representing the unification of the two regions Egypt, upper and lower Egypt. Source: Pinterest (2018).**

Bronwyn and Cosgrave further note that, Pharaohs are also depicted wearing headdresses known as blue crown or *Khepresh*. New kingdom pharaohs are often depicted wearing it in battle and was also frequently worn in ceremonies (Mysliwiec 2004). This tall crown was made of stiff linen or leather which spread up and back from the forehead six to eight inches.



**Figure 2. Egyptian Nemes headdress. Source: Pinterest (2018).**



**Figure 3. Khepresh (blue crown). Source: Pinterest (2018)**

The account as regards to the origin of head tie according to Cohn (1991), is that head ties are said to have originated in sub-Saharan Africa and serve the same functions to African and African-American women. Cohn further observes that, during the period of slavery, white overlords imposed its wear as a badge of enslavement and later it progressed into the standard that the whites held over the slave women servants. From then on the enslaved and their descendants regarded the head tie as a helmet of courage that arouses an image of their true home-land of Africa or the newer homeland, America. During that time the simple head ties worn by the enslaved women and their descendants served as a uniform of communal identity and also as a uniform of rebellion signifying absolute resistance to loss of self-definition.

#### **Background to the study**

However, in contrast for the African woman, the head tie represents far more than a mere piece of fabric wound around the head; it holds a distinctive position in African dress history for its durability and effective significance and endurance during the travails of slavery. It also serves as an emblem of their African ancestry.

A head tie is part of a woman's dressing that is commonly worn in many parts of Africa. It is prevalent in all cultures of Africa. The only difference is in the varying degrees in which they are used in each culture. It is used as an ornamental head covering or fashion accessory for different functions. It is used to convey modesty, spirituality and prosperity. It also symbolizes wealth and social status. Africans have always used the head tie to non-verbally define their dress culture for centuries and also for identification. The head scarf of each woman goes a long way in telling her age and status i.e. whether she is a grandmother, newly married woman, unmarried young lady /girl or a widow as well as her class and status. Women of various religious groups also use the head tie as a mark of identity. For instance, some religious groups will always have the woman's hair covered while some cover on specific times and days. Each part of Africa has different names for their head ties. In South Africa and Namibia, it is called a *doek*. It is used for the traditional head covering usually tied by elderly local women in rural areas. In Malawi, it is called a *duku*, Zimbabwe-*dhuku*, Botswana- *tukwi*, Nigeria - *gele*, *ichafu*, *dankwali* to mention but a few.

Nigerian head ties have been a symbol of its exotic culture and fashion statement for decades. They are versatile, glamorous and empowering. They are an insignia of social status and importance. They are seen as a Nigerian woman's crown and a bold expression of her femininity. Each head tie gives the wearer a chance to express their cultural heritage and love of fashion. However, there is a rich cultural history behind the head ties, their colours and exotic styles. Head ties have different names given to them by different ethnic groups. For example, the Yoruba call them *gele*, the Igbo name is *ichafu isi* while the Hausa call them *dankwali* to mention but a few.

The simple head ties can be worn for day-to-day activities while the elaborate ceremonial ones are worn to weddings, special occasions/events, as uniforms for special occasions, church services and religious functions. It is important to note here that head ties used in Nigeria are made of different materials, for instance natural (cotton, wool, linen, silk etc.) and synthetic materials (polyester, spandex, lycra, nylon, sateen, organza, acrylic, velvet, chiffon etc.). These head wears could be soft, coarse, stiff, slippery and elastic to touch. They could be tied in different styles which are distinguished or given different names. They usually cover a woman's entire hair and ears in some cases. The only parts exposed are her face and earrings on the lower part of her earlobes. The head tie is usually accompanied by the traditional

indigenous attire in form of George wrappers and lace blouse, skirts and blouses, *buba* (loose fitting blouse) and *iro* (a wraparound skirt), long and short gowns and many others. The tying of head ties signifies an upcoming special occasion.

Head ties have become very significant in the Nigerian society as more Nigerian women take extreme pride in their culture and traditions. The head tie is part of a lifestyle, which appears in many special occasions and is a sign of a woman's crowning glory. Head ties can be modest or tied in an unusual manner and these depend on who is tying it and for what kind of occasion it is meant for. There is no gain saying that, the tying of head ties is a bold expression of femininity by women in Nigerian societies. This study believes that this custom will never fade in that, a Nigerian woman is incomplete after adorning her indigenous attire without a head tie. Therefore, head ties are of optimum necessity in the life of almost every Nigerian woman. However, the particular type of head tie that is of concern to this study is the stiff, paper like synthetic fabric scarves. They are hard wearing, the level of absorbency is quite low, with a low resistance to wrinkles and creases, they are machine woven with shiny threads which are also used to decorate the head ties with attractive designs on the surface. Although this specific and valued head tie under study is considered an indispensable item in Nigerian fashion because of the purposes it serves; it has been observed that it does not withstand wear and tear and as a result of this; its aesthetic appearance is fleeting. Most women find it difficult to reuse them once they are dirty and crumpled as a result of several uses. This is compounded by the fact that they are easily affordable so instead of looking scruffy and unkempt in the old used ones, the women normally opt for newer ones anytime there is a special occasion.

This paper is of the view that instead of disposing them into landfills, abandoning or burning the used ones, they should be recycled. The author examines the different samples of the synthetic head ties synonymous to Nigerian women and the various ways in which they can be recycled into foot wears such as sandals, covered shoes and slippers for male and female which could be reused as contemporary fashion articles in Nigeria and beyond, sold for economic gains, practice the art/craft for self-reliance and aid empowerment for the youths.

#### **Different Types of Head Ties in Nigeria**

Head ties are flat pieces of fabrics tied by hands to form a head piece. There are different types of head ties utilized by Nigerian women to complement their traditional dressing. They are usually the highlight of a woman's appearance. It is said that when a head tie is tied well, it can compensate for a not so great looking outfit. They are classified as clothing accessories found amongst African women. Some are hand woven with natural and synthetic yarns while some are machine made with 100 percent synthetic yarns. Those that are hand woven are produced manually in Nigeria while the machine made are produced in countries like Switzerland and China. Examples of the traditional hand woven fabrics used for head ties are Aso-eke, Akwete, Anger and many others.



**Figure 4. Some samples of Aso-Oke woven fabrics. Source: C. Chudi- Duru. (2018)**

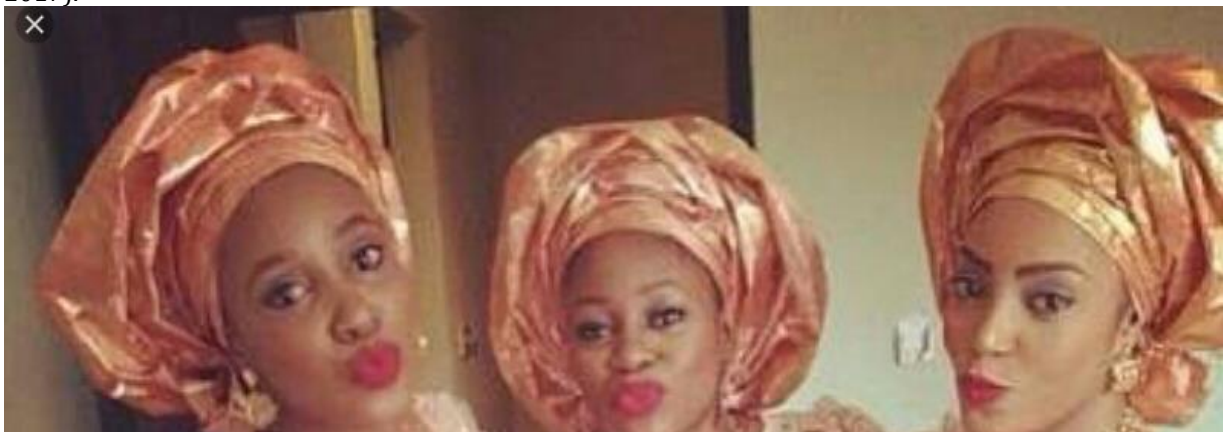
These are usually decorated with traditional and symbolic motifs. Supermet, African Sego, Jubilee, Excelsior, Damask, Hayes, Diamond Crown, Luxelsior, Super Betty and others are the different brands of machine woven 100 percent polyester head ties. These are stiff in nature yet flexible enough to form unique designs when tied. The tying of these scarves are art works in that every scarf tied has a unique design because it is done by hand. Some samples of the stiff head ties are shown below:





**Plate 1: samples of head ties made of polyester utilized by some Nigerian women as part of their dressing. Source: C. Chudi- Duru (2018).**

There are people that specialize in tying such head ties who also offer the opportunity for others to learn in the apprenticeship model. They use this vocation as the means of their livelihood. There are different ways for tying these head ties, as newer designs keep on evolving every now and then. Their length ranges from 34" wide X 72" long. They can be cut into two parts if one so desires to achieve a more conservative look. One thing that is certain here is that the larger the head tie the more elaborate the style will look. They are decorated with plain or bold patterns and designs which come in extensive ranges of floral, geometric and organic patterns as well as in a variety of colours. Another form of head tie is the African wax fabric scarves. These scarves have gotten the attention of millions of people all around the world. In Nigeria, according to Nwachukwu and Ibeabuchi (2011), most communities weave fabrics and are still weaving till date. For instance, the Igbo, Yoruba, Tiv, Igbira, Fulani, Hausa and many others; all have indigenous fabrics woven by them which are decorated with indigenous, symbolic motifs and designs that are peculiar to those communities. They are valued, cherished and constitute a significant part of their cultural heritage. They connote deep meaning to the owners, the wearer, the designer/artist as well as the admirer (Chudi-Duru, 2017).



**Plate 1b: some women adorned with their head ties made from polyester. Source: [www.pinterest.com/aso-ebi-ladies/](https://www.pinterest.com/aso-ebi-ladies/)(2017)**

### **The Symbolism of Footwear in Africa**

Foot wears are coverings made for the feet; to serve the purposes of protection against dangers in the environment, they are also for aesthetics purposes. In the society today, they are used to indicate the status or rank of a person within a social structure. In different cultures of the world, people have different views as regarding the situations in which footwear can be worn. Cultures that abhor the wearing of shoes in some situations attach reason to specific symbolic attributes within their culture and tradition. This sort of symbolism is evidenced during the period of slavery when it was imposed by the slave masters of that society during situations of captivity for instance imprisonment or slavery. In this case the use or lack of

foot wears points to the application of power on the part of those who wore them; as against those who did not use as a mark of inferiority. DeMello (2009), reports that the Romans used clothing and footwear as unmistakable signs of power and status. The slaves and peasants went barefoot while the elite or the upper class and royals wore footwear. DeMello further states that, during the Middle Ages many people started wearing high heeled shoes and these were usually associated to power, wealth and the desire to look attractive and larger/taller in life. Bare feet during that age was depicted as a symbol of poverty in many artworks. For instance, he mentions that depictions of captives such as slaves and prisoners from that period and into the 18<sup>th</sup> century presented them barefooted. While the slave owners and bystanders were usually presented wearing shoes.

According to Kimani (2017), evidence of footwear in Africa prior to external influence is difficult to present. History has it that they were considered as status symbol in Africa and were often reserved for ceremonial functions and royalty. The traditional materials utilized to produce such footwear as perceived by the anthropologists were rawhide, leather, straw, metal and wood. Kimani is of the view that, there are blog posts like Cosmic Yoruba, foot wear of African cultures and shoes history and facts that affirm that Europeans did not bring shoes to Africa. Such posts argue that, Africans were wearing shoes before the advent of the Europeans. There are also some available evidences about past African cultures which suggest that Africans did not wear shoes and this has proven difficult to find archaeological evidence or a timeline of the beginning of the existence of footwear. Most art works in form of figurines, paintings and statues did not depict that Africans wore footwear in the ancient times and it is taught that the interactions with the foreigners may have prompted them to start manufacturing and wearing footwear. More so, depictions of Egyptian figurines, statues and paintings show that there is evidence of the utilization of footwear by their kings and queens; therefore, it can be assumed that footwear were status symbol in Egypt which is in Africa. However, he continued that due to the weather which is mostly hot or the cost of shoes, many preferred to go barefoot. He further mentions that, some of the footwear findings from Africa has been in use right from the earliest civilization. And this study is of the view that Africans wore footwear before the western influence basing this fact on Kimani's (2017). Egyptians used shoes mainly as ornaments and insignias of power. For instance, Kimani, has recorded that the early Egyptians wore sandals made from leather or straw. These were worn by the *crème de la crème* during their various outings. This footwear was hardly ever worn indoors. He further buttressed this point and mentioned that when King Tutankhamen's tomb was opened, the anthropologist, Howard Carter discovered 93 fragments of footwear including flip-flops that were extravagantly adorned. Inclusively, archaeologists also found out that the ancient Egyptians made shoes for the right and left foot; unlike earlier European shoes. In southern Africa, Kimani observes that one of the first communities to occupy the sub-Saharan African bush made shoes to help them survive the scorching land and tall grass lands. During the advent of the Europeans, they copied their method of production and combined it with theirs to produce a shoe called '*veldtschoen*'. This shoe was made from a soft rawhide or tanned leather with a rubber sole but today the soles are made from car tires.

Kimani (2017) further mentions that, in West Africa, the Hausa are the ones that seem to have the most documented shoe history of the continent. Their leather works are renown throughout West Africa and their deep rooted work has produced footwear in form of sandals and boots. He points out that they dyed their leather with henna- which is a natural dye stuff to achieve some distinctive surface designs. Woven leather was incorporated as designs on camel -riding boots from the early 20<sup>th</sup> century. These boots had toe dividers which allowed the wearer to grip a knotted strap. They were used to protect the legs from sand, chaff and the scorching sun. The insets of their footwear were lined with ostrich feathers to compliment the royal regalia of the Hausa Emirs in Northern Nigeria. The Yoruba in Western Nigeria, also made footwear with elaborate beadwork designs. Benin produced slippers covered with coral beads while in the Cameroons, cast metal were used to produce shoes. The Bamum of Cameroon used the traditional African metal casting known as lost wax method to produce some shoes. They believed that their kings discovered that metal in rocks at the Mambe village.

In Ghana, Ashanti ceremonies abound with references to footwear as the kings' feet are never to touch the ground. The Akan community had a local slippers known as *ahenema* which commands respect, majesty and authority in their society. They were made with plant material - used climbing plants to make the upper while the tree bark was used to make the soles; they also used leaves. Later, they graduated into using leather to construct footwear for their kings and a few queens in their kingdom. Strips of gold and silver were used to enhance some of the constructed shoes for royalty. In the Republic of Congo, the Luba were known for their carving skills. They carved footwear with the wooden toe-knob sandals. These shoes were made for status or ceremony and were discovered that in Luba tradition, there is a tradition of handing down royal footwear across generations.



**Figure 5: Hausa riding boot 1940s century from Nigeria. Source: American museum of natural history.**



**Figure 6: Asante's ruler's sandals, gold ornaments. Ghana, 20<sup>th</sup> century. Source: Bata museum.**

In some cultures, in Nigeria today, people remove their shoes before entering into someone's home. Bare feet could also be seen as sign of reverence and humility, in that many religious groups which adhere to this command believed to come from their supreme maker. Hence they are required to remove their foot wear before they enter the mosques, temples and some churches. Also in some cultures in Nigeria, people remove their shoes as a sign of respect towards someone. In some communities, cultural dancing is not performed wearing shoes; the same goes to masquerades and some other cultural activities. This paper has revealed that shoes also signifies a person's social and economic status. Foot wears are also used for making fashion statement for body adornment. Some people rate others based on the quality of footwear they are putting on. Quality shoes normally show off during numerous activities like weddings, coronations, festivals, parties and other numerous ceremonies.

There are different kinds of foot wear. For example; slip ons, sneakers, sandals, slippers, clogs, flip-flops, mule, brogue, espadrille, platform, ballet shoes, court, skating boots, Mary janes, ski boots, fashion boot, climbing shoes, kitten heels, wellington boots, huarache, dress shoes, moccasins, loafers, high-tops, skate shoes, snow shoes, surgical shoes, safety foot wears to mention but a few. All these foot wears mentioned above serve numerous purposes. Foot wears are divided into boots, shoes, sandals, indoor foot wear, specific footwear, traditional footwear and socks. Shoes serve the purpose of easing locomotion and preventing injuries. Shoemakers, cobblers or cordwainers are the various names of those that practice the shoe making craft. Shoes were earlier made one at a time by hand but now this has been superseded as volumes of shoes can be produced through industrial mass production. Although some might not be of high quality, attention to detail may be absent or there may be lack of craftsmanship. This paper looks into the production of footwear utilizing recycled women's head ties in Nigeria.

## Main Thrust

### The Production of Footwear for Contemporary Fashion in Nigeria

The Nigerian fashion industry has evolved through the ages since pre-colonial times. It has shifted from being a vocation delegated to the background for the uneducated to a vocation for the highly educated. Today the Nigerian fashion brands like clothing lines, shoes, jewelries, traditional hand woven fabrics, hats and many others are being showcased in reputable places around the world. Foot wear is highly important for the overall look in dressing. It has been observed that most people spend time and years trying to find the perfect pair to match their outfits. Shoes are said to make or mar a persons' dressing.

Contemporary fashion refers to what most people wear presently or should wear; they include clothes, shoes, belts, hats, bags and many others; how they are designed and put together or styled. The fashion industry refers to all aspects of fashion for instance design, fabric production, marketing and education. It is expected when in full bloom, to have professional designers, models, modelling agents, tailors, fashion photographers, fashion schools, fashion retailers, fashion journalists, and magazines and many others. In fashion products there are costume made which are usually very expensive and made for the rich, pret-a-porter (ready to wear) and high street (mass produced with lower quality materials). In the Nigeria fashion industry, design and production sector has grown tremendously in the last decade, the sales sector still needs to really take off. The Nigerian fashion industry has the potential of becoming one of the main drivers of the economy in no distant future.

There are lots of designers that have delved into the production of footwear in Nigeria. Most of them have utilized a variety of materials in their production of footwear for instance: natural hides and skin, animal skin, synthetic leather, some indigenous traditional hand woven textiles, indigenous dyed fabrics, African wax printed fabrics other foreign fabrics, wood and rubber but none has been able to recycle the used worn out head ties by Nigerian women to the best of this study's knowledge. Here are some examples of some shoe designers in Nigeria: Shola Designs, Sole Rebels, T.T Dalk, Haus of Hercules, Hesey Designs, Olubata, Dolliepious, McGracey, Zabbys Store, Ayokunumi, Foleelagos, Cuvroyale, Wolace, Andrew Bolaji, ChattelsNg, Kelvin2, Stan Shoes, Caloryshoes, KQT official (Inna 2017) and a host of others based in Aba- a commercial town in Abia state, Nigeria.

### Recycling of Textile Waste

Textile waste is any textile material that is deemed unusable for its original purpose. These include fashion and textile industry waste created during fibre, textile and clothing production and consumer waste created during consumer use and disposal. Almost 100% of clothing can be recycled, regardless of quality or condition. Textile recycling is the method of reusing or reprocessing used clothing, fibrous material and clothing scraps from the manufacturing process. This study has believed that, when textiles are reused instead of throwing them away, they are given a second life. Then when it is time to finally throw them away, recycling makes sure that the materials used to make them are used again. Recycling will benefit charities, reduce solid waste and provide employment as well as reduce the need for high income capitals in starting and sustaining business projects. If these textile wastes inform of scarves are recycled, they will provide both environmental and economic benefits. It reduces the need for landfill space. Manufacturing requires raw materials, huge energy resources and the process usually contribute to pollution of both the air, water and the soil. Recycling of old head ties means that less raw materials are needed, less energy is used and less pollution is generated. It also reduces the demand for dyes and fixing agents and this in turn reduces the problems caused by their usage and manufacture. It provides much needed assistance to third world nations. It benefits people in developing countries because their sales to those who deal on second hand clothing, support local business in that they provide a reliable source of income for business owners and their families. It is through recycling that some of the world's poorest nations are able to clothe their people. These old head ties cost less making their use attractive and desirable to shoe manufacturers.

These head ties are 100% polyester and have lower energy impacts during washing and cleaning phase and they are completely recyclable at the end of their life span. They are extremely strong, durable: resistant to most chemicals, stretching and shrinking, wrinkling, mildew and abrasion resistant. Polyester is hydrophobic in nature and dries quickly. It can be used for insulation by manufacturing hollow fibers. It retains its shape and hence is good for making outdoor clothing for harsh climates. They are easily washed and dried, hence their suitability as fabrics for producing footwear in Nigeria.

## Results

### Fabrication of Footwear from Used Jacquard Head Ties

This study concentrated in producing only a pair of slippers and sandals. It is of the view that other footwear could be fabricated using the same polyester head tie. Foot wear industry has four main departments in which a progressive route is followed for producing finished shoes. They are: **cutting department, closing or machining department, lasting and making department, finishing department and then the show**



**room.** In this case, the samples were produced manually. The tools used are shoe makers hammer, pliers, fibre, a pair of scissors, evo- stick, pairs of last (This is a wooden or metal block shaped like human foot that a shoemaker or cobbler uses for making and repairing footwear), marker or pen, used jacquard head ties and shoe soles. The techniques involved in this exercise are as follows:

### **Cutting**

In this segment, the top part or the “upper” of the slippers and sandals is marked out and prepared. Using metal strip knives, the pieces of various shapes that will form the upper is cut. This needs a lot of carefulness and precision so as to avoid further waste. The torn parts are avoided and other defects as well so as not to appear on the upper.



**Plate 3: marking out the shape of the feet on a fibre. Source: C. Chudi-Duru (2017)**



**Plate 4: sticking the cut out shape with evo-stick to the fabric cut. Source: C. Chudi-Duru (2017)**

### **Gluing and Machining**

Here the various pieces cut are glued using evo- stick to the synthetic fibre also cut in the same shape to reinforce it. They are neatly covered with the fabric and sewn neatly together using a sewing machine. After this they are ready to be attached to the already prepared insole with the help of the last.



**Plate 5: sticking the upper to the cut out fibre for reinforcement. Source: C. Chudi-Duru (2017)**



**Plate 6: making sure that the fabric is well stuck to the innersole. Source: C. Chudi-Duru (2017)**

### **Lasting and Making**

The insole which is the interior bottom of a shoe that sits directly beneath the foot. Generally, in shoe making, they can be removable and replaceable in footwear fabrication. They should be comfortable and also control the shape, and moisture. The completed upper is molded into the shape of the foot with the help of a "last". Last is a plastic shape that simulates the shape of the foot. It is later removed from the finished sole to be used further in making other shoes. It is a temporal attachment. The upper area is stretched and molded over the last and attached to the insole rib. After this procedure, a lasted slipper is obtained. The upper and all the surplus materials are trimmed off. The sole is attached to the upper by applying the evo-stick gum and allowed to set before exerting some pressure. The heel is then attached to the sole which bears the upper and this completes the slippers fabrication process.



**Plate 7: temporary fixing of the upper to the last. Source: C. Chudi-Duru (2017)**

### Finishing

The finishing of any footwear depends on the type of material used for making it. Since used synthetic fabrics were utilized in this case, the fabrics were cleaned to remove dirt that must have incurred during production. It is also at this stage that some decorations could be attached to the upper area for further enhancement and aesthetics. The bottom and sides of the sole are smoothened and filed with the aid of a smoothening machine after which it is ready to be worn.



**Plate 8: A pair of sandals made with the women's used polyester head tie. Source: C. Chudi-Duru (2017)**



**Plate 9: A pair of slippers made with the women's used polyester head tie. Source: C. Chudi-Duru (2017)**

### Findings

Exploring the production of foot wears utilizing used jacquard head ties reveals that different kinds of foot wears can be manufactured utilizing different colours of these head ties. This study found out that these synthetic head ties used by some Nigerian women are mostly abandoned after several usages because they look old after using a few times. It also observed that most women do not know what to do with these abandoned scarves after they have found them unattractive hence they become useless and occupy unnecessary spaces in their homes.

### Conclusion

In this exploration, this study integrated various techniques of producing slippers and came up with a sample which can be worn by people. It reused the old scarves in a way that is also acceptable to people without looking worn out. This study concludes that old worn out jacquard scarves should not be viewed with disdain or regarded with contempt or aversion but rather they should be stored or kept to be fabricated into other objects which could be beneficial to mankind. They could also be collected by used cloth collectors and sold as a second hand with little amount of money for production of foot wear. This production should be mass produced industrially so as to reach a wider range of people. By so doing, employment will be provided and more income will be generated. More so, a new product has been produced to add variety to the world of foot wear.

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