PRODUCTION OF HANDCRAFTED TAPESTRY USING SELECTED LANDSCAPE FORMATIONS IN PLATEAU STATE AS INSPIRATION

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DECLARATION

I Mary Dalyop Zang, hereby declare that this Dissertation titled, "PRODUCTION OF HANDCRAFTED TAPESTRY USING SELECTED LANDSCAPE FORMATIONS IN PLATEAU STATE AS INSPIRATION" has been carried out by me in the Department of Industrial Design under the supervision of Prof. B.A. Kparevzua and Dr. P.O. Ada. All sources of information have been duly acknowledged in the text and list of References provided. No part of this dissertation was previously presented for another degree or diploma at any University.

Name of student	**Signature**	**Date**

CERTIFICATION

This dissertation entitled, "PRODUCTION OF HANDCRAFTED TAPESTRY USING SELECTED LANDSCAPE FORMATIONS IN PLATEAU STATE AS INSPIRATION" by ZANG MARY DALYOP, meets the regulation governing the award of the degree of Master of Arts Industrial Design of Ahmadu Bello University Zaria. It has this day been approved for its contributions to knowledge and literary presentation.

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DEDICATION

This dissertation is dedicated to my late father Da, Pastor Dalyop Zih and mother, Ngo Josephine Dalyop Zih; they gave me education and taught me how to be patient in life. I am grateful for your concern for my life.

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ABSTRACT

Wall hanging designs are mostly projected in prints, photographs and paintings, but less attention is given to tapestry design. There are hardly any wall hangings of Plateau State landscape formations, to the best of my knowledge that are in tapestry design. Consequently, the researcher sought to translate landscape compositions into tapestry wall hangings for embellishing the interior. The essence is to produce landscape decorative art and design works that have unique characteristics of the Jos Plateau formations, using the tapestry weaving techniques and to project its beauty and potentials for tourism and economic development. The objectives were to: collect prominent landscape formations of Plateau State, into tapestry wall hanging designs; sketch and make swatches of different landscape compositions; weave different landscape designs, using interlacing and interlocking techniques in tapestry; package selected tapestry wall hanging projects as materials for tourism promotion. The population of this study constituted the scenic environment of Plateau State, based on their visual attractiveness and compositional arrangement of the landscape forms. Seven projects were produced using the concept of minimalism in line with the research objectives. The research design used was explorative, developmental, and participatory research and the projects were discussed based on the set objectives. The following findings emerged from the production: The use of more than two weft threads in the production of the projects seems better with the following reasons. It has more textures compared to the works produced with two wefts, it is heavier than the works produced using two wefts, easy to manipulate in terms of colour variation and alternating threads to form patterns, weaving patterns from the middle of the loom was possible and could be seen in the production of Shere hills in chapter three, looping of wefts without tying the knots to avoid rough surfaces was possible, it was possible to wash and dry finished tapestry projects using detergent before framing. Tapestry is quite cumbersome and complex work that requires combination of concept development, sketches, swatches, woven patterns and knowledge of colour theory is highly important for this research.

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DEFINITION OF OPERATIONAL TERMINOLOGIES:

i. Warp - Twine used as the base for weaving.
ii. Warp spacing- The space between each nail on the loom.
iii. Weft – synthetic wool used in covering the warp.
iv. Full pass – continuous weaving, from edge to edge across the warps.
v. Steps – weft turns that creates an impression of a stir case
vi. Robbing – where the woven surface is distorted as a result of knotting.
vii. Weft tension – Firmness required during weaving, maintaining equal tension.
viii. Swatch – A sample of the design in colour
ix. Strands- Another name for warps
x. Interlacing- Continuous weaving
xi. Interlocking- Connecting more than one shape or form at a time.
xii. Knotting – tying down the wefts during weaving
xiii. Looping – Allowing the wefts to hang at the reverse side of the design
xiv. Blends – Alternating weft threads in order to have variations
xv. Selvage – Preliminary weaving before the real design
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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Tapestry is a fabric, consisting of warps upon which coloured threads are woven by hand using needle to produce a design, often pictorial and used for wall hangings, furniture covers, bags, backdrops, rugs and so on. This is achieved through the manipulation of threads on vertical warp strands using a loom. The warp strands form the base for the design which is laid vertically on the loom. The weft threads go over and under the warps horizontally to weave the pattern required. Free Dictionary (2014) describes Tapestry as "A heavy cloth woven with rich, often in varied coloured designs or scenes, usually hung on walls for decoration and sometimes used to cover furniture'' This study lays emphasis on the production of varied woven designs for wall hangings. Tapestry is a heavy fabric incorporated with intricate design or imagery, used as wall hung decoration or covering ("Tapestry," 2016). It is a craft that has existed over the years, which is known for its intricately woven textiles. Encarta premium (2009) reports that tapestry, historically is a woven textile or cloth weave, typically decorated with figures, and used as a wall hanging, curtain, carpet, or furniture covering. It goes further to state that the term tapestry has also been used to identify any pictorial weaving. Similarly, the study was geared towards pictorial weaving of selected landscape formations to be used as wall hangings.

Efforts are made by designers in producing designs on fabrics and also weave patterns in different forms. These designs may be grouped into two; Dress and furnishing designs. Dress designs are produced to cater for different categories of people in terms of dressing for different occasions. Likewise, designs for furnishing are also in categories and have different functions. Furnishing design may include: - Seat cover, bedspread, throw pillow, rug, curtain,

foot mat, blanket, table cloth, wall hangings and so on. Wall hangings may include :- Tapestry, photographs, paintings, drawings, bead work, panel batik, glass mosaic, sand blasting, ceramic wares and so on. Consequently, tapestries have not been adequately explored to the best of my knowledge as decorative designs, using Plateau State landscape formations.

"The process of weaving, the interlacing of strands of vegetable or animal fibers to form a cloth, is thought to have been developed by many cultures on different continents'' (Barnard, 1989). Coates and Roger (2008) reported that, the earliest known tapestry weaving was done by the Egyptians in the 15th Century BC. They go further to state that linen fragments were found in the tombs of Thutmose IV and Tutankhamen preserved by the dry desert climate. They also point out that ``the scholars' surmise that the ancient Egyptians learned the art of tapestry from the people of Mesopotamia". Barnard, (1989) opines that, "Loom woven textiles have been excavated from burial chambers in Egypt, coastal Ecuador and Peru that have survived for over one thousand years, entombed with their owners as a palliative to the gods and a passport to a new life after death." This was based on their assumption, and must have been on the grounds of limited evidence available to have drawn on such conclusions or intuitive feelings. It is believed that the art of tapestry is also practiced in Benin, West Africa. Ogumor (1998) supports this point of view by noting that; "In the Republic of Benin, Appliqué work was prevalent" Appliqué was seen as tapestry because it has to do with cutting of pieces of cloth and sewing them together on a larger fabric that is plain in order to form patterns or designs. From Encarta Premium (2009) shares the same view that, "Appliqué tapestries were made in Benin from pieces of fabric, which represent spirits from vodun religion". Vodun is commonly called voodoo, a term that carries derogatory inaccurate associations, according to some scholars. Vodun religion is said to combine elements of Roman Catholicism and tribal religions of West Africa, particularly Benin. Many people in the West

African region of Benin practice vodun, a belief that spirits reside in all things in nature. Similarly, the Haitian religion of vodun mixes the tribal traditions of West Africa with elements of Roman Catholicism.

The natural environment provides opportunity for artists and designers to explore, and practice their creative abilities which direct them towards executing such artistic expression in diverse ways. The desire to explore selected Plateau State landscape formations as inspiration and to adapt them into handcrafted tapestry for tourism consumption is what prompted this study. Tapestry has been produced by many artists in Africa, some of which have similarities to those of European tapestries especially the Bayeux tapestry which was concerned about the legendary conquest of the Senegalese warriors. Today handcrafted woven fabrics have remained popular in spite of intensive competition with foreign textiles (Ada, 2010). This study focuses on producing handcrafted woven designs, derived from selected landscape formations in Plateau State as inspiration which has been translated into contemporary designs. Sani and Gurin (2010) observed that "many Nigerian artists have derived inspiration from nature and have painted landscapes, projecting a wide range of forms and elements like, trees, flowers, rivers and rocks". Similarly, this study was inspired by such striking intricate forms and elements from the natural environment.

Presently, several artists have tried to explore landscapes using other media such as painting and photography. Gushem (1990) amongst others have produced paintings of savannah landscapes using oil on canvas, and emphasized on the use of colour and movement in most of his works. Another Nigerian artist is Shindai (2011), who painted selected landscapes of Plateau State using oil on canvas as a medium of expression. Shindai's compositional emphasis was on Shere hills formations, and focused on simplicity in his study of the Shere hills rock features. In this study, selected Plateau State landscape formations were used as inspiration in the rendition of variety of compositions. Those who have produced tapestry in

Africa include Papa Ibra Taal and Abdullahi N`diaye of Senegal. On the foreign scene, much has been done on tapestry both traditionally and in contemporary forms. Encarta Premium (2009) reported that "traditional European tapestry has been woven either on vertical loom (high warp, or haute-lisse) or on a horizontal loom (low warp, or basse-lisse)." These include Eastern, Asian, Pre- Columbian Tapestries and European Tapestries. These tapestries have been found to include the Bayeux Tapestries, Gobelins Tapestry, the lady with the unicorn, Tapestry Valance, have been found to be tapestries that were produced depicting mostly events. Similarly, this study explored the possibility of producing tapestry wall hangings from selected landscape formations in Plateau State in different interpretations. These natural formations have been observed and found to have significant cultural importance. They represent historical, cultural and natural monuments of the State and beyond.

The study laid emphasis on searching for natural formations of interest and producing them into tapestry designs using synthetic wool as the principal weaving material for expression, realizing that tapestry is seldom practiced in Nigeria. The study explored design landscape compositions in tapestry, using selected landscape formations in Plateau State as inspiration. This will go a long way to contribute to the economic development of handmade textiles sought for by tourists who visit Plateau State.

1.2 Statement of the problem

Wall hanging designs are mostly projected in prints, photographs and paintings, but less attention is given to tapestry design. There are hardly any wall hangings of Plateau State landscape formations, to the best of my knowledge that are in tapestry design. Consequently, the researcher sought to translate landscape compositions into tapestry wall hangings for embellishing the interior. The essence is to project its beauty and potentials in tourism and economic development which to the best of my knowledge has not been adequately done before now, towards greater appreciation in Nigerian society. The problem of the study

therefore, is the production of handmade designs using assorted yarns to represent some of the landscape formations in tapestry design for appreciation.

Olufemi and Ajayi (1986) in Ada,(2010) saw "tourism as a process or act that involves people visiting places of interest where they can relax and be entertained." They added that, ``it is an act of discovering the free gift of nature and how to prevent them from extinction.'' Urbanization is also another factor aside insecurity that has affected these scenic locations in the State. Different constructions carried out in the name of development have ended up in the destruction of most of these natural formations, without actually looking at their compositional values. Lack of interest and innovation in tapestry design by designers has motivated the researcher to produce variety of woven landscapes with notable innovation for embellishing the interior. Tapestry projects can be used to embellish public and private buildings such as: government embassies, hospitals, libraries, municipal, corporations, institutions, theatres, banks, and residences.

The choice of a suitable technique of production came to mind as this will add to the variety of crafts that are being produced in the State and to further enhance the aesthetic values of these landscape formations. Tapestry was used in this study to explore the intricate arrangement of landscape formations in Plateau State and to harmonize that with aesthetically intricate interlacing of threads of different values as a medium of expression. Different artist have designed and painted different scenery as they perceived them in terms of form, line, shape, texture and colour using varying colour scheme that represent the main subject. Designs and paintings are produced using dye, ink, thread, paint, crayon and any material possible for creating images. In this research, synthetic wool of different colours was creatively manipulated to form pictorial landscape compositions.

Several means of promoting Nigerian's natural environment has been depicted, using painting, photography and printing, but the use of tapestry seems to have been conspicuously

insufficiently explored. The study tends to bridge the gap between tapestry and other related designs using an approach that is aesthetically worthy of note. The researcher observed that, most design based exhibitions are always dominated by works of batik, tie dye, prints, paintings, sculptures, ceramic wares, bead wares and other related designs. The absence of tapestry in most of such public and academic exhibitions has always been conspicuous, leaving a major gap in tapestry and other forms of artistic expressions. The medium offers a refreshing approach to the landscape depictions, using tapestry as a medium of projecting the wonders of nature.

1.3 Aim of the study

The aim of this study is to produce landscape decorative art and design works that have unique characteristics of Jos Plateau formations, using the tapestry design techniques.

1.4 The objectives of the study are to:-

i. collect data base of some prominent landscape features in Plateau State
ii. translate physical features on the Plateau into artistic designs using off loom weaving
iii. sketch and make swatches of different landscape compositions that feature historical, cultural, and environmental attraction for use as items for interior decoration
iv. weave different landscape designs, using interlacing and interlocking techniques in tapestry
v. package the selected tapestry wall hanging projects as materials for tourism promotion

1.5 Research Questions

The following research questions were generated to guide the study:-

i. In what ways can prominent landscape features of Plateau State be collected?
ii. How can physical features of Plateau State be translated into artistic designs using off loom weaving?

iii. In what ways can sketches and swatches be made to feature historical, cultural, and environmental attractions?

iv. What are the possible ways of weaving different landscape formations, using the interlacing and interlocking techniques in tapestry?

v. How can these selected tapestry projects be packaged as material for tourism promotion?

1.6 Significance of the Study

The research creates awareness on the distinct Plateau State landscape formations and their compositional appeal as a tool for acquisition of skills for self-reliance and manpower development among artists and designers. This exploration of selected landscape formations in Plateau State will go a long way to contribute to the development of handmade textiles using Nigerian scenic environment, an innovation that has added to creative designs using local scenic formations in Plateau State as inspiration.

Olorukooba (1997) in Ada (2006) maintains that `` innovations are required in all areas of Nigerian society, if actually the country needs progress, and urged researchers to consider it as one of the serious challenges of their time so as to move the nation forward in the face of modern development.'' The study harnesses the potentials available in the natural environment for aesthetics, utility, tourism promotion, economic development and environmental attraction in Plateau State. The study contributes to the educational, cultural, social and economic development of many societies in Plateau State and enriches the variety of crafts that is sought for by Nigerian populace and tourists alike. Educationally, it will motivate artists and designers to engage in tapestry design production as another area in design production for self-reliance.

Plateau State landscape formations are selected produced and exposed to the outside world in tapestry as decorative items. Adapting this mode of production will create more job

opportunities for many young Nigerians, thus reducing unemployment rate and poverty in the society. The arrangement of some of these formations like waterfalls, rock formations and wild life created an artistic excitement that led to the manipulation of synthetic wool in the production of compositions by the researcher. The study puts to bear the security situation of the hinterland and the landscape formations from the interior, within Jos to the safer environment where it is convenient for designers to reach the consumers. The study hopes to direct the public focus on the serene landscapes in place of a violent environment.

1.7 Justification of the Study

Different landscape compositions in tapestry form were produced to bring to the fore the enchanting landscape formations in Plateau State. The problem of insecurity in Nigeria cannot be over emphasized, as this has seriously affected every sector of the economy and has created fears and hardship on the people. People are no longer safe to travel, due to the insecure conditions in the country. Plateau State is not an exception of this calamity that has befallen Nigeria as a developing nation. Tourism is one out of the many sectors that have been affected by insecurity. It is a leisure industry that is concern about vocation, sightseeing, holiday making, travelling, and so on. The designer's concern is to bring to public consciousness of some of the scenic landscapes of Plateau State, through tapestry wall hangings. These landscape formations are mostly located in obscure and places where they are not easily accessible. It is obvious that people no longer visit most of these sites where the landscape formations are located. If such visits are necessary, then it must be with caution or adequate security back up for fear of being attacked. People are scared of visiting such places and they are beginning to appreciate these natural formations, especially now that they are not easily accessible as they were.

1. Educationally, the production of these natural formations into tapestry will create an opportunity for designers and artists to explore tapestry in terms of aesthetics, techniques, materials and style.
2. The production of tapestry will also serve as a reference point for design based students and researchers who are keen on improving the quality of their works and findings in related fields.
3. Design based courses have also assisted in graduating students who go out there to boost the tourism industry by producing standard and excellent works for public consumption.
4. The environment which provides enough sources of social activities allows for patronage of such features and thereby increases tourism potentials in the State through art collections and exhibitions.
5. Economically, the production of tapestry will increase the demand for such works by tourists who will use them as souvenirs and wall hangings for interior decoration. Similarly, an increase in demand is an increase in production therefore; it will increase job creation for the youths and reduce unemployment rate in the country.
6. Historically, Plateau landscapes tend to reflect the identity and reaffirm the features within the environment. Although the people regarded these formations as mysterious but with time and civilization they have come to realize and appreciate them better.
7. Socially, the production of landscape formations using tapestry will pave way for environmental awareness, thereby promoting educational, economic, and social activities in the State and the country at large.
8. Plateau State landscape features have been rendered in paintings and photographs and prints but not in tapestry. The research is therefore considered worthwhile.

1.8 Scope and delimitation of Study

The study covered some selected landscape formations from 5 local government areas in Plateau State. They include: -Riyom, Jos East, Jos North, Wase, and Barkin Ladi Local Government Areas in Plateau State, Nigeria. This research was also limited to the use of synthetic wool, and designs that approximate photography and painting in landscape compositions. The scope for the study constituted the following:-

- Rock formations – Riyom rocks, Wase rocks, Kahwang Basalt rocks, Shere hills, Kerang volcanic hill, Kwi conical hill, Ball hill.
- Waterfalls – Assop falls, Sha falls, Kura falls
- Game reserves – Pandam game reserve, Wase game reserves
- Holiday resort – Rayfield resort,
- Parks – Jos wildlife park, Solomon lars amusement park
- Gardens – Jos Zological gardens

1.9 Limitation of the Study

The researcher was not able to go to certain areas and snap photographs, due to insecurity. The researcher encountered with wild animals in some places visited because they are too far from settlement areas. In this study, it was difficult to warp on the loom using the twine which resulted in the researcher having blisters on her palms occasionally. It was difficult for the researcher to frame the tapestry designs, due to the delicateness of the woven landscapes.

1.10 Conceptual Framework:

The conceptual framework for this research was informed by the concepts of minimalism. Stella (2012) formed the conceptual framework upon which this research was established. The author stated that, "what you see is what you see'' The central principle of what the author said is that not the artist's expression, but the medium, forms and materials of the work are reduced from reality to the bearest minimum. In other words: a work of art should not refer to anything other than itself. So therefore, the study was based on the visual

attractiveness of the landscapes in terms of their aesthetics appreciation to be used as surface embellishment for interior.

Jalil, (2012) asserts that, minimalism evolved over the last century to include a vast number of artistic media. And its precedents in the visual arts can be found in painters like Mondrian, Van Doesburg, Reinhardt, and in Malevich`s monochromes.

Minimalism is a chiefly American style in painting and sculpture that developed in the 1960s largely in reaction against abstract expressionism, shunning illusions, decorativeness, and emotional subjectivity in favour of impersonality, simplification of form, and the use of often massive, industrially produced materials for sculpture, and extended its influence to architecture, design, dance, theatre, and music (Lewis, 2009). This study was also based on the production of forms in a simplified and artistic expression using synthetic wool for interior decoration. The researcher combined abstraction with simplification of forms in some of its compositional rendition in the study of Plateau State landscape formations. The study therefore, employed the minimalist approach which produced an illusion that simplified the arrangement of woven patterns to form pictorial landscape compositions as decorative art.

This study employed simple forms in the production of tapestry designs used as wall hangings for interior decoration. The use of forms, colours, materials, and techniques cannot be over emphasized as this research used synthetic wool to create designs that gives painterly effects. The materials and techniques adopted in this study complemented each other as the production went well using the interlocking technique without any rigidity in the process of manipulation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter reviewed the relevant literature and information related to the Plateau State landscape formations and tapestry weaving under the following sub – headings:

1. Concept of Tapestry loom

2. Concept of tapestry and wall hangings

3. Concept of landscape

4. Historical and geographical location of Plateau State

5. Plateau landscape formations

6. Related rendition in landscapes and tapestries

7. Concept of minimalism

2.2. Concept of Tapestry loom

The word loom (from the Middle English Lome "tool") Rainey, (1966) in Chudi – Duru, (2011) reported that, man learnt to weave long before the invention of the loom. Schacht (2016) ``Tapestry looms, also called frame looms, these are extremely easy to warp and weave: no need for a warping board, just stretch the warp yarn from top to bottom back and fourth across the loom.'' Similarly, the researcher used frame looms to produce pictorial tapestries by warping directly on the frame loom without using any board. Plain weave pattern was used in achieving painting effects in the tapestry designs produced in this study. There are different types of tapestry looms used in the production of designs they include:-

Ashford Frame Loom

Ashford Tapestry Loom

Beka Weaving Frame

Glimaka Tapestry Loom

Harrisville Tapestry

Lap Loom Tapestry

These looms are ideal to weave tapestry designs using the plain weave pattern. The loom is the main structure in tapestry weaving and serves as the base for warping and interlacing of the weft threads. The warps are not seen in the finished works, as they are hidden by the wefts in the process of weaving.

Ali, (2010) defines 'Weaving' "as one of the oldest craft amongst crafts and art practiced by man which in the very early stages of man's development satisfied two of his most essential needs, that of clothing and shelter." Which means that weaving was used as a method of producing anything dress and furnishing, using the available materials within the environment.

Tapestry, which is also a technique of weaving cannot be far from this definition as the methods, materials and purpose of making such crafts are almost the same.

Eicher,(1976). There are other types of embroidery in Nigeria, too. Hausa women embroider household textiles with a looser stitch than that used on men's clothing and with one representational motif of an animal, building, flower or tree repeated four times, although sometimes two designs are alternated. The embroidered cloths seem to be used as bedspreads, table cloths, or wall hangings.

2.3 Concept of Tapestry and Wall hangings

Tapestry is basically a technique of weaving that combines the interlacing and interlocking techniques, used in this study to produce variety of landscapes suitable for interior decoration. The interlacing and interlocking techniques can also be used to achieve various designs and items such as cushion covers, rugs, backdrops, bags, caps, belts, shoes, cloths and so on. Tapestry involves discontinuous wefts that can meet or join in several ways. The process involves the weft coming from opposite direction of the warp and turn around adjacent warps leaving an open space. The word `*tapestry'* is now widely used to describe a range of textiles, including needlepoint and certain word mechanically woven, ribbed fabrics, but historically and technically it designates a figurative weft-faced textile woven by hand on a loom'' Campbell (2000).

Examples of tapestry weaving from the ancient world are so isolated and fragmentary as to make it uncertain either when or where the art originated. The earliest known tapestry weaving was done in linen by the ancient Egyptians between 1483 and 1411 BCE. Preserved by the dry desert climate of Egypt, three tapestry fragments were found in the tomb of Thutmose IV. Two of the fragments have cartouches of Egyptian pharaohs, and the third is a series of hieroglyphs. In the tomb of Tutankhamen (c. 1323 BCE), a robe and glove woven by the tapestry technique have also been found.

Ada (2010) opines that, ``Nigerian indigenous textile can be classified into three major groups which are weaving, embroidery and printed fabrics. He explains that it can further be put into loom techniques and off loom production methods'' The study of Plateau landscape formations employed the off-loom method of weaving that is manually produced. Conroy (2015) observes that "Textiles have been with us since almost the beginning of human time

for warmth, decoration and as accessories." Similarly, the study basically engaged in the production of variety of landscape formations to be used as wall hangings in Offices, Residences, Tourism organizations, Holiday centres, Government Embassies, Municipals, Institutions, Libraries, conference halls and also as souvenirs or gift items.

Naik and Wilson (2009) state that `` tapestry was known as `mirror of civilization' ``because many tapestries represented scenario of everyday life" The fact that the designs produced are often depicted in great historical incident, is in line with the production of landscape designs in this research. Barnard, (1989) reports that ``well-known find from ancient times occurred in the frozen lands of Siberia in the tombs of Pazyryk, in a sarcophagus of ice lay the earliest known knotted rug, almost intact, as well as tapestries that were woven in the fourth or fifth Century B.C.'' Similarly this study is showcasing landscape formations that are valued by the people of Plateau State from generation. Tapestries are mostly used as wall hangings and for interior decoration such as rug, and even seat covers as the case may be. Naik, et-al (2009) states that "enormous tapestries were hung on walls, screens as canopies and sometime draped over the furniture, chair backs and sometimes virtually covered the entire room.'' In the same vein, Naik, et-al (2009) opined that ``tapestry designs are elaborate large patterns produced on hand loom''. This study was based on manual production on simple rectangular loom, bearing in mind the elements and principles of design adapting selected landscape formations into tapestry designs.

Tapestry designs cannot be produce without the designer having basic knowledge of drawing painting and weaving in order to develop and simulate patterns to be artistically expressed, bearing in mind the basic elements and principles of design. Naik, et-al (2009) observes that ``tapestry may be like painting with yarn, depicting an endless picture.'' Also, that `` the designs used to be first drawn or printed and the drawing was affixed onto the loom behind the warp sheet." In this study, the researcher made sketches, swatches and working drawings

of each scene before embarking on the developmental (weaving) aspect of the process of production. The drawings, sketches and swatches were rendered at the exploratory stage for guidance as well as having adequate practice on what is expected at the end of the production. The sketches and swatches are produced based on their forms, sizes, colour effects, proportion, perspective and depth. The study took note of the landscapes starting from the foreground, mid-ground, and the high level or skyline in order to achieve pictorial compositions in simple plain weave patterns.

(Barnard 1989) observes that, two types of textiles were tapestries woven in the last century. The short warped wide- wafted textiles are called "chief blankets" The second type of textiles produced in quality in the nineteenth Century was the serape style blanket, sometimes woven as a poncho, unlike the chief blankets. In Africa, history has recorded the production of tapestry to have been earlier produced in Egypt from the 15th Century before the invention of the loom weaving machine. Africa is not left out in this type of design as there are some artists that have contributed immensely in the production of tapestry designs in their countries and even abroad they include:- Papa Ibra Taa (b.1935) of Senegal. Although a sculptor he has in his collection, tapestries to his credit with the Government of Senegal. According to Fosu (1989) ``Taal's immediate inspiration comes from within his environment but that the appreciation of his work is not limited to the Senegalese audience alone.'' Likewise, this study is an inspiration from the researcher's immediate environment, coupled with an intensive formal training from Ahmadu Bello University Zaria made it possible for an artistic expression in tapestry designs. Another artist is Abdullahi N`diaye (b. 1936) a musician, dramatist and an artist in residence at the Tapestry school in Senegal. His tapestry designs are characterized by bright colours, many of his themes relate to the legends of conquering the Senegalese warriors.

Fosu, (1989) observes that ``There are a number of other outstanding tapestry artists in Senegal, they include Boubacar Goudiaby, Ahmadu Bah and Modou Niang who have gained national recognition and have participated in series of nationally organized exhibitions in Senegal.'' Artists that have also produce tapestry works include Onsoumana Diehdhiou, (1949) share same position of artist in residence with N'Diaye at the school employs similar concepts of colour expression. However, Onsoumana's works are distinguished by the treatment and placement of hands in his works. Whether expressed in painting, pencil drawing or tapestry, there are always the large hands with exaggerated fingers and thumbs conspicuously displayed in an unusual position within his compositions. Momodou Ceesay of Gambia (1944), such interlacing found in his works suggests influences derived from motifs of baobad trees and branches which frequently form the decorative background for his genre scenes.

"The production of fabrics woven by man has played a central role in the evolution of civilization '' (Barnard, 1989). On the foreign scene, much has been done on tapestry both in traditional and contemporary tapestry. From Encarta Premium (2009) ``traditional European tapestry is woven either on vertical loom (high warp, or haute-lisse) or on a horizontal loom (low warp, or basse-lisse).'' These tapestries include the Bayeux Tapestries, Gobelins Tapestry, the lady with the unicorn and Tapestry Valance.



Plate I:
Tapestry valance (hunter).
Source: Encarta Encyclopedia Bridgeman Art Library,
London/ New York



Plate II:
Tile: Gobelins Tapestry ``the lady and the unicorn''
Source: Encarta Encyclopaedia Giraudon/ ***Bridgeman Art Library, London/ New York***

All these are foreign tapestries that have been produced depicting mostly events of the past and were used to document such activities using aesthetic yarns in its representation.



Plate III:
Title The Bayeux Tapestry
Source: Encarta Encyclopaedia. Bridgeman Art Library, London New York

The Norman conquest of England and events leading to it, in the 11th-century Bayeux tapestry is one of the most famous tapestries in the world. The inscriptions worked into the design help describe the action, and the depictions of costume, arms, and other details are faithful to reality. The tapestry is in the Musée de la Reine Mathilde in Bayeux, France. Similarly, the Benin tapestries in Africa seem to be different from the foreign tapestries even in their method of production as seen below.

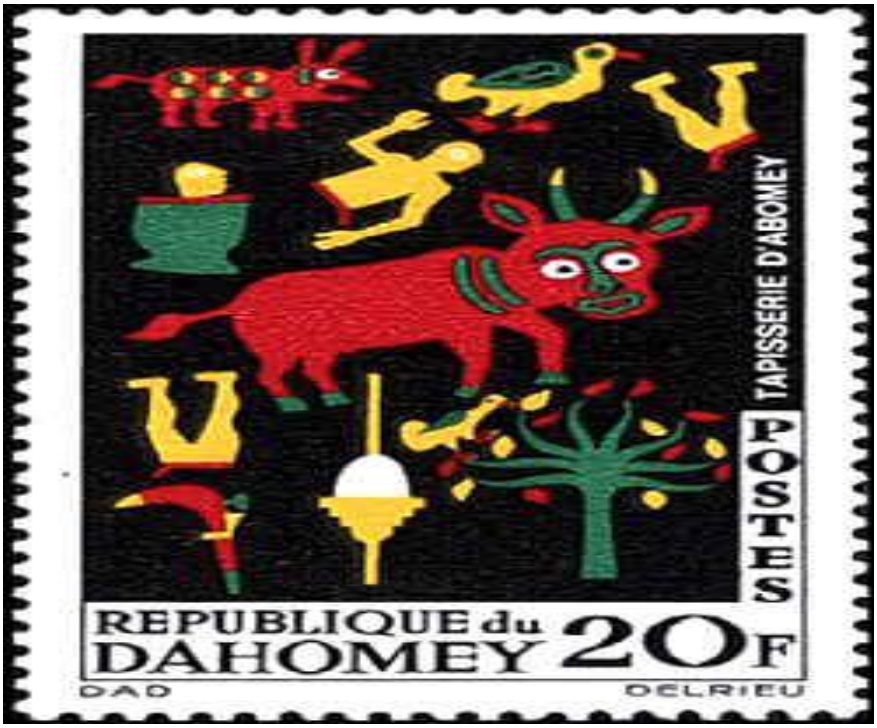


Plate IV:
Title Benin Tapestry ``Appliqué Tapestry''
Source: http://heindorffhus.motivsamler.dk/worldheritage/frame-BeninAbomey.htm

These appliqué tapestries, made in Benin from pieces of fabric, represent spirits from the Vodun religion. Many people in the West African nation of Benin practice Vodun, a belief that spirits reside in all things in nature. Appliqué tapestry is a technique that has to do with the stitching of pieces of fabrics on a large canvas to form a composition. The large fabric served as a base or background for the motifs to be placed on. The motifs are usually dominated in variety of bright colours and on a plain background, mostly on a dark fabric to enhance the contrast in the design for proper visual perception. Similarly, appliqué is also practiced in some parts of Nigerian society among traditional designers and used for different functions. Eicher, (1976), observes that ``Appliqué is also known among the Anang – Ibibio'' for example the funeral banner from Ikot- Epkene, Appliqué costumes of Ibo masquerades Agboho Mmugo, Ijele (Ibo), they are in variety and in different compositional appeal. These appliqués serve the people in different functions and in varying forms in their societies.

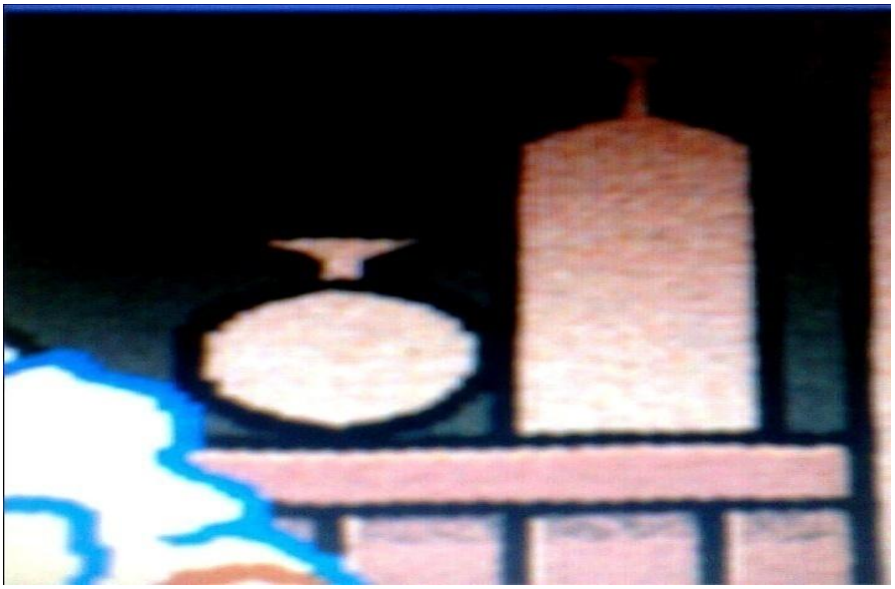


Plate V:
Title: Archie Brennan Untitled tapestry 2010
Source: Tapestry Woven Techniques, 2010 Brennan Maffei Tapestry, Garry Benson, South Australia.

This is a woven tapestry design that placed emphasis on shapes and light colours are used for the motifs to form its composition. The design has a boarder that emphasized the outline of shapes in this woven tapestry.



Plate VI:
Title: ``Geometry Man Tapestry'' by Karen Donda, 2012
Source, 2012 Interweave Press LLC.

This composition is dominated by geometric shapes to emphasize the figure in the design. The background is light and the shapes are in different colours. This is an example of a woven tapestry, different from that of appliqué tapestry from Benin Republic in West Africa.



Plate VII:
Title: ``Chancy'' by R.P Ali Tapestry (2004) Catalyst 4. Women, Artists and Scientists
National Gallery of Art, Abuja. Illustration, Pp 117

The works on plates six, seven and eight are characterised by basic shapes and are treated in plain weave rendition having one colour for each shape produced. The work on plate six `` the geometric man'' seem slightly different, as the shapes were used to form human figure.

While the work on plate seven `` chancy'' emphasis was on pattern woven networks and a background that made the shapes standout as independent patterns. The most interesting thing about the three works discussed, is that they are all hand woven by different designers and the works are a typical example of what this research is all about. Similarly, this study emphasised in the production of handcrafted tapestry wall hanging designs using selected landscape formations as inspiration.

Therefore, the study tends to see the possibility of producing tapestry from selected landscape formations in Plateau State by use of hand and came up with variety of design compositions. Plateau natural formations have significant importance and their functionalities have turned them into monuments of admiration in the State and even beyond

2.4. Techniques and Material of Production.

Tapestry varies in many ways as there are materials and different approaches in the production of tapestry just as they differ from culture to culture.

Techniques in tapestry include:-

- Interlacing –the weaving of two or more things together often in a pattern
- Interlocking – interweaving by connecting two or more ends together to form a pattern
- Needle point – hand embroidery done with thick coloured threads on canvas
- Appliqué - stitching pieces of cloth on a large canvas on plain cloth
- Fingernail - the weavers worked the weft with their fingernails
- Eccentric – adding fanciful and imaginative ways to enhanced patterns

``The use of the hand loom dates from ancient times and was practiced by Chinese and Middle Eastern civilizations before it began in Europe.'' They further explained that ``It is a tradition that is well practiced in developing countries, and is still used in industrialized countries to make handcrafted materials such as decorator fabrics.'' ``One of the most famous early examples of embroidery is the Bayeux Tapestry. It is 70 metres in length and

bout a half metre high. The stitches were made in coloured wool. The Tapestry tells the story of the conquest of England by William the conqueror, Duke of Normandy, in 1066.''
Clodagh and Mureen, (1993).



Plate VIII:
Guatemalan Weavers, Encarta Encyclopedia
Carl Frank/Photo Researchers, Inc.

Although many textiles are produced by automated processes, these Guatemalan weavers continue to create their colourful fabrics on hand looms.

The use of hand loom is as old as the period when man stopped wandering from place to place in search for food and shelter for survival.

According to Barnard (1989), that ``The Tiahuonaco/ Huari textilies are exquisite, for their guilds wove the very finest weft- faced tapestries, patterning the work with slit weave and the tightest single interlock technique imaginable.'' He further explains that `` the slit and interlocking tapestry technique also suits or rather tends to dictate decorative work in geometric terms. This research adapts the use of coloured synthetic wool as the principal weaving material in the production of all the design landscapes. Similarly, the interlocking

technique used in this study enabled the researcher to weave forms independently and handled effects that depicted pictorial decorative designs for embellishing the interior.

Eicher, (1976) in Ada (2010), ``The Nigerian indigenous textiles otherwise called traditional textiles included: traditional cloth dyeing, caps and garment decoration/embroidery works and cloth weaving. Others are off loom production techniques namely; mats, hats and weaving.''

This research adapts the off loom technique in its production of tapestry designs using selected landscape formations in Plateau State as inspiration. Campbell (2000) opined that, tapestry varies in many ways as there are techniques and materials in its production. For instance the Eastern, Asian, and pre – Columbian Tapestries which involves the followings: - Oriental tapestries, Islamic tapestries, and Peruvian tapestries are discussed below. They vary in terms of technique, materials and methods of production in their works. They all vary in terms of techniques, materials and methods of production.

2.4.1 Oriental Tapestries

``*Silk tapestries called k'o-ssu have long been produced in China, and the earliest surviving examples come from the Tang (T'ang) dynasty (AD 618-907). The word k'o-ssu means broken or cracked silk and refers to the tiny slits formed along the design edges. In the late 15th or early 16th century the tapestry technique was brought from China to Japan. In Kyōto weavers produced a cotton-warp silk-weft tapestry called tsuzurenishike, or "fingernail tapestry," so called because the weavers worked the weft with their long, specially grooved fingernails.''*

In this study, the researcher produced a twine - warp and synthetic wool-weft tapestry in all the works. The warps are stringed on the nails vertically at half inch gap from each nail on the loom to form a base for the weft.

2.4.2 Islamic Tapestries

"The majority of Islamic tapestries were produced in Egypt after the Muslim invasion in AD 640. As a continuation of the earlier Coptic tradition, bands of tapestry garment trimming of wool and silk, occasionally enriched with metal thread, were produced. Islamic motifs usually consisted of interlacing geometric designs, often enclosing inscriptions or small, highly stylized plant and animal forms"

Similarly, the researcher used rock forms, Sun, huts, animals and trees as motifs by interlacing and interlocking them in a simplified composition as pictorial designs for decoration and tourism promotion.

2.4.3 Peruvian Tapestries

``Tapestry first appeared in Peru about 900BC. It was either all cotton or had cotton warp and a weft of cameloid wool (llama, guanaco, alpaca, or vicuña).'' Finely woven tapestries (60 to 100 threads per cm/152 to 254 per in) could be made on a loom without heddles, employing interlocking, slit, and eccentric weft techniques''. Tapestry weaving was used primarily to make garment decorations. ``The use of carpets as floor coverings is almost as old as recorded history. At first, animal skins were used and, subsequently, coarse fabrics of ordinary weave.

``In the Western tapestry tradition a preparatory drawing, or cartoon, usually was traced or coloured by a painter on a canvas the size of the tapestry to be woven.

This researcher engages in preliminary sketches, swatches or colour designs in order to familiarize with the effects, forms, proportion and the colours in the composition.

The weavers used this as a model, placing it behind the warp; thus, the finished tapestry was a mirror image of the cartoon. One of such artists was Lurcat, (bn. 1892) a French painter and a designer who was frequently called the most instrumental figure in reviving the art of designing and weaving tapestries in the 20th Century weaver Francois Tabard.'' The research is aimed at marrying the art of drawing, painting and weaving in same composition. Likewise, the researcher made preliminary study drawings in sketches, swatches before embarking on weaving the main design. This is demonstrated in the procedure of work in chapter three of this research. The stages of production in this study are exploratory and

developmental which forms the key to the manipulation of synthetic wool that wove tapestry landscapes in varied designs and sizes for interior decoration.

"The quality of a tapestry depends mainly on four variable factors: the quality of the cartoon from which it is copied: the skill of the weavers at translating the design into woven form; the fineness of the weave (the number of warps per centimetre and the grade of the weft, which directly affect the precision of detail and pictorial quality of the tapestry); and the quality of the materials from which it is made. In the late middle Ages and the Renaissance, the cost of a tapestry varied enormously in direct proportion to its quality. One of the key factors was the manpower involved.'' Encyclopædia Britannica (2012)".

Similarly, this research combined concepts and skills in drawing, painting, weaving and translated them into different pictorial tapestry designs for interior decoration. The main weaving material used in this study is synthetic wool of different colours which made it possible for detailed manipulation of various designs into pictorial tapestries.

2.5 Techniques

Conroy (2015) opined that ``the techniques used by textiles artists vary: they weave, crochet, knot, coil, twine, braid, knit, spin, felt, stitch, as well as print and dye.'' In this study, the researcher employed the technique of weaving with synthetic wool in order to produce landscape designs. Tapestry is a technique in weaving. It is different from other forms of patterned weaving, in that no weft threads are woven through the full width of the fabric web, except on the selvedge of design and sometimes where there are no images. Each unit of the pattern is woven with a weft, or thread of the required colour, that is interlocked back and forth only over the section where that colour appears in the swatch or cartoon.

Tapestry is a method of creating pictorial design by interlacing two sets of yarn threads called the warp and the weft. The warp threads form the base for the entire weaving, that is arranged parallel to one another and is held in equal tension on the loom. Tension is created by pulling the warp-ends so tight that the design becomes flat without shrinkage. The weft can be single or double or more that can passed over and under the warp stripes in a systematic way to

create a solid piece of design. Handcrafted tapestry can be woven on an inexpensive frame or simple loom and still achieve the desired design. Conroy (2015), opined that `` a hand-woven appearance is achieved due to the weft shuttles being inserted by hand which gives rise to variable tensions.'' In this study, the researcher used tapestry needles as shuttles in the production of all the works, by inserting tapestry needles manually during weaving to create variety of landscapes. Francis and Hayward (2007) opine that `early maintenance a Tudor tapestry collection highlights the question good documentation could answer: What have these tapestries been through? Similarly, the researcher in the course of this study encounters challenges where one of the tapestries had to be washed with detergent before framing. See appendix d.

Kparevzua, (1983) also observes that ``traditional Hausa designs are copied by machine with some adaptations introduced.'' She further added that, ``both tradition and Western styles are embroidered by machine and also contemporary hand embroidery is being done with imported yarns on plain – coloured commercial fabrics"

The study adapted Plateau landscape formations using imported wool to weave tapestry wall hangings for interior decoration. According to Lamb in Kparevzua (1983) ``some patterns on woven textiles found in West Africa tend to run across the cloth and at right angles to the line of warp, and that some cloth patterns have tribal insignia.'' As a result, certain background designs are named after ethnic groups. Similarly this research was based on the natural formations located in Jos, Plateau State and the features are so peculiar to the host communities where these landscape formations are located. For instance, Riyom rock formations are located in Riyom Local Government Area, while Wase rocks are located in Wase Local Government Area; also Fan rocks are located in Fan district all in Plateau state. The names of these formations are tribal names of ethnic nationalities and are used to identify these natural formations and their locations within the State. In essence, the landscapes are

named after their host community which has become an identity of the people in such locality.

2.6 Production

Production of handmade tapestry is a labour-intensive process requiring the designer to engage in critical observation, working drawings of different pictorial views, study colour theory, interpret colours in the execution of large projects to be framed for used as decorative designs. A large tapestry is easily manipulated due to enough working space which helps in getting the right proportion. Weaving of smaller designs is difficult to achieve because of space and how to deal with the rigidity of the motifs to be laid on the vertical warps.

Tapestry differs from other forms of weaving because it has no definite patterns and involves a lot of time in the observation, preparation and selection of yarns for the production of images from the working drawings, swatches and photographs. Kparevzua (1983) opines that, ``simplest technique involves warp stripes which are set up during the process of warping up the loom.'' In this study, the warp stripes were used to form the base for the design and on equal tension for good patterns and avoided having loose weft threads. Discontinuous wefts are used in other to create pictorial designs that are deliberately copied by the designer. The production of tapestry design is such that the wefts are more than the warps, or vertical strands, which are not visible in the finished design. The horizontal threads (wefts) are manipulated over the vertical strands (warps) covering them by copying the cartoon to form the woven patterns desired.

From Practical Encyclopaedia of Crafts (1973), ``after forming of taut threads called the warp, the weaver goes over and under the warp threads at right angles with threads known as the weft. ”Similarly, in plain cloth weaving, the wefts pass over and under alternate warp strands with each passage just as in tapestry weaving. The number of the weft determines the thickness of the woven fabric as produced in this study. ``In most pattern weavings, the loom

is first strung with warp strands, and then the pattern is woven in with weft threads carried on a needle" Practical Encyclopaedia of crafts (1973). Designs can be produced either from direct interpretation or from inspiration. Jones, (1977) opined that `` There is so must to learn from the past, in design, in accomplishment, but most of all in the fact that it used to be considered necessary to provide the untrained designer with well devised and well constructed patterns'' The designer need to be guided by certain principles in order to accomplish his or her gold. Jones, (1977) `` True tapestry is woven on a loom, a woollen weft on linen or woollen warp.'' This study engaged in the production of tapestry using synthetic wool as weft and twine as warp on a loom in variety of landscape designs.

Campbell (2000), "in 14th-century Europe tapestries were woven with about 5 threads per cm (about 12 threads per in). Also, by the 19th century the royal French factory at Beauvais produced works with as many as 10 to 16 threads per cm (25 to 40 per in). Silk tapestries made in China commonly have as many as 24 threads per cm (60 per in). The grain of tapestries is also determined by the materials used—usually silk or wool, but also linen'' and further explained that "The advantages of wool the weaving of tapestries have been its availability, workability, durability and the fact that it can be easily dyed to obtain a wide range of colours"

Conroy, (2015), observed that "the loom has 32 shafts which allow Robertson, based in Canberra, to create complex structures, repeated images, different densities, textures, weights and widths for cloths of different purposes." Similarly, the study adopted in one of its composition, a repeat rendition titled "reflection" also, some of the landscapes produced in this study are depicted in different widths, textures, effects, weights and compositions to be used for interior decoration. The researcher used 98 nails tacked at the top and bottom of the loom which was used to accomplished the production of Riyom rock formations.

2.7 Concept of Landscape

Landscape: Google (2014) defines landscape as "all the visible features of an area of land, often considered in terms of their aesthetic appeal.'' While ''Landscape art is the depiction in art of landscapes, natural scenery such as mountains, valleys, trees, rivers, and forests, and especially art where the main subject is a wide view, with its elements arranged into a coherent composition'' Similarly, the study is centred on the compositional appeal of some selected natural formations, where the researcher explore the possibility of producing and interpreting them into tapestry wall hangings for interior decoration.

The hills are natural landscape features deliberately incorporated in the cityscape. According to historical accounts, two inselbergs, that is, those of Kufena and Tukur- Tukur were incorporated as features in religious symbolism and the practical needs of defence. There are indications that these types of hills have featured prominently as a factor in the early establishment of settlement in the whole region (Smith, 1967; Urquhart, 1977). The earlier settlements of Kufena and Turunku have been on locations around the most prominent inselbergs in the area. In addition to their historic significance, the hills are major urban design element as landmarks even today. Both of them are major reference themes in the image of Zaria and its identity. (Akpu et-al 2007)

Similarly, Plateau State natural landscape formations have been incorporated in the State in terms of historical, social and also defence. These formations have become reference themes as images of Plateau State and its identity. The symbolic nature of the landscapes, compositional arrangement, visual attractive nature and coupled with the cold weather enhances the vegetal plains in the State, thereby encourages economic, social and tourism activities among the people.

Landscape design, is the art of depicting scenery in picture, painting, print, tapestry, relief-sculpture and so on. Sky in almost cases is included in the view, and the weather which enhances the vegetal plains is always an element of the composition where colour plays very important role in the rendition. This study produced landscapes from different seasons which

are dry and rainy seasons using tapestry as a medium. Premium (2009) defines landscape as ``visually distinct scenery: an expanse of scenery of a particular type, especially as much as can be seen by the eye.'' It further defines landscape as ``painting of a view: a painting, drawing, or photography of scenery, especially rural scenery.'' This study employed the use of observation and picture taking, noting their characteristics, compositions and from different views as perceived by the researcher. Plateau State landscape formation views are from the researcher's imaginative perception while some from inspiration and observation copied from reality with varying degrees of accuracy in the tapestry production.

These landscape paintings below have similar characteristics with tapestry design as perceived by the researcher in terms of texture and sharpness of colours. The paintings are also a source of inspiration to the researcher in the study of the Plateau landscape formations.



Plate: IX
Title: Wheatfield with Cypresses, c.1889 Art Print - 28 x 22 in
Source: Vincent van Gogh

A Wheatfield with Cypresses

From 1888 until his death in 1890, Dutch artist Vincent van Gogh painted his most important works. In these paintings, mostly landscapes such as A Wheatfield, with Cypresses (1889), van Gogh, like other postimpressionist artists, rejected the impressionists' aim of depicting

subjects naturalistically. Instead he made his paintings subjective through the expressive use of colour and line.

Similarly, the study of Plateau landscape formations was depicted through the use of synthetic wool in different compositions, expressing the beauty of nature in colour and thread on a two dimensional surface. The works of Van Gogh as shown above have some similarities in terms of landscape composition, textures, sharpness of colours, and the landscape treatment in the study.



Plate: X
Title: Wheatfield with Crows, c.1890 Art Print - 37 x 21 in
Source: Vincent van Gogh

"*Crows in a Wheatfield*'' (1890, Rijksmuseum Vincent van Gogh, Amsterdam, Netherlands) is the last painting that Dutch artist Vincent Van Gogh created before his suicide.'' Also ``His emotional intensity is conveyed through the thick, agitated brushstrokes and the ominous crows, which are symbols of death."

The researcher was captivated with the brushstrokes in these paintings which seem to have some similarities with tapestry in terms of textures and brightness of colours in the

production of Plateau landscape formations. The brushstrokes have some similarities compared with the textures created in the course of tapestry weaving in this study.

2.8 Historical and Geographical Location of Plateau state

Roder (2008) describes Jos Plateau, as a tropical highland and one of Nigeria's foremost tourists' destinations that is beautifully located almost at the centre of the country. The state covers an area of about 7, 8000 sq km (3,000sq mi) and lies at a general altitude of about 1,300 m (about 4,3ooft). It is surrounded by high plains with elevations of between 600 and 900m (2,000 and 3,000ft) and consists of mainly deeply eroded volcanic rock mostly of granites. Temperatures on the Plateau tend to be 4 Celsius degrees (8 Fahrenheit degrees) cooler than those of the coast, and the average annual rainfall at about 1,300 mm (about 50 in) is considerably higher than that of the surrounding lowland. The state shares common boundaries with Nasarawa, Kaduna, Bauchi and Taraba States.

Plateau State in its most captivating natural formations with very conducive weather, places the state in a position of a tourist environment. The state has 17 Local Government Areas with a sizeable population of many ethnic groups, who are predominantly Christians and practiced almost the same culture and tradition. The unique and natural features are found in almost all the Local Government Areas of the state. Cultural festivals are held yearly by different ethnic groups to showcase the rich cultural heritage and beliefs of the people.

They include:-

1. Afizere cultural Festival
2. Bogghom Cultural Festival
3. Goemai Day
4. Irigwe New Year Celebration
5. Nzem Berom

6. Pan Cultural Festival

7. Puss Kawng Mushere

8. Pusdung

9. Puaka` at

10. Resettlement Day

11. Ron/ Kulere Festival

12. Taroh Cultural Day

13. Thaar Cultural Community

14. Vwang Festival

15. Zarach Festival.

These festivals tend to add glamour to the physical features and patronage to tourism activities in the state. That is why the state is being referred to as the ``home of peace and tourism".

2.9 Plateau Landscape Formations

Most of the beautiful sceneries are located in the rural area of the state; this could be as a result of urban development which includes road construction, building of different infrastructure that characterizes the cities. Roder (2008) describes Jos Plateau, as a tropical highland and one of Nigeria's foremost tourists' destinations that is beautifully located almost at the centre of the country. Therefore, people have to travel out of town before getting to such places where these landscape features are mostly located. The importance of these landscape features cannot be over emphasized as they serve the people in different capacity, although they were seen initially as strange features. This was so because of the people's ignorance to geological science, on how these features came to be, especially the rock formations and waterfalls. Some of the enchanting landscapes are:

1. Riyom Rocks

2. Wase Rocks

3. Shere Hills

4. Kwi Conical Hill

5. Kahwang Basalt Rock

6. Kerang volcanic Hill

7. Bal Hill, Assop Falls

8. Kura Falls

9. Sha Falls

10. Village settings

The features for tourists' attraction and entertainment in Plateau state include Rock formations, Waterfalls, Wildlife, Game reserves, Monuments, Parks and gardens, typical village settings, Varieties of fresh fruits and vegetables, Holiday resorts and many others.

2.10 The Importance of Plateau State Landscape Formations

Some of these wonderful features like the Kura falls have provided essential services by providing electric power to the region. This is so because of the solid mineral deposits that was discovered in the state, and the falls has been used to supply electricity to the mining industries one of which was the Amalgamated Tin Mining in Nigeria (ATMN). The company that supplies electricity is known as National Electric Supply Company (NESCO) and it is presently supplying electricity alongside Power Holding Company of Nigeria (PHCN) in the State and its environs.

Another important feature is that of Kerang Volcanic hill, which has been tested and approved by (NAFDAC) National Food Drug Administration and Control as 100% pure natural water (SWAN) now used in hospitals, hotels and good for public consumption. Other activities that have patronized such features include:

1. Rock climbing

2. Cross-country
3. Educational excursion
4. Fishing
5. Picnic
6. Camping
7. Site seeing
8. Farming etc.

Having mentioned some of the activities that are being enjoyed in these areas, it is important to know the names of these wonder works of nature and possibly their location in the state.

Plateau State is in the middle belt of Nigeria and Jos is the capital of the State. Jos is about 1250 m (about 4100 ft) above sea level on the Delimi River. With average monthly temperatures ranging between 21° and 25° C (69° and 77° F), Jos is considerably cooler than other cities in Nigeria and serves as a cool highland resort in a setting of scenic beauty. Jos is the centre of tin and columbite mining and smelting in Nigeria. Tin mining began in the area in Plateau about 1907, and developed rapidly following the completion of a railroad to Jos in 1914. Other industries include steel rolling, burlap spinning and weaving, food and beer production, chemical manufacture, furniture manufacture, and printing. Having mentioned some of the activities that are being enjoyed in these areas, it is important to know the names of these wonder works of nature and possibly where they located in the state. The city has attracted migrants from Nigeria's many ethnic groups and foreigners alike. Plateau is blessed with variety of natural formations which are listed below and their locations.

1.Assop Falls Riyom L G C

2.Kura Falls Riyom L G C

3.Riyom rocks Riyom L G C

4.Shere hills Jos East L G C

5.Sha Falls	B/Ladi L G C
6.Fan rocks	B/ Ladi L G C
7.The Jos Zoological Gardens	Jos/ North LG C
8.The Jos Wildlife Park	Jos/North L G C
9. Pandam Game Reserve	Qua'an Pan L G C
10 Wase Game Reserve	Wase L G C
11 Panyam fish Farms	Mangu LG C

List of captivating scenic locations are inexhaustible, considering the terrain of what the Jos Plateau is known for its typography just to mention but few of what is obtainable in the State and also the focus in this research.

Plateau just to mention but a few for the purpose of this research.

2.11 Related Rendition in Landscapes and Tapestries

Fosu, (1986) ``There are a number of other outstanding Tapestry artists in Senegal, they include: - Papa Ibra Taal, Abdullahi N`daiye, Boubacar Goudiaby, Moudou Niang, Onsoumana Diehdhiou, and Momodou Ceesay of the Gambia. Some artists who have painted landscapes include:- Uche Okeke, Jerry Buhari, Philip Gushem, and Gideon Shindai,

Naik, D.S and Williams, A. J (2009) reports that ``tapestry was known as "mirror of civilization" "because many tapestries represented scenario of everyday life" and further observed that ``tapestry may be like painting with yarn, depicting an endless pictures".

Several artists have tried to produce Plateau State landscapes using paint as the medium of expression. Gushem (1990), produced paintings of savannah landscapes using oil on canvas. Also Shindai (2011) produced selected landscape features of plateau state using oil on

canvas; his emphasis was based on simplicity. Shindai in his rendition depicted Shere hills rock formations which focused on the minimalist approach in painting as illustrated below.

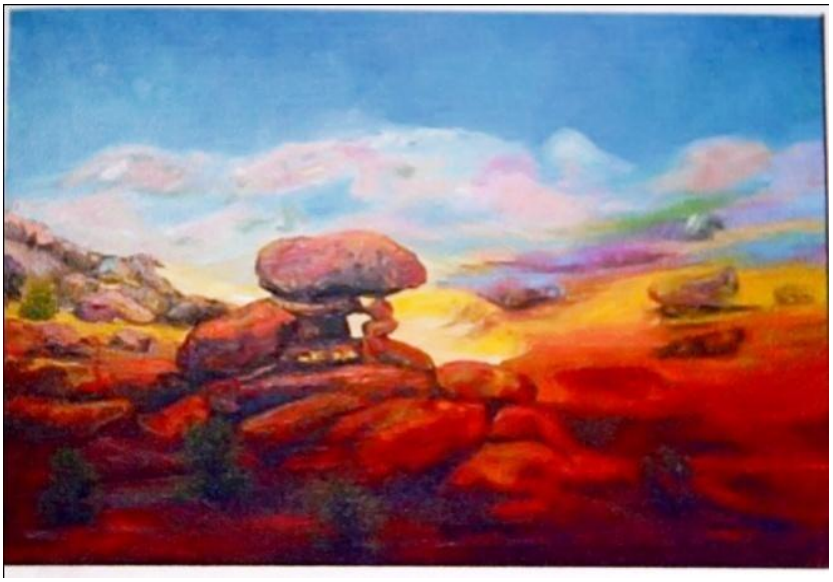


Plate XI:
Title: Shindai Gideon ``Hot builders'' 2011
Medium: Oil on canvas
Source: MA dissertation Report

The rendition of this painting titled ``hot builders'' by Shindai (2011) is characterized by warm colours on the foreground and gradually reducing towards the middle of the work an indication of depth and perspective exhibited in the painting of Shere hills. The sky is dominated by cool colours such as blue, sky blue and patches of purple giving it a contrasting look in the whole composition. Similarly, the study of the Plateau landscapes, featured Shere hills rendition but of a different view from the same rock formations produced in tapestry design as illustrated in (plate 20, view one).



Plate XII:
Title: Cally Krallman, ``Cool of the moon'' 22cm x 26cm
Medium: oil on canvas
Source: Kansas Masters Invitational Arts Show 2007, p. 68

The composition depicted trees, grasses on the foreground which are rendered in contrasting colours and the sky having the same colours with some part of the foreground that reveals a flowing river in sky blue colour to balance the composition. This could be seen in the ``wildlife'' rendition in chapter four Plate of the Plateau landscapes.



Plate XIII:
Title: Phil Epp, ``on the plains'' (2007), 36cm x 48cm
Medium: Acrylic on canvas
Source: Kansas Masters Invitational Arts Show 2007, p.36

This painting is a typical example of minimalist rendition where the foreground and the sky are reduced and rendered in a simplified manner in terms of colours and forms. The images of the animals were rendered almost as one image in this painting. The treatment on the foreground was simplified.

2.12 The Concept of Minimalism

Jalil (2012) asserts that the term ''minimalism'' has evolved over the last – century to include a vast number of artistic media. And its precedents in the visual arts can be found in Mondrian, Van Doesburg, Reinhardt, and in Malevich`s monochromes.

Lewis (2009) conceives minimalism as ''a chiefly American style in painting and sculpture that developed in the 1960s largely in reaction against abstract expressionism, shunning illusion, decorativeness, and emotional subjectivity in favour of impersonality, simplification of form, and the use of often massive, industrially produced materials for sculpture, and extended its influence to architecture, design, dance, theatre, and music.'' Consequently,

minimal art in this study, emphasised details of forms given to the beeriest minimum in the landscapes produced.

Ada and Ayodele (2009) in Ada, (2010) reports that ``these Nigerian indigenous textiles have not yet been known in tourism attraction and development for their contribution to national circle.'' In Nigeria, tapestry design is not a common practice among indigenous textiles, the idea of this study is to produce tapestry designs that will add to the already existing indigenous textiles for national development. The researcher's emphasis is on decorative art, simplification of forms, and abstract expressionism in its rendition of Plateau landscape features using synthetic threads as the principal material for tapestry production. The simplification of these landscape features was achieved through the use of basic elements and principles of design, in the production of tapestry design for interior decoration. Textures were created as a result of the interlacing of weft over and under warp strands during the weaving of the pictorial designs. Similarly, the researcher developed the study in different compositional expressions, where every design was independent of the other in terms of concept, sketch, swatch, size, colour manipulation and texture.

"The difficult problems are the fundamental problems – simplicity stands at the end, not at the beginning of a work …. Get to the core of what you want to express and keep trimming and pruning all that is not essential to the design… Each design element must serve a definite purpose in the whole concept...if it does not make sense in the over roll design…it should not be there" from Conroy, (2015).

This implies that, the simplification of design can only be achieved at the end of every work, bearing in mind the design procedures, elements, and design concept that guides the producer into production of such compositions

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Intrduction

This chapter revealed the methods and procedures used in, collecting, selecting and treament of data for this study. It is made up of the research design and methodology, Photographs of selected Plateau State landscape formations, sampling, materials and weaving procedures.

3.2 Research Design

The research methodology employed was explorative, developmental and participatory

3.2.1 Explorative Research

The explorative stage entails studying the different landscapes on site and photographs taken to familiarize the researcher with their distinct elements and compositional appearance.

It involes the representation of landscape formations which marks the beginning of pattern making, starting from observation, photographic images, sketches and swatches of landscapes bearing in mind the basic elements and principles of design. The study was an experiment with wool to produced landscape designs in tapestry, Ndagi, (1999) opined that 'experimental research is a process that provides a systematic and logical procedure of identifying and evaluating the relationships between variables that create a particular state of affairs under controlled condition'. Similarly the study employed this method for its production in order to test and assess the out come of the manipulation of threads (weaving), under the control of the researcher.

The study considered:- aesthetics, design techniques and subject matter in the whole procedure to achieve painting effects in the production of tapestry designs.

This research also engaged three major design concepts: namely

a. Aesthetics- colours, textures, forms, shapes, and composition.
b. Design technique- interlacing and interlocking techniques of weaving.

c. Subject matter– with focus on selected landscape features in Plateau State.

1. This research focused on elements and principles of design namely, line, colour, form, shapes, texture, proportion, dominance, repetition, harmony, balance, variety, and unity. These elements and principles of design, interplayed well in the production of every design in this study based on different seasons, Colour in this research was used base on different seasons (earthen colours represented in different values of browns and yellow ochre for dry seasons). For wet seasons, dominant greens were used to represent the vegetal landscapes. The use of lines textures and shapes explored aesthetic concepts from the perception of the researcher.

The sky was used to determine the compositional layout of each landscape, especially where the sky was rendered above human eye level. The idea was to highlight dominance on the foreground of the landscapes by creating compositional balance between the foreground and the sky. In the case of the sky taking larger space, the composition sought to highlight the unique skyline of the season. Cool colours were used for quiet, peace and tranquillity in the composition of the designed tapestries using selected landscapes in Plateau State as inspiration. These are elements that exemplified the symbol of the State and reaffirmed the slogan the State is known for as `` Plateau the home of peace and tourism'' Warm colours used in this study suggest peace and hospitality of the people of Plateau State and the host communities where these distinct land forms are located. Contrasting colours-represents diversity and richness of the state`s culture

2. The research employed a specific type of material which is synthetic wool in the production of tapestry designs. The production of these landscape formations adopted two major techniques in its design process which include:- Interlacing and interlocking techniques. Interlacing, has to do with weaving of weft on warp together in a continuous manner. While interlocking has to do with fitting of two or more wefts closely, as a result of discontinuous weaving in order to achieve the desired designs. These techniques were discussed and illustrated in the procedure of tapestry weaving.

3. The subject matter of this research was based on Plateau landscape formations which include :- realistic, imaginative, repeat and abstract renditions. The scope for this study covered thirty two photographic views of selected landscape formations in Plateau State with distinct compositional features. Two different cameras were used, they are Samsung digital camera (4.9-24.5mm 1:3.5-5.9 27mm) and CD plate showing selected Plateau landscape formations. Twenty different photographs of these sceneries were taken from different views of Riyom rocks in different seasons, time and views. Wase rocks also from different time, season and views were taken. In addition, different views of Shere hills were taken. Fan rocks, which are unique but not as popular as the other landscape forms in the State were also taken from different views by the researcher.

3.2.2 Developmental Research

It involves the second stage in tapestry weaving, where the researcher engaged in drawings and swatches for the selection of synthetic wool for production. According to Richey, Klein and Nelson (1998) in Jonassen and Driscoll (2003:1099) "Developmental Research, as opposed to simple instrctional development, has been defined as the systematic study of designing, developing,and evaluating instructional programmes, processes, and products that must meet criteria of internal consistency and effectiveness." Mamza,(2008) "since research and development is meant to design and validiate products as well as translate the research findings to usable items" and further explained some of the stepts involved as follows, Develop the preliminary forms of the product being considered and evaluate the product as it relates to terminal objectives.

Working drawings and swatches were made to achieve the desired objectives in the production of tapestry designs. The selection of synthetic wool was based on what was on the swatches or paper designs for proper guidance in the course of production. Warping on the loom was done by stringing on the nails using the measurement of the designs based on the size. At this stage, the size of the warps on the loom determined the size of the final composition in producing tapestry designs. It is important to maintain equal tension in order to achieve good patterns and firmness in

the designs and to prevent the design from shrinkage.

Developmental stage totally transformed into the state of proper weaving of plain weave patterns on the loom. Synthetic wool was used to produce designs similar to landscape paintings following the colours from photographs and swatches that accomplished the forms. Landscapes were transformed and simplified in terms of material, colour, textures and forms following the minimalist concept. Drawing, colour selection and weaving complimented each other into pictorial woven landscapes as items to be used for interior decoration.

The experience with synthetic wool in this study, gave the researcher the opportunity to explore the skills in drawing, painting and weaving of plain weave patterns in same composition. The researcher used working drawings and carefully manipulated synthetic wool of different hues and wove design landscapes in different interpretation starting from the :-

1. Warping
2. Selvedge
3. Foreground
4. Midground
5. Sky
6. Trimming
7. Finishing

The study adapted the use of interlacing and interlocking techniques in the production of tapestry wall hangings, using selected landscape formations of Plateau State as inspiration.

This study aimed at identifying, exploring and producing tapestry designs of some selected natural formations in Plateau State using a simplified approach in terms of technique, design and style, projecting the unity and peaceful coexsistance that we had in the past. The researcher appropriates minimalist ideas of expressiveness, simplicity of landforms, flatness of forms, and emphasized shapes and textures of the landscapes. The surface aesthetic qualities of landscapes was part of the

central interest of this research. The study adopted existing paradigm based on qualitative method of research that gave artistic description of the natural environment, through the manipulation of synthetic wool as the medium of interprtation. Sambo (2005) in Mathew (2010), and in Oyedemi (2015) stated 'that a qualitative research method descrbes social phenomena of events or things so as to understand the effect of such events or things have on the lives of individuals, groups, societies, or cultures.' Some Plateau State landscape formations have significantly affected the lives of the people by providing essential services in the State, such as electric power, portable drinking water, recreational activities, and most importantly, it is the identity and the symbol of the State.

The observation from the environment influenced the researcher`s understanding into another border of perspective in studio practice, where these landscape formations are to the best of my knowlege rendered for the first time in tapestry design as decorative designs. Leavy (2009) in Oyedemi (2015), stated that `human experiences cannot be understood seperately from the environment in which they occur.' These experiences from the environment cannot be over emphasized, as they serve as avenues for artistic expression and social development. The study employed an approarch that is simple, suitable and flexible, through the use of materials that are not only affordable but are durable in creating aesthetic impression of scenery from the environment. This in essence made each scene different in some degree, as the production was not too rigid in it`s rendation in terms of colours, texture, size, composition but addition and alteration was necessary in the course of the production. This is the methodological frame work in which this study was conducted and explored by the researcher. The choice of tapestry technique came to mind as this has added to the variety of hand made designs being sought for by the public. The study has further enhanced the aesthetic values of these landscape formations and increased tourism potentials not only in the State but in Nigeria and beyond. The study looked at the research design, target population, type of data and sources, sample size, sampling technique, and

research instrument required for data to be obtained. The adaptation of these natural formations into tapestry design had challenges in terms of risk in travelling, selection of suitable natural formations, selection of the appropriate materials for production. These highlighted challenges and many more will best be solved through production and maintaining the standard procedures of creating room for further research of this nature.

3.2.3 Participatory Research

Rory, (1998) action research is known by many other names, including participatory research, collaborative inquiry, emancipatory research, action learning, and contextural action research, but all are variables on a theme. Put simply, action research is ``learning by doing'' a group of people identify a problem, do something to solve it, see how successful their efforts were, and if not satisfied, try again. Similarly, the researcher participated actively in the designs produced. The study was a learning by doing exercise using selected landscape formations as inspiration in order to profer solution to the problem through tapestry production.

3.3 Population of the Study

The population of this study constituted the scenic environment of Plateau State, based on their visual attractiveness and compositional arrangement of the landscape forms. Osula, (2005) in Chudi-duru, (2011) observed that ``in order for the researcher to collect information required, he must specify the entire group that contains the information source.'' The study is a studio based research, where the researcher engaged fully in the production of tapestry designs for embellishing the interior. The researcher was inspipired by the vegetal environment of Plateau State and translated them into pictorial compositions in tapestry design.

3.4 Sample and Sampling Technique

The researcher took photographs of landcsape formations observed, and made the selection based on purposive sampling before producing them into tapestry designs. These included CD clips, photographs, calendars, postcards and the use of working drawings, sketches and swatches as perceived by the researcher.

3.5 Data Collection Instrument

The methods used to collect information for this study were: Physical observation which had eleven photographs of landscapes views, sixteen landscapes views from CD Clip, three views from brochure, one from postcard of Shere hills and one painting from M.A research dissertation of a student from the Department of Fine Arts, Ahmadu Bello University, Zaria. In this study, the researcher became an active participant in the works that was observed and produced into tapestry designs. The study adopted existing paradigm based on qualitative method of research that gave a minimalist artistic description of the environment, through the use of synthetic wool as medium of expression. The study of these landscape formations serves as a stimulus which pushes our understanding into another border of perspective in studio practice. Leavy (2009) in Oyedemi (2015) stated that human experiences cannot be understood seperately from the environment in which they occur.

The method of articulating and achievement of this study employed an approarch that is simple and suitable, which was achieved through the manipulation of synthetic wool and produced tapestry designs using the natural environment. This in essence made each scene different in some degree, as the study was not too rigid in it`s representation in terms of colours, texture, size, shape, composition, repetition, proportion, dominance, and balance in all the tapestry designs.

3.5.1 Method of Data Analysis

The researcher produced samples of sketches and swatches of the landscapes on paper for proper guidience based on the objectives of the study.

3.6 Materials for sketches and swatches

Photographs of samples from the population of the selected landscape features of Plateau State were captured. Different views of rocks, shrubs, hills, waterfalls and rivers were selected, sampled and produced as design landscapes. These landscape formations are shown in the appendices in separate plates, indicating their locations within the State.

3.6.1 Measurement and Construction of Looms

The researcher gave specifications on how the looms were constructed using the measurement required for each project. The researcher took note of the measurements of the design landscapes in terms of size, proportion, balance and the centre of interest in every view taken.

Two different frames were used in the production of all the projects, and are made of wood with the measurement of 40cm x 70cm and 90cm x 130cm. The frames are in landscape sizes to enable the researcher explore the variety of landscape formations from the population. Construction of the looms was done in the wood work section by Ahmadu Sani of the Department of Chemical Engineering, Ahmadu Bello University, Zaria, and the second loom was constructed by John Saje a carpenter in Jos, Plateau State. All the looms were constructed in rectangular sizes (landscape shape) for the production of all the designs.

3.6.2 Materials and Accessories for Handcrafted Tapestry Production

Conroy, (2015) stated that ``In Australia, as in many other textile importing countries, textile practice challenges and is challenged by, production processes which have to confront issues of environmental sustainability and ethical supply chains''. Although generally, there are challenges in the production processes of handcrafted tapestry due to industrialization, as such the craft is not well practiced even in Nigeria. The researcher employed the use of industrially spun threads as the principal material for the production of handcrafted tapestry projects. Some of the materials used in handcrafted tapestry production include: - Twine, tapestry needles (big), small needles, scissors, masking tape and wool of different colours as seen below:-



Plate XIV: Masking tape.

The masking tape was used to hold papers during preliminary sketches and also used in covering of works from dust.



Plate XV: Maker pens for inking on the warps and swatches



Plate XVI: Colour pencils

Colour pencils (staedtler). Used in designing swatches for the projects.



Plate XVII: Tapestry needles

Tapestry needles used for the production of designs in this study.



Plate XVIII: Twine

The principal material used for warping in this research.



Plate XIX: Synthetic wool

These are the principal materials used for weaving in this study. They were used for the weft which goes over and under the warps during weaving.

Drawing materials include: - pencils, charcoal pencil, colour pencils, poster colours, brushes, masking tape, sketch pad, and cardboard.

3.7 Samples selected from the Scope of the Study



Plate XX Riyom rocks

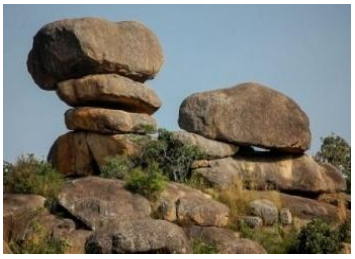


Plate XXI: Shere hills



Plate XXII: Village scene

3.8 Studio Practical Exploration

The focus of the minimalist approach in this study concentrated in bringing out the design elements of the landscapes studied. It expressed depth and variation in tonal gradation and the way colours were selected and reduced to flat complimentary relationships.

3.8.1 Phase one:

Riyom rock formations

These rock formations were intricately arranged naturally and they have unique characteristics of Jos Plateau features.

3.8.2 Stages of production



Fig.3.1: Riyom rocks (sketch) 20 14
Medium: Charcoal on cardboard
Source: Studio work by researcher

The sketch of Riyom rocks were rendered based on their compositional qualities on a sketch pad using charcoal by the researcher.



Fig 3.2: Swatch of Riyom rocks
Medium: Colour pencil on cardboard
Source: Studio work by researcher



Plate XX111:
Title: Riyom rocks (weaving) 20 14
Medium: Wool
Source: Studio work by researcher

The weft threads hanging on the warp strands, while the treatment of the forms gave the impression of an elevation of a staircase of a building.



Plate XXIV:
Title: Riyom rocks 20 15
Medium: Wool
Source: Studio work by researcher

Tapestry needle was used by laying in the lows and the highs to create semi circle in the design

. 

Plate XXV: Interlocking the overlapped rocks
Medium: Wool
Source: Studio work by researcher

Example of an interlocking technique in the process of weaving the rocks that overlapped as observed by the researcher during production.



Plate XXVI: Riyom rocks 20 15
Medium: Wool
Source: Studio work by researcher.

Interlacing and interlocking techniques were used in weaving the high sky in this composition.

3.8.3 Phase two: Shere hills rock formations

3.8.4 Stages of production



Fig.3.3: The sket.ch of Shere hills
Medium: Charcoal on paper
Source: Studio work by researcher

The sketch for the production of Shere hills with an inspirational composition by the researcher to form the foreground.



Fig 3.4: Swatch of Shere hills, 2014
Medium: colour pencil on cardboard
Source: Studio work by researcher



Plate XXVII: The selvage
Medium: Wool
Source: Studio work by researcher

The selvage is the beginning of weaving after warping of the twine on the loom.



Plate XXVIII: The path and the steps in discontinuous weaving (interlocking)
Medium: Wool
Source: Studio work by researcher

Weaving started from the middle of the warps instead of starting from the edge to edge.



Plate XXIX: Complete rendition of shere hills
Medium: Wool
Source: Studio work by researcher

Completed design of Shere hills woven on a rectangular loom, using the combination of the actual forms on an imaginary foreground in the composition.

3.8.5 Phase three: Village scene

This village scene was snapped by Gushem, where it was altered deliberately and rendered from an imaginative perception of the researcher. This action was done on purpose in order to have shades of greens on the foreground and to test the researcher's imaginative power of producing the rainy season view of a village landscape scene. The initial village scene actually inspired the researcher into a rendition that best describes a calm environment devoid of noise and danger in tapestry design. Continuous weaving was used in the production of this piece of work, which is referred to as the interlacing technique. The use of sewing with small needle was employed in this rendition, particularly the thatch roof area of the huts. The production employed the use of four weft threads in the weaving process, and the looping of the weft was done to achieve variation in the pictorial composition instead of knotting.

3.8.6 Stages of production



Fig 3.5: Village setting (sketch) 2014
Medium: Charcoal on paper
Source: Studio work by researcher

The sketch of a village scene rendered in charcoal on a sketch pad by the researcher.



Fig. 3.6: The swatch of village Scene (inspiration)
Medium: Colour pencil on cardboard



Plate XXX: Interlocking the design,
Medium: Wool
Source: Studio work by researcher

The foreground with wefts flowing on warp strands on the mid-ground.



Plate XXXI:
Title: Village scene (inspiration) finished work. 2014
Medium: Wool
Source: Studio work by researcher

Finished tapestry design in shades of greens and browns with the description of a typical rural

setting on the Jos, Plateau. The rendition of the sky was in sky blue and white patches.

3.8.7 Phase four:

Reflection

This design combined the reflected image and the normal view in its rendition; the designer started weaving from the reversed side, showing the opposite side of the normal forms in the production of tapestry design. The design is a typical example of what is referred to as a repeat in design, and was rendered from imagination.

3.8.8 Stages of production

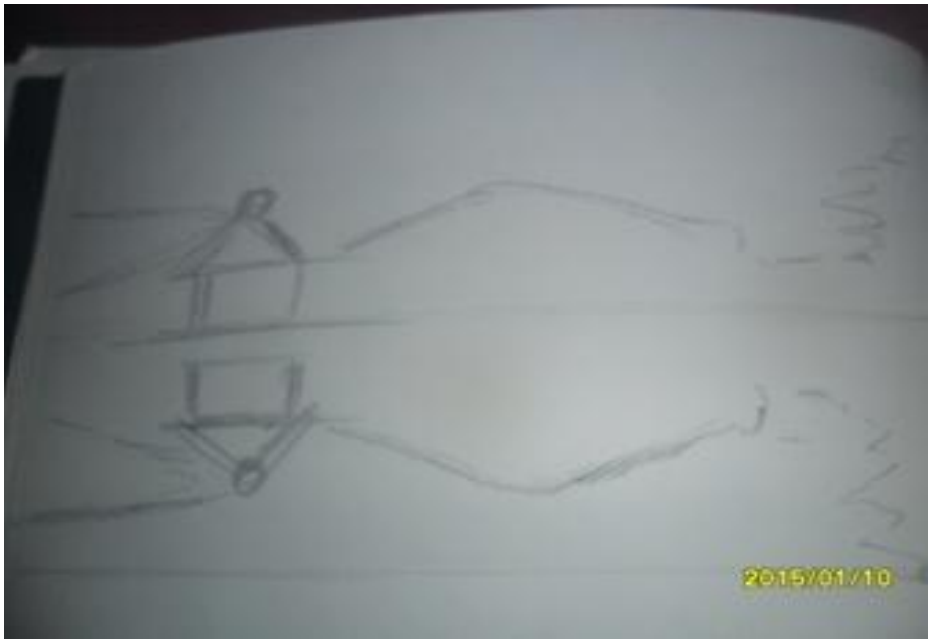


Fig. 3.7: Sketch (imagination) 2015
Medium: Charcoal on paper
Source: Studio work by researcher

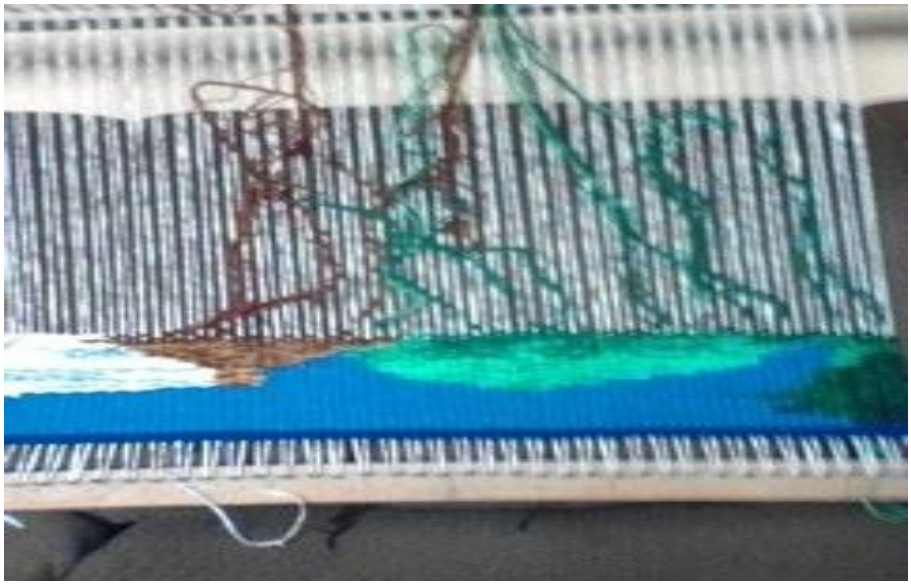


Plate XXXII
Title: Reflection (imagination) 2015
Medium: Wool
Source: Studio work by researcher
Design in progress, showing the early stage of woven patterns from the reversed design.

3.8.9 Phase five:

Wild life:

The study of wildlife was sampled from the Jos wild life park by the researcher and was rendered as follows:-

3.8.10 Stages of production

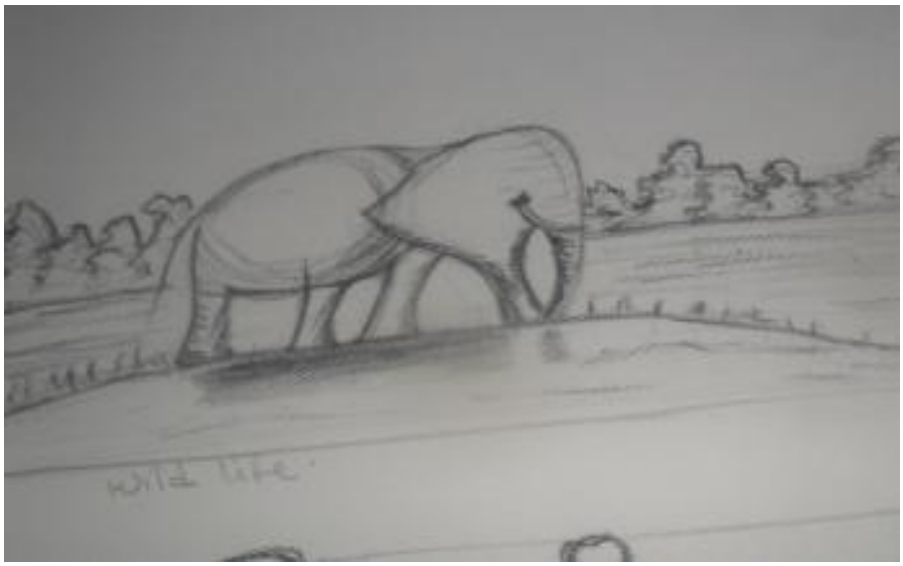


Fig. 3.8: The sketch of wild life
Medium: Charcoal on cardboard paper
Source: Studio work by researcher



Fig.9: The swatch, wild life
Medium: Colour pencil on cardboard
Source: Studio work by researcher



Plate XXXIII:
Interlocking the foreground and main image
Medium: Wool
Source: Studio work by researcher

The treatment of the foreground in sky blue and ash colours to reveal the shadow on water and weft threads are positioned during the process of weaving.

3.8.11 Phase Six:

Stages of production

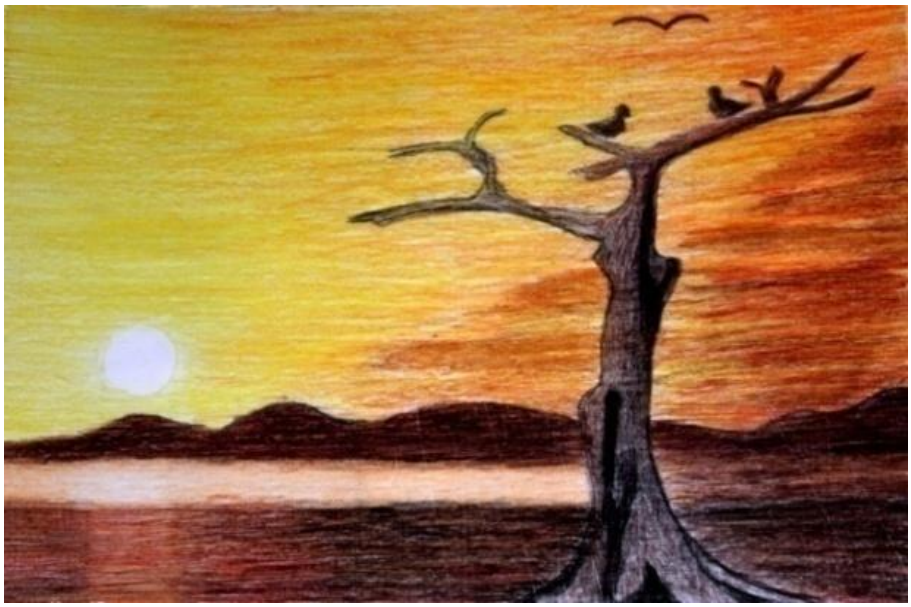


Fig. 3.10: Swatch of Sun Set, 2014
Medium: colour pencil on cardboard
Source: Studio work by researcher

3.8.12 Stages of production



Fig. 3.11: Swatch of Strives of life (imagination)
Medium: Colour Pencil on Cardboard
Source: Studio work by researcher

3.9 Finishing and packaging of works

Finishing has to do with the trimming and tying of all the warp strands carefully on the tapestry loom, and also the measuring of finished design for framing according to the sizes of the projects. The works were trimmed from the reverse side of the designs while on the tapestry loom. This was done to reduce excess threads that might tangle and cause hitches during framing. In this study, the researcher assembled all the works in one place and took proper measurements of each finished project based on their sizes. Different frames were selected for the framing of the projects in order to give each work a suitable and appealing outline.

3.9.1 Materials for the framing

Fibre frames, glass, evostic gum, screw nails, shoe tags, straw board, ceiling board, masking tape, ruler, Cutter and brown paper.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF WORKS

4.1 Introduction

This chapter presents analysis of finished projects and description of works based on design. This is in accordance with the report of Mamza, (2008) who opined that ``the researcher should realize that descriptive research is more than just a collection of data; it is not research unless discussion of the data is extended to the level of adequate interpretation.'' The research comprised seven tapestry landscapes and is discussed in terms of their variations and techniques.

4.2 Catalogue of finished works



Plate XXXIV. Riyom rocks, "Beautiful Plateau" 120cm x 90 cm Tapestry 2014

The researcher was captivated by the intricate arrangement of these rocks and thought of another way to appreciate them. These rock formations are located in *Riyom*, along Abuja road 25km away from Jos, Plateau State capital. The green plains, achieved with thread on the foreground, created a contrast with the rocks and further enhanced the beauty of the landscape formation. This work among others has answered all the objectives of the study especially the first and the fourth. The

idea is to capture and bring to fore some of the beautiful landscape formations on the Jos Plateau, through tapestry design production, and to package them as material for gift items. This project was produced using two wefts and that made it lighter and having flat surface patterns.



Plate XXXV: Shere hills, ``Oppressors'' Size 72cm by 52cm, Tapestry, (2014)

These rocks were captured initially without the foreground, and the researcher decided to include the foreground from an imaginative point of view, adapting tonal variations before the main images in the design were rendered. This action demonstrates the technique of interlocking, using the discontinuous weaving method as stated in the definition of tapestry, in chapter one of the study. This approach is different from the one used on other works, as they were woven from edge to edge, to achieve the foreground. Jos wildlife, Jos village scene, Reflection, and strives of life were all rendered using the interlacing method. The composition of Shere hills also answered the first objective which was to capture some of the beautiful landscape features on the Jos Plateau, through tapestry design production. In this project, four weft threads were used for the production which makes the work faster, heavier and with more textures.



Plate XXXVI: Sun set, ``Evening glow'' 67cm x 36cm Tapestry (2014)

The "sunset" composition was inspired by the environment and rendered in bright and dark hues as perceived by the researcher. The composition combines orange, yellow, and shades of brown wool to weave patterns in this rendition based on seasons, (earthen colours represented in different values of browns and yellow ochre's for dry seasons). The researcher used yellow and orange wool, to weave patterns that indicate the gradual radiation of the sun rays in the dry season. Also, the patterns on the left hand side of the design landscape varied the intensity of tints and tones, which created a perspective effect in the design suitable for embellishing the interior. The composition seeks to highlight the unique skyline of the season where the sky has taken most of the space.

This is in line with the second objective which is to create different types of designs that feature historical, cultural, and environmental attractions, available on the Plateau for use as items for interior decorations. The researcher perceived imaginatively, but real situation of the setting of the Sun, and decided to produce it in the study using Plateau landscape formations. In all the projects rendered, the researcher focused on creating a peaceful, quiet, and comfortable natural environment, that is devoid of noise and violence, where people can appreciate nature.



Plate XXXVII: Village scene, "Comfort zone" 72cm x52cm, Tapestry (2014).

This village scene was captured by Gushem, but it was altered deliberately and rendered from an imaginative perception of the researcher. This action was purposely done to achieve the green hues on the foreground and to test the researcher's imaginative power and skill of producing the vegetation, typical of rainy season using of the tapestry design technique. The mid-ground reveals the three main images representing the huts, at the middle of the composition. The trees and shrubs were rendered in shades of green, showing their variations and which depicted depth, perspective and values. The village scene actually inspired the researcher into a rendition that best describes a calm environment devoid of noise and danger. The village scene is a typical example of how small hamlets are build by the indigenes of Plateau State before this era of modern buildings. This work has answered the second objective, which is to create different types of designs that feature historical, cultural and environmental attractions available on the Jos Plateau for use as items for interior decoration.

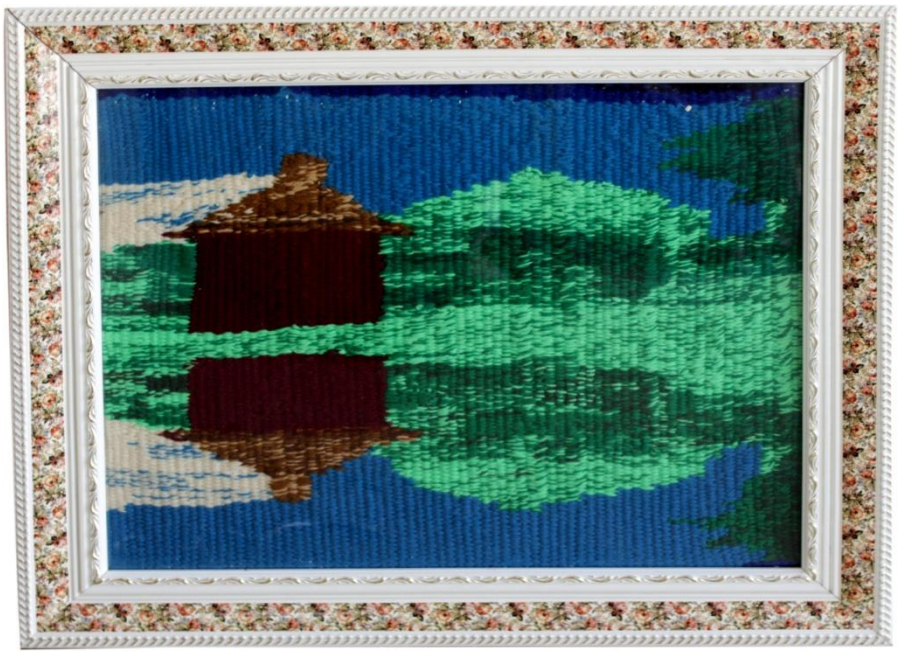


Plate XXXVIII: Repeat Design, "Reflection" 2015, 57cm x 50cm, Tapestry.

This composition (reflection) was rendered in a repeat form, guided largely by one of the principles of design, which is ``repetition'' in order to have variety in the projects produced. The repeat rendition has made the researcher to achieve a reflection in tapestry design production, which has added to the quality and methods of production in the research. Dominant greens were used to represent the vegetal landscapes. The use of lines, textures and shapes of objects, explored aesthetic concepts and the perception of the researcher in weaving a repeat composition as in reflection. The composition is that of a typical landscape in Plateau villages, where houses are sparsely located, but with exciting vegetation. The researcher also used the tapestry weaving techniques to achieve this project.



Plate XXXIX: Wild life, ``Craving'' 2014, 90cm x 60 cm. Tapestry (2014)

The work is an inspiration from one of the tourist sites located in the State. The Jos wild life park for instance, provided the researcher with the opportunity to explore the wilds artistically and thereby, bringing them to our living room, in the tapestry design wall hangings. In this work, the researcher is interested in creating a relaxation environment, where people can appreciate nature without necessarily going out of their home.



Plate XL: Abstract "Strive of life" ***Size 60cn x 52cm***

"Strive of life" was inspired by the use of bright colours. The researcher explored outside of realism, in order to create an eroded impression at the foreground thereby, giving the work a rhythmic composition. The composition combined dark and bright shades of wool to come out with this effect, so as to give room for viewers' imaginative perceptions.

CHAPTER FIVE

Summary, Findings, Conclusion and recommendations

5. 1 Introduction

This section dealt with the summary of findings, conclusions and recommendations for future research. The study used selected landscape formations in Plateau State as inspiration and sought the possibility of producing them in tapestry designs, using the interlacing and interlocking techniques.

5 .2 Summary

This study explored selected landscape formations in Plateau State and produced them into tapestry design to be used as wall hangings for embellishing the interior. Plateau State scenic formations have inspired a lot of designers, artists, artistes and also the general public for their magnificent visual and intricate arrangement of nature. The study sampled selected scenery of interest by the researcher which includes: - Riyom rocks, Fan rocks, Assop falls, Wase rocks, village setting, wild life, most of which inspired the researcher in daring into such compositions. These formations are valued and admired by the people as they reaffirm and stand as the identity of the State. They are valued in terms of aesthetics, economic, social, and educational purposes depending on the need, interest, and perception of the individual. However, Plateau State landscape formations have not been rendered in tapestry design for interior decoration. The attempt by the researcher to produce handmade tapestries using synthetic wool was guided by the research objectives. The study reviewed some related literatures, field trips were made to relevant places, and pictures of selected landscape sites were taken from different views by the researcher while video clip of selected Plateau State landscape formations was collected from Dr. P. Gushem for the study. The study was an inspiration from the environment and a studio based practice research.

5 .3 Findings based on the Design Production

This aspect has to do with the experience of the researcher in the course of the production of selected landscape formations in Plateau State. The production of handmade tapestry using the tapestry loom technique had the following challenges and findings which include: -

1. The use of four wefts in the production of tapestry design seems better than two wefts.
2. It has more textures compared to the works produced with two wefts.
3. It is heavier than the works produced using two wefts
4. Easy to manipulate in terms of colour variation or alternating threads to form patterns and effects. This could be seen in the composition that is titled "Sun set" in chapter four.
5. Starting to weave patterns from the middle of the warp strands was possible and could be seen in the production of Shere hills composition
6. Images were produced independently in a discontinuous weaving, making it possible to achieve difficult forms by interlocking the wefts.
7. Looping of weft without tying the knots to avoid rough surfaces was possible.
8. It was possible to wash and dry finished tapestry projects using detergent and water before framing. See example in the appendices

5.4 Conclusion

Plateau State landscape formations were used as design elements which have become the identity of the State and are rendered in variety of design landscapes as items for interior decoration. This was done to enhanced creativity using an approach that is unique and slightly advanced in technique. The study attempted to draw, paint and weave in one composition, using the concept of minimalism to achieve the set objectives.

1. The relevance of this study cannot be over emphasized as Plateau State landscape

formations are symbolic, valued and appreciated by indigenes, tourists, and government agencies such as- National Gallery of Arts, Tourism Cooperation, Media houses, and the general public.

2. The landscape formations have become subjects of aesthetic appreciation by artists and lovers of nature.
3. Plateau State landscape formations provided an artistic level playing ground for those who care to explore and appreciate the wonders of nature in their various disciplines.
4. Plateau State landscape formations are produced in tapestry design, adapting the minimalist style in its rendition.
5. Plateau State landscape formations have been rendered by artists and designers in paintings, photographs and prints but rarely in tapestry design.
6. The study is interestingly challenging and takes a lot of dedication, perseverance, endurance, cost and most importantly skill in the production of works.

5.5 Recommendation

1. Tapestry design should be included in the curriculum of schools offering design courses such as fine and applied Arts. This will encourage multi-disciplinary exchange in Art and Design studies.
2. Designers should be encouraged to produce tapestry design using local landscapes for the advancement of national consciousness and pride.
3. Government should sponsor and promote the production of tapestry design nationwide as practiced in other African countries such as Senegal and the Gambia.
4. Simple tapestry looms should be provided for students so as to have adequate practice and develop their potentials in various aspects of design.

5.6 Contribution to Knowledge

1. Tapestry weaving techniques has been used to create designs using scenic sites of Nigeria.
2. Tapestry design has been brought from traditional to contemporary interpretation.
3. Utilization of synthetic wool in tapestry for the production of design landscapes in place of paint has been achieved painterly.
4. The research has revealed the beauty of our scenic environment for tourism promotion.
5. Create artistic skills that combined drawing, painting, and weaving techniques in one composition.
6. The study has unfolded tapestry design skills as a vocational entrepreneurship venture.
7. Has added knowledge to the body of literature in tapestry design production, in terms of technique, design and style.

5.7 Further Studies

- Production of different Nigerian scenic sites should be carried out in tapestry design

  Tapestry design should be produced using different forms of designs such as:-

- Basic shapes
- Still life designs
- Portrait
- Floral designs
- Perspective compositions
- Abstract designs
- Mix media
- Designers should explore different designs in relation to other forms of tapestry such as needle point tapestry and appliqué tapestry.
- Produce tapestry to be used as bag, foot mat and seat cover.

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APPENDIX A

Selected landscapes in Plateau State



Plate XLI: Riyom rocks view two
Source: Gushem, 2012



Plate XLII: Riyom rocks, view three
Source : Gushem, 2012



PlateXLIII: Wase rocks
Source: Gushem, 2012



Plate XLIV : Fan rocks
Source: Researcher

APPENDIX B

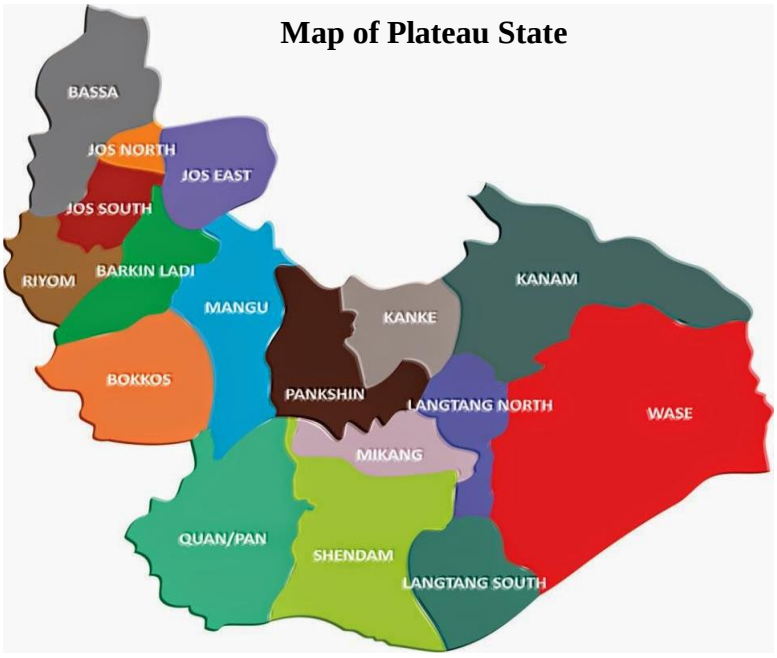


Fig. 12: Map of Plateau State showing seventeen Local Government Areas

APPENDIX C

Selected Weaving Procedures



Plate XLV : An example of loose warps

Source: Studio work by researcher

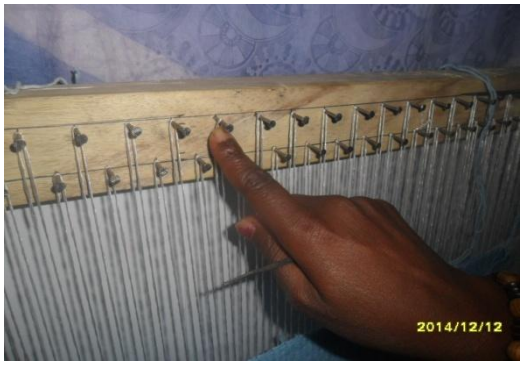


Plate XLVI : maintaining the warps tension

Source: Studio work by researcher



Plate XLVII: Warp turns creating an elevation

Source: Studio work by researcher



Plate XLVIII: Interlocking the wefts on the sky area

Source: Studio work by researcher

APPENDIX D

Packaging and Maintenance of projects.



Plate XLIX: framing of one of the projects
Source: Studio work by researcher
Photograph by research assistant, 2015



Plate L: maintenance using detergent
Source: Studio work by researcher
Photograph by research assistant, 2015



Plate LI :The work is allowed to dry
Source: Studio work by researcher