SURVEY OF ONDO TRADITIONAL HAND WOVEN FABRICS AND THEIR MODIFICATIONS TO SUIT CONTEMPORARY FASHION TRENDS IN NIGERIA

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JANUARY, 2016

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Ph.D/ENV-DESIGN/11032/2010-2011

A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF A DOCTOR OF PHILOSOPHY.

DEPARTMENT OF INDUSTRIAL DESIGN,
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JANUARY, 2016

DECLARATION

I, Evelyn Omotunde ADEPEKO declare that the work in this Thesis titled SURVEY OF ONDO TRADITIONAL HAND WOVEN FABRICS AND THEIR MODIFICATIONS TO SUIT CONTEMPORARY FASHION TRENDS IN NIGERIA has been carried out by me in the Department of Industrial Design, Ahmadu Bello University, Zaria. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any other Institution.

_____	_____	_____
Evelyn Omotunde ADEPEKO	Signature	Date

CERTIFICATION

This thesis titled SURVEY OF ONDO TRADITIONAL HAND WOVEN FABRICS AND THEIR MODIFICATIONS TO SUIT CONTEMPORARY FASHION TRENDS IN NIGERIA by Evelyn Omotunde ADEPEKO meets the regulations governing the award of the degree of Doctor of Philosophy of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This thesis is dedicated to my Lord and Saviour Jesus Christ who redeemed my life from destruction and gave me eternal life and hope. It is also dedicated to my husband and prince, The Revd. Canon C. A. Adepeko., who did everything humanly possible to see that I am academically what I am today.

ACKNOWLEDGEMENTS

I give all the glory to the Almighty God who sustained my life and whose mercies and grace saw me through this project and turbulent periods of my life. My unalloyed appreciation goes to my team of supervisors: Prof. B.A. Kparevzua, Prof. S. Maiwada, Dr. P.O. Adah who had been very resourceful and had consistently assisted me on this thesis. They have jointly from their wealth of experience guided me during the course of this study. How can I thank you enough Dr. Mu'azu M. Sani? Your academic support and meaningful contributions played vital role in the shaping, reshaping and the successful completion of this project. May God bless you richly.

I would like to thank all my lecturers in the Department whose effective teachings and resourcefulness in the course of this study had helped me exceedingly well. I also appreciate Dr. Garikida for the encouragement you gave me at the beginning of my study. Thank you very much ma.

I cannot forget to put on record my good and understanding course mates: Nkechinyere and Hauwa Isa for always being there for me during the period of course works. May the Lord bless all your good endeavours amen. To all members of staff (academic and non academic of this Department and Mr Shuaib Adamu and Mr Usman Adamu of the Department of Fine Arts Library; you are wonderful people I say a big thank you to all.

Grateful appreciation is expressed to the following people: Dr. Wale Ajayi who introduced me to Ahmadu Bello University Zaria, Baba and Mama Ogidan whose patriarchal kindness to me and my family deserves commendation. Dr and Mrs Akindehin, Bro. and Sis. Tunde Adesida, Mr and Mrs Ife Akinyosoye, The Rev. Canon and Mrs Akindojutimi, The Ven and Mrs Olowosusi, Mr and Mrs Adebumiti, Bro.

Daniel, Bro Kehinde, Dr. Yemi Adejumo, Prof. and Dr.(Mrs) Ajayi, Prof. Ogunduyile, Dr. Edo Olotu, my classmate, Mrs Bukky Olotu, you persuaded me to specialize in Textile against my choice, Graphics, but I have no regrets today, so I say a big tank you. Mr and Mrs Victor Akinbileje, Rev. and Rev. (Mrs) F. Onwuka, B.J. Ogunmodede, Covenant Computers, Mr and Mrs Yemi Olugbamigbe, Dr. (Mrs) O. O. Brownson for always being there for me whenever I am away to Zaria. Mr and Mrs AyoOluwa Owolabi and children, my host and hostess in Zaria. Members of St. Matthew's Anglican Church Igbado, Ondo. You will forever be remembered and appreciated.

To my husband and children, The Rev. Canon C. A. Adepeko, Mr and Mrs Ayodeji AdenjolaOluwa Inspiration Babatunde whose wedding three weeks ago is God's blessing in the course this study turned out to be blessing and Adesimiloluwa Adepeko for your strong support at all times. You are rear GEMS. My gratitude to your contributions is beyond words. God bless you abundantly amen.

ABSTRACT

The study examined traditional weaving as a popular craft among many ethnic groups in Nigeria and also reviewed related literature on the subject matter. It surveyed Ondo traditional hand woven fabrics and identifies *alaari*, *sanmiyan*, *etu*, *ogungunelu* and *petuje* as the major traditional ones used in *Ondo*. The study is also aimed at modifying the Ondo traditional hand woven fabrics by adopting the traditional weaving techniques, with the view that, they could be adapted to suit fashion trends in contemporary Nigerian society. The research designs adopted were the descriptive survey and scientific research strategies, while the study samples comprised thirty (30) traditional weavers, two hundred and fifty (250) Ondo traditional hand woven fabrics users and two hundred and fifty (250) potential users (youth) of the modified hand woven fabrics. Well structured questionnaire and photographs were the two instruments used for data collection. Data collected were subjected to analysis by using Statistical Package for Social Sciences (SPSS). The descriptive statistics, of percentage, mean and standard deviation were employed to analyse the data collected. The findings of the study indicate that, the traditional value attached to Ondo traditional hand woven fabrics is in the areas of: quality and name, prestige, durability, colour, traditional design, usefulness, high premium (money), culture, use for commemoration of events, purchasing, re-using and recycling and sustainance for posterity. Based on the weighted average, that is, the overall mean value of the weavers' perception, which is 3.9 out of the 5.00 maximum value that is obtainable and 79.3% when converted to percentage, it can be inferred that, the weavers have positive perception about the modified Ondo traditional hand woven fabrics produced by the researcher. Also based on the weighted average, that is, the

overall mean value of the perception of the potential users which is 4.10 out of the 5.00 maximum value that is obtainable and 82% when converted to percentage, it can be inferred that, the potential users have the same positive perception about the modified hand woven fabrics. The study concludes that, modified hand woven fabrics, when combined with other suitable factory made fabrics like plain Ankara or Linen and sewn into different fashionable contemporary styles like: gown, skirts and blouses, tops, *buba* and *Sokoto* are suitable for use by male and female as casuals, formal and ceremonial wears. Also, the uniqueness of the hand woven fabrics will make them acceptable and even red carpet choice for all categories of people.

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ABBREVIATIONS

%: percentage

DEFINITION OF OPERATIONAL TERMS

Agbada: is a wide armed men's piece of clothing usually with a v-shaped neck, and long enough to reach the heels. The sleeves are long and require to be folded backwards on the shoulders when worn.

Buba: (for men) this is a loose neck top usually long enough to go half way down the thighs.

Dansiki: is one of the clothes worn by men with open sleeves such that allow free flow of air onto the body.

Sokoto: this is a pair of baggy pants or trousers

Fila: round cap that folds to one side when it is worn on the head. (Fila can be *abeti aja)* ,dog ear type

Buba (for women) a loose neck blouse, usually long sleeve, and usually long enough to go a little below the waist

Iro: the bottom part of an outfit complementing *buba*. Unfolded, it looks like a plain rectangular sheet, but when worn it is wrapped round the waist, to stay in a place.

Gele: this is a head piece, unfolded, it looks like a smaller plain rectangular sheet, but it can be folded or tied in a variety of ways.

Iborun: this is an extra scarf piece which can be tied diagonally across the body or round the waist.

***Aso-oke or aso ofi*:** Yoruba name for all hand woven fabrics from either the horizontal loom (narrow) or vertical loom (broad), the product of the loom.

Ikat: Bunches of warp yarns intermittently tied and dyed before they were woven

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Traditional weaving is a popular craft among many ethnic groups in Nigeria. Weaving techniques, equipment, materials, designs and products are almost the same all over. The major equipment for traditional weaving is the loom and it is of two types, that is, the horizontal and the vertical loom. Although there are slight variations in the types of loom used by different ethnic groups across the country. In Yoruba land, though both sexes weave, a number of characteristics differentiate the cloth woven by men from that of women, chief among which is the loom type Traditionally, men weave on a horizontal that produce strip cloths of few inches wide, while the women weave on a vertical broad loom that produce cloth wider in breadth but much shorter in length than those produced by men (Asakitikpi 2007). The fact that the horizontal loom is widely used by men while the vertical loom is mainly used by women remains till date. The product of the loom, that is, hand woven fabrics (called *aso-oke* by the Yoruba people) has similar value and purpose within the different ethnic groups in Nigeria. *Aso-oke*, according to Okeke (1991) is the traditional cloth of the Yoruba people of South-Western Nigeria. The Iseyin people of Oyo State are central to the production of *aso-oke*.

These groups use hand woven fabrics as dress items ranging from everyday use (work cloths), cover cloth and commemoration of traditional events, such as traditional wedding, coronation, chieftaincy, age passage, burial of the aged among others, and also for religious and ritual purposes. Examples of such woven fabrics are *sanyan*,(called *sanmiyan* in Ondo. *Sanmiyan* will be used throughout this study*) alaari, etu, shin-shin*

and *onjawu* and so on, are sewn into different styles, such as, *agbada, dansiki* and *sokoto* for men, and *iro, buba, iborun* and *gele* for women. In a nut shell, the main focus of dressing was hand woven fabrics because there were no alternatives.

Like the Yoruba hand woven fabrics, Saaka, (2010) noted that the Tiv hand woven fabrics, the *Anger*, the *Tugudu*, the *kubeba* and the BNARDA among others are also sewn into different styles by men and women. On the other hand, notable hand woven fabric of the Igbo people is the *Akwete*, mainly used by women as wrappers. Lamb and Holmes (1980), Afigbo and Okeke (1982), Goodlife (2010), Powerhouse Museum (2008), and Nwachukwu and Ibeabuchi (2012), all stated that, the Igbo are widely known for *Akwete* cloth weaving which is basically done by women.

In the same vein, the Ondo people's weaving practice, products and uses especially before independence is not different from the other Yoruba ethnic groups. In the past, women in Ondo planted cotton seeds and the cotton fibres were spun into yarns and the yarns subsequently woven into fabrics. Ademuleya (2002) and Adepeko (2008) in their study of the Ondo people and their weaving crafts revealed that, weaving was done mainly by women on the vertical loom and the product of their looms was called *poku*. Then, *poku* was used by women as wrapper, while it served as cover cloth (*aso ibora)* for men. There was also the evidence of silk weaving in Ondo. Silk from the *anaphe* caterpillars were manually processed into yarns for weaving at home while the worms were roasted and eaten as a special delicacy. Ene (1984) ascertains that, in Ondo, silk was from the wild *anaphe* caterpillars (called *ewuuku* in Ondo) was processed and spun by hand into a coarse thread used for weaving *sanmiyan*. He also mentioned that Ondo was

one of the major silk weaving centres in Yoruba land. He re-echoed his meeting with one Alfa Yesufu of 14 Igbonmoba Street in Ondo, whose *sanmiyan* silk cloth was the purest ever. Not only this, Alfa's family has practiced the art of silk weaving for at least one hundred and fifty years or even longer. Ene assumes they had done so from about the 18th century.

Ademuleya (2002) and Adepeko (2008) further indicated that woven fabric from the horizontal loom was introduced to Ondo from other Yoruba weaving towns such as, Iseyin and Ilorin. Not only this, decades ago male weavers and *aso-oke* traders from other *aso-oke* producing towns came and settled in Ondo with their crafts and products. Some of their generations after them are still in Ondo till date. They introduced the techniques of weaving on the horizontal loom to the Ondo people and since then, there have been female users of the horizontal loom. Their products include *alaari, sanyan, etu, petuje* and other *aso-oke* types of the Yoruba people. Then, woven fabrics were characterized with heavy weight, tight weaves and rough appearance, and were sewn into different but conventional Yoruba attires for male and female and were mostly used by the elderly for the commemoration of traditional events and other important ceremonies. When the attires are richly decorated, it distinguishes the wearer as rich or high in status. Apart from the conventional use of hand woven cloths, the Yoruba believe that the socio-cultural realities such as the display of wealth and affluence, religious activities, and rite of passage are common phenomenon in clothing culture. Hand woven cloths are thus made for protection, adornment and more especially in masquerade festivals (Aremu 1983, Ojo 1995, Diogu 2000). Although, inlay designs and motifs on the woven fabrics

are different and could be linked to culture, tradition and the religion of each ethnic group.

Before contact with the Europeans, the abundant use of these hand woven fabrics swept across all ethnic groups in Nigeria, because there were little or no clothing alternatives for use. Hand woven fabrics of these various ethnic groups had some basic similarities, in terms of density in weight, tight weaves, rough appearance and generation of heat when worn. Ojo (2004) corroborates this finding and states that, for quite a long time, the old skill in weaving and designing of traditional hand woven fabrics *(aso oke)* have remained the same. There has not been an alternative market-type in designing and patterning of *aso oke* that could pose serious challenge to the existing type. It is against this background that the existing problem is noted for priority attention.

However, the post independence years in Nigeria experienced unprecedented influx of assorted and cheap fabrics and other clothing accessories from other nations of the world, hence, men and women, old and young had access to these fabrics. They bought and used them as alternative clothing items which they found to be more convenient, especially for use for their daily activities. Since then, the use of hand woven fabrics gradually began to be on the decline and brought about a change in fashion, taste, dress style and clothing culture of Nigerians generally. Therefore, contact with the Western dressing culture became an incentive for Nigerians to consider new fashion trends different from their traditional ways of dressing. For example, Akiga (1973) in Ahuwan (1994) found out that introduction of Islamic religion and occupation affected the Fulani mode of dressing. Initially the Fulani herd men wore mostly costume made of animal skin, and later

changed to the ones made from hand woven fabrics. Now in contemporary times, the herdsmen's costume, the loosely designed tops, are now sewn with different contemporary fabrics. Another tribe that has attempted this change in fashion is the Tiv, their heavily woven fabrics are now mainly used during cold seasons and for the celebration of traditional events. Saaka (2010) observed that in recent times, the Tiv fabrics have been used in many newly designed cloths such as the 'Rainbow'. *Anger* is another hand woven cloth of the Tiv Tribe. The most popularly recognized cloths of the Tiv ethnic identity are now designed in contemporary styles that could be easily worn by men and women. For example, women now sew *anger* cloth in fashionable styles like skirt and blouse combined with other synthetic materials.

This change in dress styles has swept across all ethnic groups in Nigeria. The Ondo people are not left out, the change has informed and provided incentive to consider the modification of Ondo traditional hand woven fabrics to suit contemporary fashion trends in the Nigerian society which is the main thrust of this research work.

1.2 Statement of the problem

The use of traditional woven fabrics, *aso-oke*, has experienced a decline within the Yoruba community for a number of reasons. Principal among them is the advent of Europeans who introduced foreign culture in the aspect of clothing and fashion which appeared more convenient and internationally accepted. The result was a change in mindset of Nigerians towards their clothing culture, hence the European way of dressing was embraced and the use of shirts, skirts and blouses has seized the centre stage from *aso-oke*. This almost sent the use of traditional woven fabrics, especially for everyday use, into extinction.

However, the European way of dressing not withstanding, *aso-oke* still remains number one clothing item whenever it is time for traditional and cultural celebrations among the Yoruba ethnic group, especially among the Ondo people. Ademuleya (2002) observes that, notwithstanding, the distraction created by the arrival of the Colonial masters and the emergence of imported yarn and cheap fabrics, the Ondo people are known to have been consistent in their collection and use of *aso-oke,* especially the old types. Although, the Ondo people use the new types of *aso-oke,* their penchant and regard for the old types stands no parallel in Yoruba land because to them, the older the cloth, the more the premium placed on it within the Ondo community.

In spite of the high esteem and reverence accorded these prestigious traditional fabrics, it seems youths, do not appreciate it, due to monotony in style, the weight of the fabric, difficult laundering processes and storage system among others. In order to encourage and sustain their interest in patronizing *aso-oke,* the traditional dress styles need to be modified and, for this to happen, there is the need to consider and adjust the styles of weaving to make the fabric lighter in weight and more convenient for everyday use, thus, is very pertinent.

Also, climatic change experienced globally in recent times has apparently necessitated a surge in fashion innovations. Warm climate prevails in Nigeria and with the global warming in recent times it appears we now have warmer seasons than cool. Therefore, the whole fashion system will have to adjust to climate change which may have profound effect on clothes and fashion. For example, in cold countries warm clothes that provide additional warmth are very popular to protect the body, while in warm countries like Nigeria, light weight and smart clothing that enhances the health and comfort of the

wearer is now the concern of clothing producers. In this regard, Kihler (1963) in Kucha (1989) noted that clothing must be designed with the comfort of the users in mind. Fabrics like the traditional hand woven ones are not conducive for our warm climate because they are heavy; being tightly woven and the yarn count is coarse.

Adetoro (1972) and Eicher (1976) pointed out that, hand woven cloths may not be suitable for casual and office wears. Also the insatiable tastes of fashion conscious individuals to re-create hand woven fabrics to modern casual attires and dresses, have necessitated textile designers to seek new techniques and methods of production, Nchowa (1972) corroborates the identification of this problem and stressed further that the inability of the traditional *aso-oke* to be adapted for casual wears and other professional uniforms is a social problem that should be addressed by weaving experts. In order to make the use of hand woven fabrics more convenient, and encourage its popular use, the problem of this study is focusing therefore, on the modification of the Ondo traditional hand woven fabrics for greater appreciation beyond local boundaries.

1.3 Aim of the study

The aim of this study is to carry out a survey of Ondo traditional woven fabrics (*aso-ok*e) and to modify them by adapting the traditional weaving techniques.

1.4 The Objectives of the study

The objectives of this study are to:

1. investigate details on Ondo traditional hand woven fabrics.
2. examine the traditional premium and use attached to Ondo traditional hand woven fabrics.

3. assess through comparative analysis the existing weaving techniques, tools and materials of the Ondo people and those of the other Yoruba communities.
4. identify the perception of Ondo traditional weavers and potential users of the modified hand woven fabrics to be produced by the researcher.
5. modify Ondo hand woven fabrics for current fashion needs.
6. produce different fashionable styles from the modified hand woven fabrics to be produced by the researcher for contemporary use.

1.5 Research Questions of the Study

The research questions for this study are as follow:

1. Has Ondo traditional hand woven fabrics been sufficiently surveyed?
2. What are the traditional premium and uses attached to Ondo traditional hand woven fabrics?
3. In what ways will the existing weaving techniques, tools and materials of the Ondo people be critically assessed and compared with those of other Yoruba communities?
4. What is the perception of Ondo traditional weavers and those of the potential users of the modified hand woven fabrics produced by the researcher?
5. How can the modified hand woven fabrics be made to suit current fashion needs?
6. How will the modified hand woven fabrics be made into different fashionable styles for contemporary use?

1.6 Justification of the study

A synthesis of reviewed literature revealed that, significant researches have been carried out on the Yoruba hand woven traditional fabrics in terms of the weavers, the weaving techniques, materials, equipment, products, uses, and the decline in the use of these hand woven fabrics. However, gaps still exist particularly on the hand woven fabrics of individual communities within the Yoruba ethnic groups. Ademuleya (2002) identifies Ondo as one of such communities which has been chosen as the study area for this research. Also, as gathered by the researcher, from the informants during the pilot study that, it appears much studies have not been done on the modification of the Ondo hand woven fabrics to suit contemporary fashion needs in the Nigerian society in order to make them still relevant for use in the 21st century, therefore, the research is considered worthwhile. The modification of the Ondo hand woven fabrics were done in the following ways: They were made lighter in weight and softer in hand, they were made of wider strips and longer length and of better luster.

1.7 Significance of the study

The significance of this research rests on the current fact that traditional weaving is no longer seen as mere attempt to duplicate traditional weaving craft of the societies which seem to be relegated to the background by the colonialists in the early days of Nigerian society. The research into the production of traditional hand woven fabrics of the Ondo people stands to add to historical records of literature not only on indigenous technology in clothing matters, but an effort towards appreciating the values of traditional hand woven fabrics enterprise in contemporary Nigerian society. Several studies have been conducted on the values of other ethnic communities in Nigeria like this study intends to.

Example of such are: Adetoro (1983), Kparevzua (1983), Babalola (1998), Maiwada (2001), Ademuleya (2002), Ada (2006) and Gwari (2008) to mention but a few.

However, the significance of this study will be better appreciated as treated under the following sub-headings: educational, socio-cultural, economic, industrial and technological significance.

Educationally**,** the study will be a veritable contribution to indigenous knowledge in the stabilization effort of cultural formulation and actualization of prerequisites of growth through the utilization of capabilities in human environment. It will improve the evident dearth of related literature on traditional hand woven fabrics because, little information is found in the area of designing tailored garments from traditional cloths. In addition, the study will enable art and textile historians and other ethnographical researchers obtain information on traditional textiles to enrich knowledge. This will create a record of tradition which is fast disappearing, as well as establish grounds for further research work by researchers and students of textiles. In addition, art historians and other social scientists will be enabled to gather information on Ondo hand woven fabrics that will enrich their knowledge of the ancient city of Ondo.

Culturally, clothing serves as a major factor in human succession, identity and environment. It is in clothing that the Yoruba people express their social, cultural and political values as well as economic status. Socially, in Yoruba costume and culture, *aso-oke* is accorded very high social value to the envy of other ethnic groups in Nigeria, especially the female folks who are beginning to appreciate *aso-oke* as distinctively reserved for very special occasions or outings.

The Yoruba *aso-ebi* or extended family uniform, attests to these values as *aso-oke* has been and continues to be richly exhibited in most Yoruba ceremonies and presently assimilated in social, cultural and political engagements. In the past, the hand woven fabrics' production and usage were confined to the Yoruba Oba's courtiers. A commoner dared not make or wear any such costume. Much later things however changed. Economic, social, cultural and political powers now dictate who wears what, how and when.

Economically**,** Traditional weaving has, steadily over the years, provided career and economic opportunities for generations of weavers' families and traders in the cottage industry. The study will encourage traditional cloth weavers to come together and form cooperative societies or guilds in order to get financial help and other assistance from the government. Examples of such are the establishment of training and skill acquisition centers for unemployed women and youth where they can acquire weaving skills that will make them self-reliant and so help to alleviate poverty in the society. The study is also hoped to stimulate *aso-oke* weavers' skills and fashion designers alike in designing, improved raw materials usage and the consumers' skills in shopping for clothing apparel. All these will definitely improve the economic lives of these stakeholders. It will also be of interest to Nigerian fashion designers by focusing their attention on the need and possibility of utilizing more of indigenous materials in designing fashionable garments. It is also expected to improve export prospects to earn foreign exchange. In addition, it will improve the quality of life of the *aso-oke* dealers through improved sales of their products.

Technologically**,** like a few other Nigerian craft trades, the hand loom cloth cottage industry is still being revitalized through the apprentice training system and continues to be so. The study also aims at stimulating effective discourse on the exploitation of weaving as a viable indigenous technology. The indigenous woven fabrics have continued to flourish, retaining its primordial essence value and, to some extent, organizational patterns underscoring the potential of the indigenous weaving technology as significant sign post of development. The study therefore, further confirms the importance and relevance of hand woven fabrics as one of the Yoruba peoples' surviving cottage industries.

1.8 Basic assumption of this study

For the purpose of the study, the following assumptions are made:

1. The study assumes that its findings will contribute to the awareness that the weaving craft of the Ondo people as part of the Nigerian textile weaving culture.
2. That the study will provide avenue for setting up small scale enterprise for textile production in some other communities in Ondo State.
3. The improvements that will come on Ondo traditional hand woven fabrics will make them more appreciated and ensure continuity beyond local boundaries.

1.9 Scope of the study

The study was limited to traditional hand woven fabrics produced and used in Ondo town, the weaving centres and weavers were selected based on random technique of selection towards collection of data for the study.

1.10 Physical Geography of Ondo Town

Location: Ondo is situated on 6 50N – 7 10N of the Equator and the Longitude 40 25 E – 40 50 E of the Greenwich Meridian. It is bounded in the North by Akure, in the South by Okeigbo, in the West by Ile-Oluji and in the East Odigbo.

Relief: Topographically, Ondo is generally undulating and relatively of low altitude with a minimum height of about 26 m (760 feet) above the sea level. There are hill here and there dotting the landscape. The land surface descends gradually from the Northern direction Southwards.

Climate: The climate of Ondo is that of the humid tropical region. The climate is mainly controlled by the two major air masses vis: the tropical continental and the tropical maritime air masses. The tropical maritime blows between March and October and the tropical continental between November and February and former air mass brings with it the wet season while the later bring with it the dry season. The rainfall is highly erosive, in other words, it has potential marked by an alteration of wet and dry seasons. Ondo has a maximum rainfall of 1030 mm and a maximum of 1500 mm. The temperature fluctuates between high and low throughout the year with marked seasonal variations. The mean annual temperature is about 27 C, while annual rang does not exceed 30 C. The relative humidity is high throughout the year as a result of the maritime mass.

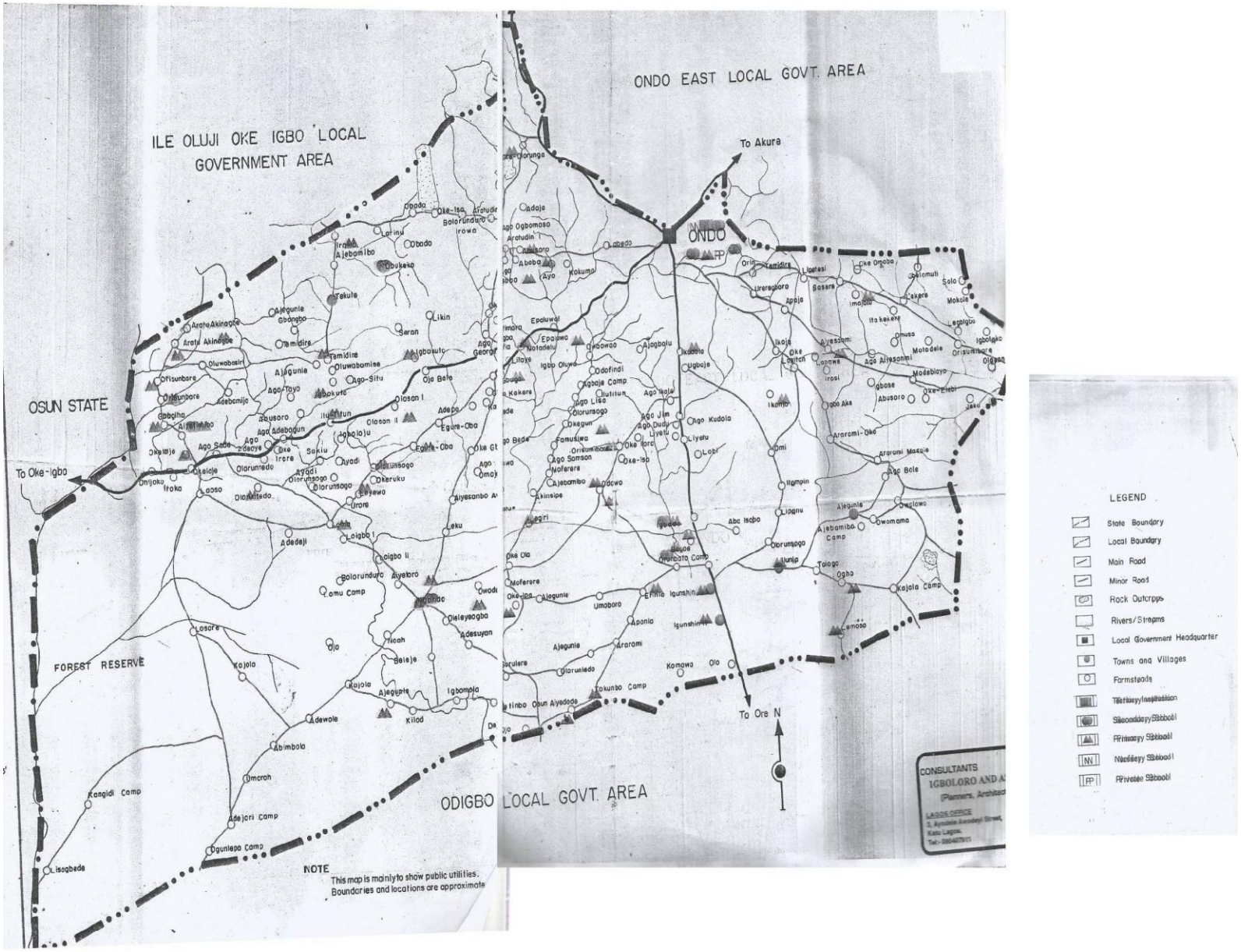


Fig i.i: map of Ondo west local government area . source Ondo west local government secretariat population department (2015)

CHAPTER TWO

REVIEW OF RELATED LITRATURE

2.1 Introduction

This chapter presents a review of literature with the intention of obtaining relevant information and knowledge from renowned authorities on various uses on the subject. Survey of Ondo Traditional Hand Woven Fabrics and Their Modifications to Suit Contemporary Fashion Trends in Nigeria.

(a) The origin of the Ondo people

(b) Survey of Ondo traditional weaving.

(c) Traditional premium and uses of Ondo traditional fabrics.

(d) Traditional Hand woven fabrics in Yoruba land: An Overview

(e) Production of traditional hand woven fabrics in some Yoruba towns

(f) Comparison between Ondo traditional woven fabrics and those of other Yoruba towns

(g) Assessment and comparison of existing weaving techniques, tools and materials. With a view to producing hand woven fabrics for contemporary fashion trends.

2.2 The Origin of the Ondo People

Yoruba history and oral tradition traced the origin of the Ondo people to Oduduwa, the acclaimed founder of Ile-Ife. It is believed that many years ago, one of Oduduwa's wives bore him twins. In order to save the twins' lives and himself from embarrassment, Oduduwa had to send the mother and the twins away from the town. When consulted, Ifa oracle predicted that if sent away; the twins and those that accompany them will

eventually settle at a place where they would find yam stakes *(Idi-edo)* or where yam supporting sticks *(Edo)* stuck firmly to the ground (Iluyemi 2003). The party which accompanied them under the leadership of *Uja*, one of *Oduduwa's* warriors journeyed from Ile-Ife to Epe, a village only fifteen kilometers north of Ondo. (This is not the Epe located near Ijebu-ode) The descendants of *Uja* are today living in *Akunnara* Street in Ondo town. Many local historians indicated that the emigrants stayed for sometime at Epe before they migrated to Ondo. Here they met *Ekiri*, one of the hunters who had left them at Epe after the death of the male twin. The descendants of Ekiri still live in *Ifore* Street, Ondo; having as their head Chief, the *Oloja of Ifore* who pays allegiance to the *Osemawe* of Ondo.

2.3 A Survey of Ondo Traditional Weaving

A pilot study conducted by the researcher for this research revealed that, over a century ago, the weaving craft was introduced to Ondo by men weavers from the hinter land (called *iluoke* in Ondo) These weavers were from other Yoruba towns: Iseyin, Okeho, Ilorin, Oyo among others. They came with their weaving equipment, materials and technique, and taught the Ondo people the art of weaving on the horizontal loom. According to a weaver interviewed for the pilot study, she had her training under one of the male weavers from Okeho, where she trained for two years between 1989 and1991. She added that during her training under her master weaver, there were other twenty female apprentices: all of whom were indigenes and non indigenes of Ondo. A centenarian also briefed the researcher on Ondo traditional weaving that from time immemorial, Ondo women were weavers. She narrated further, that in the past, cotton used for weaving was cultivated alongside other food crops. The cultivated cotton was

spun and used for the production of *poku* (*poku* was made of plain weave on the vertical loom). The cotton yarns were processed and dyed by the female weavers with local vegetable dyes such as *elu* and *ijofi*. The dyed yarns were used for the production of Ondo traditional hand woven fabrics such as, *etu* and *petuje, etu* is a stripe patterned fabric usually made of indigo dyed cotton which is predominantly dark blue with fine light blue at its background. *Petuje* often called junior *etu* is almost similar to *etu* and it is made of small checks of light blue on a dark indigo background. *Sanmiyan* is another traditional hand woven fabric produced in Ondo, it was traditionally made of yarn derived from the cocoon housing the caterpillars usually pale grayish brown in colour and sometimes divided by white longitudinal warp lines. The regularity and symmetrical arrangement of the warp lines exhibit a high degree of technical skill and a unique sense of unity of purpose. Ene (1984), affirms the production of silk from *anaphe* cocoon used for the production of *sanmiyan* by stating that, in Ondo, silk was from the wild *anaphe* caterpillars (called *ewuuku* in Ondo) which is processed and spun by hand into a coarse thread used for weaving *sanmiyan*. She stressed further that Ondo was one of the major silk weaving centres in Yoruba land.

The female centenarian informant further narrated two strange stories relating to the production of *alaari* woven fabrics; the stories go thus: The first one reveals that there was a wealthy barren woman who died and was buried in a specially preserved place. Surprisingly, cotton plant of special species grew on her grave. It was nurtured because it was a strange phenomenon. When the cotton was ripe, it produced unusual red cotton which was harvested and made into yarn, and later woven into cloth with great admirable

beauty. This turned to be the *alaari,* which gained the popularity and importance accorded it today among the Ondo people.

The kernel of the second story shows that Ondo people started the cultivation of cotton plant from which *alaari* fabrics were produced more than three centuries ago. When it was planted on the farm, a slave was permanently placed in charge of the farm to tend and nurture it to ensure adequate care until the time of harvest. As the plant blossomed and matured, red, instead of white fluffy budded, appeared and it later broke open in readiness for picking. As soon as the breaking of the buds began, simultaneously, the skin of the slave also began to crack just like the way the harmattan cold dry effect makes the human lips crack. The slave remained in the farm as long as he lived cultivating and harvesting *alaari* red cotton year in year out. The owner (who lived in town) only came when the harvest was ready for collection. The red cotton was then processed and woven into *alaari* fabrics. Examples of these Ondo traditional hand woven fabrics are shown in plates (ii.i to ii. iv).

However, the use of hand spun yarns for the production of these traditional fabrics has gone into extinction over the years. Nevertheless, with the arrival of male weavers in Ondo from the hinter land, the use of machine spun yarns of similar colours and shades for producing different types of contemporary and traditional hand woven fabrics was introduced. The training was through the apprenticeship system.



Plate ii.i Alaari: Source: The researcher (2014)



*Plate ii.ii : Sanmiyan**:** Source: The researcher. (2014)*



Plate ii.iii: Etu: Source: The researcher (2014)



Plate ii. iv: Petuje: Source: The researcher (2014)

2.4 Traditional Premium attached to Ondo Hand woven Fabrics

In Ondo tradition, a number of factors determine the traditional premium placed on a particular hand woven fabric. These include: (a) the age of the fabric, (b) the design, (c) type of weaving yarns and (d) the dye stuff. Each will be discussed separately as follows.

2.4. 1 Age of the Fabric

In Ondo tradition, the age of a traditional hand woven fabric is treasured and it determines the premium placed on such fabric. Age is particularly considered in rating the prominent old hand woven fabrics, that is *alaari*, *sanmiyan*, *egungelu*, *etu* and *petuje*; *alaari* is prime among them. The elderly acquire, use and re-use *alaari* fabrics more amongst the Ondo people. As earlier mentioned, the age of a hand woven fabric is treasured and it determines the premium placed on it. This belief is reflected in an Ondo axiom: "*aso e gbo, da ma ma wekun"* meaning "the ruggedness of a cloth does not hide its quality", Among the Ondo people, a very old hand woven fabric is called *keleku.* See plates ii.v and ii.vi as examples. Ojo (2004) noted that, 'the worth and psyche of a person are measured by the quality of *aso-oke* garment worn. Some garment have been used for almost half a century and being passed from generations to generations. Age of the fabric seems to portend the regard given it'. According to some opinions, the possession of large number of old hand woven fabrics counted so much in rating a family's asset. Also, *alaari* hand woven fabrics of all the hand woven fabrics used in Ondo, is the prime of cloth to wear for the celebration of both native and joyous ceremonies, such as weddings, house warming, graduation, chieftaincy to mention but a few both within and outside Ondo town. *Alaari* is also the 'first dress asset' to own. The following Ondo songs attest to this:

ma ma ya gbe o	I will wear with dignity
ma ma ya gbe	I will wear with dignity
alaari lori aso ma mu seye	*alaari* the chieftain of dresses (fabrics)
	I will wear with dignity
ma mu pon mo o	I will use it to carry my child on my back
ma mu pon mo	I will use it to carry my child on my back
alaari lori aso	*alaari,* the chieftain of dress
ma mu pon mo	I will use it to carry my child on my back



Platei ii. v: Example (1) of a very old alaari fabric (keleku) *Source: The researcher (2014).*



Plate ii.vi: Example (2)) of a very old alaari fabric (keleku) Source: The researcher (2014).

2.4.2 Design

Nwanchukwu and Ibeabuchi (2012) reported that hand woven cloths have a lot of significant designs used to decorate them. These designs add more value to the pieces of woven cloths and caused them to be appreciated by the people that own them and others. These designs are made up of motifs portrayed in different colours.

Ondo hand woven fabrics are mainly stripe patterned. The only exception is *alaari*. Some *alaari* fabrics have figured motifs and some inlay design on them although, majority of *alaari* fabrics are also striped patterned. The stripe patterned *alaari* fabrics are classified into two viz (i) the one with the combination of *sanmiyan*, *petuje* or *`etu*.

(ii) the one with stripes only. *Alaari* hand woven fabrics are sometimes combined with other hand woven fabrics such as *sanmiyan*, *etu* because in terms of ruggedness, *alaari* fabrics are weaker than the remaining *aso oke* types. The combination

is done to support *alaari* weaker yarns in garment: *alaari* fabric gets weaker as a result of keeping the fabrics in either tightly closed wardrobe or cupboard or the locally made wooden or metal boxes called *apeti* and *iyatinbo* respectively without regular airing or inspection of the fabric. See an example in plate vii below. *Apeti* is used by men while *Iyatinbo* is used by women for cloth storage. Therefore, insects such as moths destroy *alaari* yarns in the garment while the other combinations are unaffected.



Plate ii. vii: *Alaari combined with Sanmiyan. Source: The researcher (2014.)*

As revealed by the weavers interviewed for this study, most Ondo traditional woven fabrics are named and rated according to the designs on them. An example is this *iborun alaari* (shawl) with figured motifs in plate ii.viii.



Plate ii.viii: Alaari Lomolangidi design. *Source: The researcher (2014.)*

The figure is called *omolangidi* (a Yoruba carved wooden toy). This figured motif featured prominently on *alaari* fabrics according to the weavers in the 1920s and 30s. The cube motif on the fabric was incorporated much later. This shows that the fabrics are the old time fabrics of delight in their different times of production and use. They show complex structural weaving of the Ondo people. The sample above is combined with another *alaari* type, the reason for this might be that the *lomolangidi* design might not be enough for a woman's shawl, hence, the additional ones. *Ikat* design (called *Layinyan* in Ondo) is another unique and aesthetically pleasing but old design found on Ondo traditional hand woven fabrics. This design was achieved on hand woven fabrics by bunches of unique warp yarns intermittently tied and dyed before they were woven. *Ikat*

design is a complex design of the ancient times which is very rare on contemporary woven fabric because most contemporary weavers lack the technique of dyeing the yarns and weaving such complex designs. Plate ix below is an example of an *Ikat* design on an old Ondo traditional hand woven fabric.

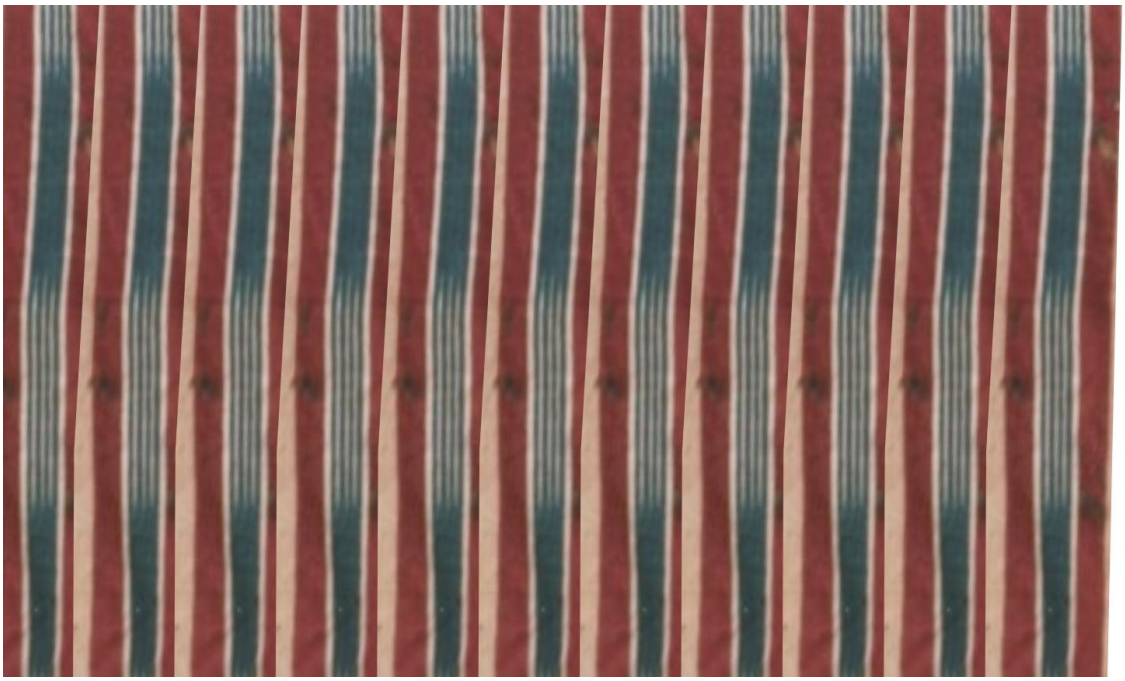


Plate ii.ix: Ikat design. Source: The researcher (2014).

2.4.3. The yarn of the fabric

The worth of any woven fabric is also evaluated by the type and quality of yarn used for the weaving. Those made with hand spun yarns are older in age and more cherished because hand spun yarns are not easily obtainable for use in contemporary times. Therefore, the existing ones need to be treasured and preserved, thus attracting higher premium. Woven fabrics made with hand spun yarns are characterized by thickness and are also coarse. Adepeko (2008) indicates that; the use of hand spun yarns for weaving has perhaps made possible the re-use and other social renovations (that is, the traditional

way of washing, ironing and re-designing the traditional hand woven fabrics) done to the fabrics because the thicker or heavier a woven fabric is, will perhaps, suggest a longer life's span.

2.4.4. The Dye

The quality of dye stuff for dyeing yarns used for weaving is also a major factor in rating a particular woven fabric in Ondo. Those fabrics that are colour- fast are expensive in cost than those that are not. The very old *aso-oke* types whose yarns were dyed with the local vegetable dyes are most treasured (Adepeko, 2008).

2.5 Traditional uses of Ondo traditional hand woven fabrics

The production and use of traditional hand woven fabrics was evident all over Yoruba land (Eicher1976). Its use cut across all social strata from the noble to the humble, especially, for use during the celebration of traditional ceremonies and festivals. However, with the advent of colonial rule in Nigeria, the use of these hand woven fabrics declined greatly in many Yoruba communities. This was as a result of mass importation of other fabrics from other nations of the world for general use as well as for events commemoration. Akinwumi (1990) upholds this fact by stating that drastic socio-economic and political changes took place with the advent of British colonial rule. Among others, unprecedented, cheap, imported fabrics flooded the market from that time on. As there was sufficient money to spend then, many people, particularly the masses, were able to buy these fabrics for general clothing uses as well as for events commemoration.

Nevertheless, despite the decline in the use of hand woven fabrics, in many Yoruba communities, due to the reason stated above, Ondo people still continue to acquire and use hand woven fabrics (specially the old types) for the commemoration of traditional events and festivals. *Alaari, sanmiyan, etu, petuje* and *ogungunelu* are the old types mainly used in Ondo. Ademuleya (2002), Aladenika (2006) and Adepeko (2008) in their different studies of the Ondo people and their continuing appreciation of these hand woven fabrics, suggest that it is traditionally appreciated by people because of the special attachment to the fabrics. They also revealed that, Ondo people still collect and re-use the old types as dress items at important ceremonies even when their kindred all over Yoruba land have since embraced the contemporary types. Therefore, the Ondo people's continuing appreciation and use of these hand woven fabrics justifies this current study; a survey of Ondo traditional woven fabrics and its modification to suit fashion trends in contemporary Nigerian society.

2.5.1 The use of *alaari* in Ondo

To the Ondo people, the use of *alaari* woven fabric is paramount or the premier of all. It is generally accepted as 'First Dress Asset' to own: most probably for the reason that it allows for more flexible use in most important landmark occasions of social life. The use of *alaari* woven fabrics cut across all age groups but mostly used by the elderly. The reason for this is not far fetched, it is the most expensive of all the hand woven fabrics used in Ondo, so it is not within the reach of the young people. The use and acquisition of *alaari* woven fabrics express the Ondo native national pride and it cuts across their social strata, that is, from the humble to the aristocracy or nobility. According to some opinions, it counts so much in rating a family's wealth in the olden days, according to some

opinions. Traditional hand woven fabrics' traders hold the view that *alaari is* an asset which appreciates no matter the age. This view probably arose from the fact that families regard it as heirloom to be passed down from one generation to the other. *Alaari* fabrics are used on such occasions as ceremonies relating to coronation, opening a new house, wedding ceremony, naming, birthdays, promotion and chieftaincy see examples in plates ii.x to ii.xiv.



Plate ii.x: The father of a bride in alaari outfit on his daughter's wedding day (2004). Source: The researcher



Plate ii.xi: A group of people (all in alaari) in a wedding ceremony (2004). Source: The researcher.



Plate ii.xii: A man elegantly dressed in alaari on his way to a social function. Source: The researcher (From the photographer: Lola photos 2006).



Plate ii.xiii: A woman beautifully dressed in alaari on her way to a social function
Source : The researcher(2014)

Alaari woven fabrics are of different types. They include; *gunlodo, jama, lusen, lalubasa, egboro, lita, ogungunelu pupa, paba pupa, okegbeeye, elekuru, lopokan, dametu, fopelo, eleta, leya, lomolangidi, alaari petuje, alaari lubo meji, alaari pupa, opopo otun, liyonkon, looto pupa, eleta pupa, eleje aja, alaba dametu, orukope, labe, alaari layinyan, alari libuluu, alaari ligirini, and alaari labere*. As the names differ, so are the prices and the premium placed on each. Today *alaari* is worn by men in the Yoruba conventional way of dressing: *agbada* and *sokoto* plus *fila*, or *dansiki* called *giike* in Ondo and *sokoto.*

For the women, *alaari* is worn as *iro, gele* and *iborun* but the *buba* could be made of another complementary fabric such as lace as seen in plate xiv.



Plate ii.xiv: A woman in alaari. Source: The researcher (2014).

2.5.2 The use of *Alaari* in the Yester-Years

The pride in *alaari* is predominantly evident in the various functions in which it appears, though the use of *alaari* is common to all Ondo people, it was meant for the royalty, the noble, the high chiefs, the rich and the highly placed people. *Alaari* was used during special ceremonies such as coronation of the king, installation of the high chiefs, traditional festivals and ceremonies.

The use of *alaari* in burying the aged was a practice in the past. It was used for wrapping the corpses of the nobles and also used to decorate the walls of the room where the corpses were laid. During funeral ceremonies the children of the deceased would be dressed in *alaari* while the invited guests would dress in other woven fabric such as *sanmiyan*. See an example in plate xv.



Plate ii.xv: Children of the deceased all dressed in alaari hand woven fabrics during burial ceremony. Source: The researcher (2014).

Alaari is also used extensively during the coronation of kings and installation of chiefs. The chief to be installed wears a pair of native baggy trousers with called *kembe*, gathered together with a string at the waist. The man also ties a big *alaari* wrapper called *Iketa* (*Iketa* is bigger than a regular women's wrapper) around his waist, or wrapped it around himself and tied over his left shoulder like the old Roman prince or emperor. See an example in plate ii.xiv.



Plate ii. xvi: A man in dansiki alaari and iketa. Source: The researcher (From the photographer Lola photos 2006).

The wife of the chief being installed is also clad in a three piece of *alaari,* outfit of *iro, iborun,* and *gele.* This is called *lodemeta* (three piece apparel).

During betrothal, the bride and the groom wear *alaari* while the parents of the couple wear another shade of *alaari*. Also during naming ceremony, the mother of the baby wears *alaari* to distinguish her from the crowd. There are two notable traditional festivals in Ondo: The *Ogun* festival and *Odun-oba*. During these festivals the king, the chiefs and the nobles are elaborately dressed in *alaari*. These festivals mark the peak of traditional festivals in Ondo. When these eminent personalities are in their full *alaari* regalia, songs such as the following are rendered to appraise them. An example is in plate ii.xvii.

Ugba uli o ma mu soge	Family treasures, I will pride in it
Awo uli o m mu seyan	Family heritage, I will be proud of

Abata butu aso bami lo	The richest attire of my father
Ma mu soge nuli o	I will wear with dignity



Plate ii. xvii: Ondo Chiefs during Odun-Oba. Source: The researcher (From the photographer: Lola photos 2006).

2.5.3 The use of traditional *alaari* in contemporary times

Just like in the olden days, there are little or no changes between now and then except that *alaari* is no longer in full use for burials. The use of *sanmiyan* has replaced this in contemporary times. The usage of *alaari* woven fabric is by both men and women. For men use, there are various styles and sizes (*gbariye agbada, giike*) with cap to match. Some can be voluminous three piece elaborately embroidered, others could be a two-piece, large or small, but smarter than the voluminous *agbada*.

There are some modifications in the use of *alaari* in contemporary times, for example, during betrothal the bride may not use the three-piece, depending on her choice. She may just wrap an *alaari* shawl (*iborun*) round her waist over whatever attire she is wearing, while the groom makes use of a piece of *alaari* as a muffler. See an example in plate

xviii. This mode of dressing was associated only with the noble in the past but has been generalized in the contemporary times. The use of *alaari* by Ondo *Obitun* dancers is peculiar both in the past and the contemporary times. They entertained the crowd during any important traditional ceremony or festival but it has now been extended to functions like end-of-the-year school activities, both in primary and secondary, government functions and *Ekimogun* day celebration.



Plate ii. xviii: The groom and the bride during a traditional wedding (2004). Source: The researcher.

Bello (2013) states that among the Yoruba people, when it comes to the celebration of traditional and important events, their native hand woven fabrics known as *aso-oke* was *a* natural choice before the advent of imported fabrics. While Ojo (2004) opines that, '*aso-oke* is used as *aso-ebi* or peer- group uniform when occasions and carnivals are made'. A family, group, close friends or associates commission weavers to make special patterns of *aso-oke* for occasions such as wedding, funeral naming ceremony to mention but a few. The notion for uniform clothing as encouraged by *aso-oke* is acknowledged by Fadipe

(1970) when he noted that, 'the positive self feeling of the Yoruba people is enhanced by having scores of her fellow dressed alike'. Therefore, the use of hand woven fabrics as *aso-ebi*, is a thing of pride amongst the Ondo people. The people are known to appear in colourfully woven fabrics at socio-cultural and religious functions.

2.5.4 The use of traditional *sanmiyan*, *etu* and *petuje*

Anytime a social event is to take place in Ondo, the first thing to be tackled is the issue of the usage of woven fabrics as uniforms (*aso-ebi*). The social uniform or *aso-ebi* is very important to them because it will enhance their togetherness, beauty, and cultural heritage.

It is also the culture of Ondo people to mourn their dead, just like in other Yoruba towns and villages. However, the way and manner the Ondo people go about it is quite different from other towns in Yoruba land. There is what can be termed as "grave deposit". Different members of the family and close associates of the dead would bring various traditional woven fabrics (mostly *sanmiyan*) to be buried with the corpse, as parting gifts for the dead. Bolland (1992) and Edward (1992) revealed that in Mali, hand woven fabrics were used as gift items by the bereaved while the fabrics were buried with the corpse. In contemporary times, *sanmiyan* is used during funeral ceremonies especially by the children and close relations of the deceased. See an example in plate ii.xix.

Ojo (2004) corroborates this by stating that, '*sanyan* cloths are plays important role in burying the elderly. When the corpse is wrapped in *sanyan* fabric, it marks signal of goodwill to the world beyond.' Other mourners could wear *etu, petuje*. In contemporary times, the use of *etu* and *petuje* has taken a different dimension, the children, relations and friends of the deceased would all be dressed in *etu* or *petuje* both male and female

while the corpse leaves the mortuary with the cortege dance round the town till they get to the residence of the deceased to continue other burial rites. See plates ii.xx and ii.xxi for examples.



Plate ii.xix: A man in saminyan during burial ceremony (2008). Source: The researcher



Plate xx: A man in etu during burial ceremony(2008) Source: The researcher.



Plate ii.xxi: Men and women in etu during burial ceremony
Source: The researcher (2014).

2.6 Traditional Hand Woven fabrics in Yoruba land: An Overview

The origin of weaving, one of the ancient crafts practiced in Nigeria is uncertain and still in obscurity. The actual origin is controversial among researchers. Barneth (2003) noted that, in Nigeria, weaving craft processes were handed down from generation to generation and kept secret from outsiders. In addition, she stated that although the early weavers could not write, they had a means of documenting their weaving activities. Ojo (2007) also argues that the date of the introduction of weaving into Nigeria is uncertain, as there is no evidence of it in Nok, where Barnard Fagg discovered Terracotta heads (The terracotta heads are believed to be Nigeria's oldest art culture). However, weaving is believed to have been introduced to Nigeria through the Trans-Sudan Caravan routes from the north. Ojo (2004) stressed further that, specifically, the evolution of weaving in south-western Nigeria was a culmination of different trade contacts with foreign trades and neighbouring states. While Eicher (1976) revealed that the influence of Kano woven cloths on the Yoruba strips cannot be underestimated, since woven cloths in Kano had been used as materials for trade in early 1851.

Seiber (1972) like some scholars advanced the possible date that traditional hand woven fabrics might have started. According to him, archaeological evidence indicates that, the bast grass fibre were being woven at least as early as a thousand years ago at Igbo-ukwu in South- Eastern Nigeria. He further went to trace the existence of cloth weaving in Benin by the 13th century. He added that, it was likely that fabric was produced on the loom earlier than the date quoted above and also pointed out that fabrics were produced well before the arrival of the Europeans came to Nigeria. In support of Seiber (1972), Lamb and Holme (1980) made mention of archaeological evidence from Igbo-ukwu, they

also reported that, by the 13th century raffia on vertical loom existed along West Africa coast from Cameroun through Angola.

In the same vein, Adetoro (1997) indicated that, the art of weaving was first introduced to northern Nigeria from across the Sahara, perhaps by immigrants from the decaying empire of Mali, where there was a large cotton industry in the fourteenth century. In the same vein, Ojo (2004) believes that strip weaving came with Islam through the northern part of Nigeria and then spread down south becoming firmly established where the religion had a hold. While Clarke (1938) on the other hand contends that the Yoruba in the western part of Nigeria have been used to broad-loom weaving since their migration to West Africa more than a thousand years ago. Eicher (1976) corroborating Clarke's finding states that, the handcrafted fabrics of Nigeria are exciting for they represent a variety of textile technology common to West Africa.

Trowel (1960) on her own part reported that, one of the English parties on excursion to Benin in 1590 made some observations on cloths made of cotton, wool and bark.

Also as the history of the Hausa, Nupe and Yoruba regions has shown, many artistic traditions are common to or shared by the three ethnic groups. This arose from early trade in art products and slavery that cut across the three regions (Perani and Wolf, 1999). Historically, there have been many overlaps in Hausa, Nupe and Yoruba cloth tradition. For example the use of the single-heddle vertical loom used by women is of Yoruba origin but later, the technology spread northwards to Nupe and Hausa women. On the other hand, the use of the horizontal loom by men got to the Hausa first then spread downward to the Nupe and Yoruba alongside Islam (Perani and Wolff, 1999).

Negri (1976) opines that the Yoruba cloth manufacturing industry was an offshoot of Northern influence and was particularly promoted by Islam. This implies that 'a new convert' should cloth himself to the best of his or her ability which required a greater amount of woven cloth.

Despite apparent differences, the narrow-strip cloths are grounded in a single tradition of prestige cloth made of cotton and silk, shared by all three groups. These prestigious cloths (*etu, sanmiyan and alaari)* are sometimes referred to as "Caliphate cloth" because of Sokoto Caliphate, which encompasses the Hausa, Nupe and some Yoruba people. The cloths were used among the three (Perani 1992).

The Caliphate cloths are made up of the followings:

a. Tan and white striped cloth made from native silk and cotton called "*tsamiya"* by Hausa and Nupe. "*Sanyan"* by Yoruba.
b. Red and white striped cloth made from silk or cotton called '*barage'* by Hausa, *baraze'* by Nupe, *'alaari'* by Yoruba.
c. Blue and white stripped or minutely check cloth made of cotton, called *'saki'* by Hausa*, 'zabo'* by Nupe, *'etu'* by Yoruba.

According to Akinwumi (1981), the Yoruba people have always used textiles and costumes from their origin. The practice survived (that is, the use of raffia for clothing) in areas like Ife and Ekiti which are regarded as the earliest settled spots in Yoruba land. Costume made of raffia fibre was probably abandoned by many people (with the exception of its use for masquerades costume and *Ifa* priest), when cotton came to existence. Richard (1930) reported that, weaving, dyeing and spinning were practiced in old Oyo in the 19th century. As reported by Eicher (1976), the narrow band woven fabrics

could be found in Iseyin, Owo, Ibadan, Oyo, Osogbo, Ekiti and Ilorin in the western state of Nigeria. While the vertical broadloom weaving could be found among the Yoruba women in Saki, Igboho, Omuaran, Abeokuta, Ijebu Ode and Owo among other places. Weaving was praticed as highly organised urban craft in Iseyin and Ilorin.

However, Asakitikpi (2007) identified that, in some parts of Nigeria, men did not weave at all (as the case in Owo) while in others their weaving is minimal (as the case with the Bunu people of Kabba). Wherever male weaving is low however, women's weaving is given much prominence as their woven cloths do not only serve domestic functions but also assumes social, political, and economic prestige. In these areas, cloth forms serve as symbols of religious or ritual and social activities. According to her, it was once believed that some of the cloths produced by these women had spiritual and medicinal powers through which the wearer could be blessed, healed or protected from dangers.

According to Murray (1936) and Clarke (1938) in Asakitikpi (2007) they regarded the fabrics produced by Yoruba men as art while those made by women were seen as craft. They saw Yoruba women as non professional weavers but basically wove for domestic use. The structure and the 'immobile nature' of the vertical loom that convinces the woman indoor during the weaving process largely accounts for the limitation the craft has with textile scholars. While the horizontal loom used by men enjoys prominence because it could easily be dismantled and moved from place to place and consequently, their artistry and products were more visible and attracted more scholarly attention than those of the women.

Regardless of the seemingly conflicting reports on the place and time of the introduction of weaving into Nigeria, most scholars agreed that weaving in Nigeria as well as in other

parts of the world is an ancient craft. Basically, Renne (1995) identifies three major *aso-oke* types as; *sanmiyan, etu, alaari* and *sanmiyan* with many variations, which is achievable with the use of extra weft brocading technique which are identifiable by their patterns and colours to inform their uses at a designated traditional ceremony.

Firstly, *Sanmiyan,* this cloth form is regarded as the king of cloths among the Yoruba and exemplified according to Makinde et al (2009) in the saying '*sanyan baba aso'* (*sanyan* is the father of cloths). It is an expensive Yoruba hand woven fabric, beige in colour with white stripe running through the middle of the cloth; traditionally produced from fibres made from the cocoons of the *anaphe* silk worm. Hence, the silk fibres are hand spun into silk threads, washed and soaked in corn-starch to strengthen the yarn for fabric production in the ancient times. The colour of the silk gives *sanmiyan* a natural beige glamour the cloth has (Clarke, 1996). But today most producers of *sanmiyan* use machine spun cotton thread of beige colour. This cloth form is particularly associated with chiefs and kings and its use is widespread in Yoruba land.

Secondly, *alaari*, a Yoruba cloth form that was originally made from *sanmiyan* dyed in red camwood solution. Crimson in colour, it is traditionally woven with locally spun silk yarns dyed in red cam wood solution severally to achieve permanence in colour fastness. Today, most producers of *alaari* use machine spun cotton thread of red colour.

According to Lamb and Holmes (1980), *alaari* is worn by kings and chiefs to receive visitors into their palaces in the past, but traditionally used today for all major memorable events among the Yoruba of Nigeria. It is used for example in harvest festivals, weddings and installation of chiefs.

Thirdly, *etu*, is a unique Yoruba *aso-oke* cloth form with blue and white stripes in the warp direction, with a light blue checkerboard and a pattern weave structure that is dyed repeatedly in traditional indigo blue dye. At intervals, during the dyeing process, the cotton threads are spread out in the sun for proper drying and stretching (Ogunduyile, 2005). *Etu* is also a prestigious cloth worn mainly as a social dress throughout Yoruba land. Ademuleya (2002) attests that in ancient times, *etu* was used as important social and by traditional dress item used by chiefs and elders among the Yoruba whose women and men generally use *aso-oke* in a number of ways which can be casual or ceremonial.

2.7 Structure of horizontal loom – the Yoruba version

As reported in most literature reviewed for this study, the Yoruba horizontal loom also known as men's loom or narrow band loom is with little or no variation within the Yoruba community. Usually found in open spaces or court –yards where the warp yarns could be easily stretched out. However, in recent times as observed by the researcher during field work and Ojo (2004), horizontal looms are installed at odd places like shops and kiosks where weaving activities would seem impossible. Dodwell (1955). Viewed the horizontal loom as having both simple devices, which is of considerable development over the primitive forms of loom, in that, the warp is of considerable length and, at least two heddles are used, with a reed for beating-up the woven cloth. Unlike the Nupe version of the horizontal loom, which only allow the weaver, when weaving, to sit on the ground with his legs stretched foreword. The structure of the Yoruba horizontal loom allows the weaver while weaving to sit on a bench with his feet on the ground as seen in plate ii.xiii. The horizontal loom uses more weaving tools and accessories compared to the vertical loom. Lamb and Holmes (1980) made a list of the Yoruba weaving tools

which include: *Iyaofi* supports for warp beam, *Pofi* warp beam, *Agbonrin* breast beam, *Iyinso* metal bar for tensioning breast beam, *Apasa* sword stick, *Akate akowu* skein winder, *Odada* bobbin carrier frame for warping up, *Asa* beater or reed, *Omu aso* (breast of the cloth) heddles, *Iya okeke* (mother of the loom) pulley, *Etese* pedals, *Ali wawa* beam in roof from which are hung pulley and heddles, *Okuku* sledge for drag weights, *Oko aso* shuttle, *Okuaro* bobbin, *Gogowu or ikawu* winding shaft. See plates ii xxiv to xxxiii.

As reported by Akintayo (2013) weaving activity on the horizontal loom, particularly among the Yoruba, can be regarded as involving the following major steps: starching or sizing (*owu fifo*), yarn winding (*owu kika)*, wrapping (*owu tita*). Warp patterning (*owu yiya*). Other include drawing-in through the heddle and reed,(*owu riri*), then the weaving proper (*aso hihun*).With the exception of sizing, the other operations are fairly the characteristics of the weaving technique on narrowband looms across the country. Starching or sizing according to Oyelola (1981),involves the immersion and gentle agitation of hanks of cotton yarn in starchy solution, contained in a bucket or bowl, and after this , the excess solution is gently squeezed out and the undesolved particles (lumps),of the starchy substance are shaken off and hung to dry. Also, according to Jegede (1970), a modern manual yarn winder, which makes winder faster can also be used .This consists of a bicycle wheel mounted on a wooden frame, and powered by pedaling system. In this instance, the hanks yarn (two in the case of wrap, and four in the case of weft), are mounted on cone-like structure, with a pivoted stand. The free end hanks are then withdrawn and attached to package (bobbins) place on the winder (Akintayo 2013)

Warping, according to Ojo (2007), is the running of the wound thread to and fro the two poles staked at a distance from each other in a figure eight shape. After this operation comes the drawing in of the wrap thread through the heddles and then through the reed. As stated by Afigbo (1998) in Akintayo (2013), the major weaving operation on the horizontal loom, is usually executed by the weavers feet pressing the pedals or treadles alternately, thereby manipulating the heddles which are connected to pulley, suspended from the rafter of the weavers shed. Gale (2002), stated that the alternating pedaling of the treadles creates the shed, through which the weft passes. He went further to assert that the tossing of the boat-shaped shuttle from one hand to the other creates the woven cloth. According to him, as each sequence (shedding and picking) is completed, the weft is packed with the use of the beater, into the woven web; and as weaving progresses, the warp which is usually stretched some distance in front of the weaver and kept taut with the support of a heavy stone is dragged closer to the weaver. Lamb and Holmes (1980), contends that in place of the short pedals, toe grips, made from discs of calabash, are sometimes used to work the pair of heddles on the horizontal looms (Akintayo (2013).

2.8 Production of traditional hand woven fabrics in some Yoruba towns

2.8.1 Iseyin

Dodwell (1955) focused on *Iseyin* as a town of weavers. He identified that strip-cloth weaving has been produced since early 17th century. As a consequence of the early 19th century inter-tribal wars and resultant trade disruptions associated with the Fulani Jihad, Oyo-Ile, experienced severe commercial depressions. Weavers moved from Oyo-Ile town, resettling in new ^{19th} century Yoruba communities such as Iseyin, Ilorin and Ede where they continued to produce 'Caliphate cloth'. In particular, Iseyin quickly

developed into a recognized centre for '*aso oke'* production, a reputation it still holds today (Perani 1992). He gave a description of the strip-cloth as having stripe patterns. The width of the cloth was four inches. The strips were sewn into various garments such as wrappers and head-ties for women, caps, robes, and trousers for men. He also highlighted the qualities of the fabrics as (1) those having smooth-textured surface using entirely imported yarns (2) those having slightly heavier and rougher, texture having mixtures of imported and local yarn (3) those having exclusively local content of yarns. Furthermore, Dodwell (1955) made a comparison between the qualities of the strip cloth produced in Iseyin with that of Harris tweed in England. He affirmed that, the cloth is valued, particularly for men's robe, because of its stiffness, its absorbent properties, and the protection it gives from the sun. Bray (1968) studied the organization of traditional weaving in Iseyin. He highlighted the unit of production, economic co-operation and entrepreneur weavers. She pointed out that entrepreneurs provided services in kind rather than in cash and they acted as middle men and traders rather than users. They supplied cotton to the weavers, marketed their woven cloths, took a small commission on each wrapper and returned the remainder of the profit to the weaver. He also discussed the organization of cloth marketing in Iseyin which involved private and public sales.

2.8.2 Oyo

Ojo (2004) studied weaving activities in Oyo town and has the following remarks.

> *Oyo ranks next to Iseyin in order of importance when weaving tradition in Youuba land is mentioned. The introduction of weaving in Oyo town was motivated by the establishment of Iseyin weaving industry. Oyo is less than 100km to Iseyin and the claim for supremacy in weaving culture still lingers in the neighbourhood. The lineage family*

weaving method is still adopted but Oyo seems to be liberal in woven cloth mechandizing than Iseyin. For instance, while Iseyin centres only produce woven cloths, Oyo produces and still remains a major marketing centre for the western zone. The Araromi market in the heart of Oyo is an example.

Hand spun, hand dyed and factory made yearns are also combined for weaving in Oyo town. Oyo was said to be at the forefront of cloth production in the 60s when the import restrictions were placed on fabrics from abroad.

As in Iseyin, group weaving centres were noticed in many places. For example, the Agbo-Owa compound near town hall and Ilepa street, weavers were not seen as committed as those in the less commercial city of Iseyin. At the Ikia compound in Oyo, a notable weaver Alhaji Kamili was not at the weaving centre that day, but at home expecting his assistant and apprentices to return from school before work could start at the centre.

2.8.3 Ilorin

Lamb (1980) commented on weaving in Ilorin that there was a large concentration of male weavers using the horizontal loom. In Ilorin, as in Iseyin, the weavers and the craftsmen allied to them occupied an entire quarter, the *Pakata*, a huge area in which lived thousands of families either dependent on, or involved to some extent, in the business of making cloths. She reported further that, in Ilorin, the weavers were organized into guilds. The guild had functions similar to those of the guilds of medieval Europe. It regulates conditions of apprenticeship, settles disputes between members, and supervises general conditions of work and quality of production. The Ilorin guild then held an annual festival at the time of *Idri- Kabiri*, when a ewe, a ram and a cow were killed, and the Imam blessed the weavers and offers prayers for the prosperity of the

craft. On such occasion like this, the guild members will wear a special uniform called *ikomojade* to emphasize their solidarity of their membership.

She also reveals that, Ilorin had a daily cloth market near the king's palace. The retail business was run entirely by market women. They only sell cloths which had been already sewn, and usually of the second quality. Formerly there was a Sunday night cloth market which was an important outlet, but like so many other night markets in Nigeria, it has been discontinued. The bulk of the Ilorin cloth output was then wholesaled through the Ede market and Araromi market in Oyo.

2.8.4 Ijebu Ode

At Ijebu-Ode, the women weave various cloth forms, which serve different functions within the society. One of these cloth forms is *Itagbe*, which according to Gale (2002) is used as a symbol of political power. Traditionally, *Itagbe* is woven on the broad loom with tufts of thread, which are left on it as a decoration when it is woven. Adetoro (1994) in trying to describe the *Itagbe* stated that the cloth is not woven to the end, but the weaver leaves a length of thread unwoven at the two ends of the cloth. The unwoven ends are tied together into seven pieces forming the 'ears' of the cloth. The tied ends must number seven at each end of the *Itagbe.* Various images, which have ritual meanings to the wearer, are woven on the *Itagbe.* In modern day, words of prayers are woven on the cloth. The cloth can therefore be used as a visual equivalent of prayer. Aronson (1992) in Asakitikpi (2007) equally notes that the use of *Itagbe* is indicative of a highly personalised status symbol and thus owners can present it to their various deities as symbols of gratitude or prayer. *Oja,* similar to the *Itagbe* is another basic cloth form woven by Yoruba women. Women use the cloth to secure their babies when on their

backs. *Aso-oke* is also used as a sacred cloth by the *ogboni* society among the Ijebu-Yoruba. It is referred to as *Itagbe,* an insignia of the cult of *Ogboni* people. It is used to cover some religious relics for example, *ere-Ibeji, osanyin, edan* and used as shrine decoration.

2.8.5 Owo

Creative Arts was the business of the Yoruba apart from farming and hunting. Traditional societies made use of the natural resources that nature could offer them. Ojo (2004) noted that, Owo, a town in Ondo state is not an exemption in this regard. The practice of weaving in Owo still adheres strictly to the process of native cloth manufacturing. From the processing of the yarns to the weaving techniques, Owo traditional weavers who specialized in traditional woven cloths are among the artists who also sculpt, paint, make pots and carve ivory. Akinwumi (1992) narrates how weaving craft was strongly initiated by Prince Ojomu of Owo at about 1818AD. This was at the period when Obamadesara carved a niche in creativity which Ojumu and other traditional weaver translated to greater use on narrowband and vertical loom. However, some of Owo women were fascinated and worked on their looms far into the middle of the night.

In Owo, *Senghosen* is a highly valued cloth form. It is the most expensive traditional cloth produced in Owo, hence, its name *Senghosen* which Akinwunmi (1992) describes as "the cloth that takes all the money" implying its high cost. It is used on joyous occasions such as marriage, chieftaincy and in the coronation of kings among other social events. The wearer of the cloth is usually a wealthy and highly placed person thus a lot of respect and honour is accorded him. *Senghosen* is highly valued and in the past a number of taboos were made to prevent young girls from weaving the cloth. *Igbero* is a cloth

form woven in Owo for men who are about to graduate into the *Ero* age group (Poynor, 1980). According to him, the graduation into the *Ero* age group involves a festival also known as *Ero.* The graduating groups of men wear *Igbero* as a uniform on the day of the *Ero* festival. The cloth is woven as a wrapper, which is worn, gathered under the armpits and tied at its end as a knot on the left shoulder of the wearer. The cloth is commissioned by the daughter of the *Ero* candidate. In Ondo a particular *alaari* design (especially the old type) similar to *Igbero* is also used but mostly by the elderly, the nobles and the chiefs. Men use it as *iketa; iketa* is a wrapper bigger than the normal female wrapper. When worn, it is gathered under the armpit and its end tied as a knot over the left shoulder of the wearer, or wrapped at the waist as seen in plate ii.xxii. It is used by male chiefs during installation ceremonies.



Plate ii. xxii: A man at his installation as a Chief (2011) Source: Rev. Akindojutimi.

2.8.6 Abeokuta

Scholars believe that, decades ago, weavers from old Oyo came with their weaving tools, materials and products and settled in Abeokuta to continue with their weaving business because of the high patronage they had from the Egba people. Ojo (Ibid) revealed that remnants of lineage weavers are still in Gbagura and Ibara while non-indigene weavers are found in other quarters such as Panseke and Lafenwa. Their products include *alaari, sanyan and etu* as can be found in all Yoruba weaving locations. Like the Ijebu and Owo weavers, Abeokuta weavers also produce sacred cloths. The sacred cloth is called *Fuu,* it is an unstriped white cloth used for burial and sacrifices. The Kuto and Itoku markets are the major centres where *aso oke* could be purchased in large quantity.

2.8.7 Ado Ekiti

Ado Ekiti the capital of Ekiti State and also the provincial and zonal headquarters during colonial administration. According to Ojo (Ibid) the town attracted craftsmen and weavers who migrated from Ilorin and Iseyin. Many apprentice who learnt the art of cloth weaving in Ado Ekiti later spread to many Ekiti towns and villages. Lamb and Holmes (Ibid) reported that pockets of weavers were still found in Ido Ekiti during their fieldworks in 1978. Today, influx of assorted factory made cloths, access to them for use and lack of confidence in the quality of Ado-Ekiti woven cloths by consumers has made the tradition of cloth weaving almost forgotten, the reason being that, the art of weaving is left in the hands of weavers who can only imitate and not create. Although, the importance attached to the use of *aso oke* is quite significant but request for the purchase of it has been reduced. He revealed further that, today a large proportion of weavers in Ado Ekiti are non-indigenes. Few are of Ado origin. The weavers are located at odd

places like shops and kiosks where weaving activities would seem impossible unlike Iseyin weavers, linage or family weavers do not exist. On the patterns and designs on Ado Ekiti hand woven cloths, Ojo (Ibid) explained that, many decorative textile materials are adopted for patterning on *aso oke* at Ado Ekiti. These include metallic lurex type of silk yarns, light weight shinning yarns and wood threads. Glittering woven cloths almost became a trademark of modern weaving in Ado Ekiti at the end of the nineties. Patterning and designing processes depend solely on the skills of weavers, which were brought about by long years of contact with varied designs outside Ado Ekiti (Ojo 2004).

2.8.8 Ido-Ekiti

The origin of weaving tradition in Ido- Ekiti, in Ido-Osi local government area, in Ekiti State could be traced to their trade contact with Iseyin, Oyo and Oke-Iho people. Oyo weaving craft was introduced and became popular in Ido-Ekiti through possible war that conquered Ido people. As war captives, Ido people were made to learn weaving. Prominent among Ido warriors at that time was Faboro, a popular figure and one of the founding fathers of Ido-Ekiti and of their weaving culture.

Ojo (Ibid) averred further that, in the seventies, buyers and other patrons from other Yoruba towns came to purchase cloths from Ido-Ekiti. Then, weaving guild in Ido-Ekiti consisted of adult men and women. Designs on Ido woven cloths are replica of designs on *aso-oke* from Oyo and Ilorin. Some of their designs were also derived from carved and decorated calabashes, leather works, social and cultural symbols.

2.9 Assessment and comparison of existing weaving, techniques, tools and materials with a view of producing modified woven fabrics for contemporary fashion trends.

2.9.1 Weaving techniques

Picton (1998) defines weaving as a simple process of inter lacing a set of thread (warp and weft) at right angles to form a web or fabric. Lamb and Holmes (1980) identified two different types of weaving methods carried out on the two different types of looms: the horizontal and vertical for the production of traditional woven fabric. For this study only methods of weaving on the horizontal loom was examined because it is the type mainly used by the Ondo people. As earlier mentioned, it was gathered during the pilot study that the use of vertical loom by Ondo women had gone into extinction over a century ago. Eicher (1976) weaving revealed that, there are variations in the horizontal loom and there are also differences in the weaving methods.

The Nigerian version of the loom uses the rafters of a shelter to suspend the necessary cords. Each of the foot treadles is equipped with a loop. Sometimes the treadle is pushed by the foot, sometimes the loop fits around the weaver's big toes. This method was used in the past but now in Ondo during the weaving process, the weaver has a device fix between the first two toes on each foot to work (open) the heddles. The sitting position of the weaver during the weaving process has not changed over the years, that is, he or she sits on a bench built with the loom with his or her feet on the ground. As seen in plate ii.xxiii.



Plate ii. xxiii: The weaver's toes on the atese placed on the ground.
Source: The researcher (2014).

The method of preparing the warp yarns changed over the years. As it was, warp yarns are laid out along the ground according to a predetermined arrangement made by the weaver. Ojo (2000) ascertained that, woven fabrics are predetermined using a calculated process before the actual weaving wherein the weaver knows what the final creation is going to look like.

In the yester years, when youths were interested in learning the art of weaving and they enrolled as apprentices, it was the duty of the apprentice to do the laying out of the warp yarns. The story is different in Ondo today; it is uncommon to get youth learning the art, hence, the master weavers are forced to do the laying out of the warp yarns themselves. It is done as follows: the weaver holds the warping stick (called *odada*) with multiple iron pegs, each carrying its own spool. The forward movement of the weaver releases a trail of threads in parallel rows. The numbers of the warp yarns depend on the intended woven

fabrics. The method of laying out the warp yarns still remains as of old. The method of interlacing the weft yarns and the warp yarn still remains as it was over the centuries. The weaver uses a boat-like shuttle with a moveable bobbin inside it. The weaver tosses the shuttle from one hand to the other through the deep shed which opens by alternate manipulation of the weavers legs. However, the use of more than one shuttle, though possible manually, (to put in the weft yarns) is not a common practice in contemporary times.

2.9.2 Weaving tools and materials

Lamb and Holmes (1980) identified some Yoruba weaving tools and materials. The manipulation arrangement and interrelationship of these tools provide elements which help to trace the trends of Yoruba manufacturing technology with regards to its pattern and designs in weaving crafts. The weaver interviewed for the pilot study, confirmed the weaving tools used in Ondo today as follows.

Iyaofi	-	supports for warp beam
Pofi	-	warp beam
Agbonrin	-	breast beam
Iyinso	-	metal bar for tensioning breast beam
Apasa	-	sword stick
Akate ekowu	-	skein winder
Odada	-	bobbin carrier frame for warping up
Hasa	-	beater or reed
Omun aso	-	(breast of the cloth) heddles
Iya okeke	-	(mother of the loom) pulley

Etese - petals

Ali wawa - beam in roof from which are hung pulley and heddles

Okuku (*turtle*) - sledge for drag weights

Oko aso - shuttle

Okuaro - bobbin



Plate ii.xxiv Oko. Source: The researcher (2014).



Plateii.xxv Sanrin. Source: The researcher (2014)



Plate ii.xxvi Okuku Source: The researcher (2014)



Plate ii.xxvii: Ukeke Source: The researcher (2014)



Plate ii.xxviii Odada Source: The researcher (2014)



Plateii. xxix: Kokogun Source: The researcher: (2014)



Plate ii.xxx: Akawu ati owu. Source: The researcher (2014).



Plate ii.xxxi: Omu ati asa .Source: The researcher (2014).



Plate ii.xxxii: Okeke. Source: The researcher (2014).



Plate ii.xxxiii: Atese. Source: The researcher (2014).

Some weaving tools and materials used in Ondo. Source: The researcher (2014).

Lamb & Holmes (1980) described of the Yoruba loom .They indicated that traditionally, among the Yoruba people as elsewhere in West Africa, weavers make their own equipment. However, the concentration and huge number of Ilorin weavers created a demand of weavers for specialists in the manufacture, repair and distribution of loom parts. This accounts for the reason why today weavers in different parts of Yoruba land including Ondo, still buy their loom parts from Ilorin.

The Loom: According to Lamb & Holmes (1980) there are two forms of the Yoruba narrow strip horizontal loom: one based on poles set in the ground and the other on a wooden frame which is the types used in Ondo in contemporary time. The pole form is the old type, while the frame version of the Yoruba loom commonly used in contemporary time contains the same forms of pulley, beater and heddle, but the

suspension is from the top of a frame made of board which also includes provision for the support of both front beam and cloth beam. The Yoruba loom consists of a warp beam mounted on two forked poles and a breast beam supported in side notches near the top of two short poles. There is usually one pair of heddles working through a pulley. However, horizontal looms are now been made with planks by carpenters.

The Beater: The beater is of an instrument to the Yoruba and the neighbours in the Republic of Benin. It is rectangular in shape with the side members rather thick, indeed of about the same thickness and width as the bowl and top members; and the frame is bound together in a distinctive manner, the lashings passing through large square holes at both ends of the side members. (Lamb & Holmes 1980)

The shuttle: The Yoruba also use a peculiar shuttle of a short and stubby boat like shape.

The Pulley: The Yoruba pulley is made of wood, often attractively carved and finished, usually in an abstract form. In the past, beater, pulley and heddles were suspended from a beam on the roof of the weaving shed. The weaver sits upright on a hedge with the breast team over his lap. The pair of heddles are worked usually by short pedals but, sometimes toe grips made from discs of calabash or any suitable material are used instead.(Lamb & Holmes 1980).

The warp bundle and drag weights: In the Yoruba loom, warp yarns are carried on a specially made wooden sledge. The description of the Yoruba weaving tools and materials given above had experienced little or no change over several decades.

2.10 Comparison between Ondo traditional hand woven fabrics and those of other Yoruba Towns.

A synthesis of literature reveals that there is no marked difference between the Ondo traditional hand woven fabrics and those of other Yoruba people in production, process, use and cultural value.

Eicher (1976) Lamb and Homles (1980) indicate that traditionally the horizontal loom is used by men while the vertical ones are basically used by the women. In the past women not only gin, spin and dye the cotton fibres used for weaving, they also plant, cultivate and harvest it (Ren (1995). Eicher (1976) identifies the three major hand woven fabrics of the Yoruba people, as *sanyan, etu* and *alaari*. General observation by the researcher reveals that, these major traditional woven fabrics and other contemporary ones could be used for any traditional ceremony or celebration but the Ondo people have specific use for each of the three major hand woven textiles. For example, *Alaar*i woven fabrics are used for joyous occasions like, chieftaincy installation, coronation, graduation, wedding, house warming and naming ceremonies, while *sanyan* is used especially by the children and relations of the deceased person on the burial day. Currently *etu* is mainly used by the children of deceased persons and all well wishers to accompany the corpse from the mortuary in a group and dance round the town till they get to the house of the deceased.

Also, in Ondo the use of these three major hand woven fabrics cut across all social strata while in other Yoruba communities it is particularly associated with chiefs and kings.

Lamb and Holmes (1980) affirms that *alaari* is used by kings and chiefs to receive visitors in the palaces while Ademuleya (2002) confirms that in ancient times *etu* was used as important social dressing item by chiefs and elders among the other Yoruba

people. The production of ritual woven fabrics like the *Itagbe*, according to Akintayo (2013), is an insignia of the *Ogoni* cult, it is also used to cover some religious relics such as *edan, ere-ibeji, osanyin* and also used for decorating shrines. All these practices are common in some Yoruba communities but not in Ondo town. In Ijebu-Ode, women produce *Itagbe* using the vertical loom. *Oja* is another basic woven cloth form weaved by Yoruba women, also not done in Ondo. According to Akintayo (2013) *Oja* is similar to *Itagbe* mainly because of the tuffs of threads which are left on it as a decorative method when it is woven. Yoruba Women use *Oja* to secure their babies when they are mounted on the back. Another notable difference between the Ondo weaves and those of the other Yoruba communities is that contrary to the general practices of the weaving craft, the horizontal loom is being operated by female weavers. This was an extremely rare practice in the past as observed by Lamb & Holmes (1980).

On the sales of *aso-oke,* Araromi markets in Oyo, Ede and Oje at Ibadan are major Wholesale markets for all traditional hand woven fabrics produced in Yoruba land. These markets operate on a nine-day cycle and retail markets occur every seventeen days. In recent times, in almost all markets in all major towns and cities in Yoruba land, there are permanent stalls open for daily sales of these hand woven fabrics to consumers.

I n Moferere market in Ondo, there many attaching sheds and stalls for the sales and marketing of both the old and the new types of *aso-oke.*

CHAPTER THREE

MATERIALS AND METHODS

3.1 Introduction

Weaving is a popular art among the Ondo people. From generation to generation, the use of hand woven fabrics stands out in Ondo people's cultural heritage as with other Yoruba people. The indigenous textile technologies among the Ondo people have been the products of their effort to exploit their natural environment to their advantage. The people's love for good grooming and appearance in different colourfully hand woven cloths at socio-cultural and religious functions made them to be referred to as fashion buffs. Hence, for proper evaluation and documentation this study seeks to address the modification of these hand woven fabrics to suit contemporary fashion trends in Nigeria.

3.2 Research Design

Adetoro (1997) describes it as a blueprint of research to guide its master plan and execution so that it may be re-enacted independently in future. Akuezuilo (1993) says methodology also provides guidelines which direct the research problem, and it may vary depending on the nature of the problem under study. Maiwada (2001) refers to the work of Wimmer and Dominic (1993) by stating that "The scientific evaluation of any problem must follow a sequence of steps in order to increase the chance of producing relevant data".

3.3 Method for the Study

Descriptive survey was used in carrying out this study. This approach as pointed out byDeobold (1973), Kerlinger (1986), Osuala (1993) and Omolaye (1986) in their studies,

is suitable for both large and small populations, by selecting samples from the population to discover incidence, distribution and interrelations of sociological and psychological variables. Denga and Ali (1983) also pointed to the fact that descriptive survey involves the selection of an unbiased sample from a large population in order to make generalizations since the sample is expected to be a representative size of the population. The study was in two phases; the theoretical aspect and the practical aspect that is, the weaving of the modified hand woven fabrics, sketching the free different styles and sewing them into contemporary fashionable styles for male and female.

The following sequential order was followed as the research methodology:

1. Population of the study
2 Sampling techniques
3. Data collection
4. Instrument for data collection
5. Validation of research instrument
6. Data analyses and presentation.

3.4 Population of the Study

The population of this study consisted of:

(a) All handloom weavers in Ondo town

(b) Users of the traditional hand woven textiles in the study area.

(c) Potential users (youth) of the modified hand-woven textiles produced and sewn into different contemporary fashionable styles.

3.5 Sampling Techniques

Since it is practically impossible for the researcher to meet all *aso-oke* users in the study area, a random sampling of each category was made. 250 traditional *aso-oke* users were sampled. 250 potential users (youth) of the modified *aso-oke* produced by the researcher were also selected. The last census in 2006 indicates that, there are about three hundred thousand inhabitants in Ondo town, therefore, 250 people account for 0.083% of the total population of residents of Ondo town.

3.6 Data Collection

In carrying out the study, survey field work and scientific research design were used. The survey field work is a social inquiry research design, which afforded the researcher the opportunity to observe physically and personally participate in the production of the six modified hand woven textiles. Participation was in terms of yarn preparation, loom warping and the weaving proper. Also the researcher drew the sketches for the different contemporary styles for both male and female. See fig.iii.i to iii.v.

3.7 The Production of modified Ondo Hand woven Fabrics

For this study, six different samples were produced. They are: a*laari gunlodo, alaari jama, sanmiyan, petuje* and *ogungunelu.* The modifications were carried out thus:

The weaving processes and tools for the production of the six modified samples were the same, only the weaving yarns were different in colour but not in quality, weight and size. The modified samples are different from the traditional ones in the following ways:

A set of a man's attire made of traditional *alaari* shown in plates iii.i to iii.iv is 4 kilograms in weight.





Plateiii.i: Fila Source: The researcher (2014). *Plate iii.ii: Agbada Source: The researcher (2014)*





Plateiii.iii: Dansiki Source:The researcher (2014). *Plate iii.vi: Sokoto Source: The researcher (2014).*

3.7.1 They are lighter in weight and softer in hand

This was achieved by reducing the tension of the beater (*asa*) and secondly by increasing the spaces between the filling yarns (weft yarns) during the weaving process. This made the modified samples softer in hand than the traditional.

3.7.2 They are wider in strips and longer in length

In Ondo today, conventionally the width of a woven stripe is 6 inches while the warp yarns do not exceed 160. However, for this research, the number of warp yarns for one of

the samples (*alaari jama* in plate iii.v) was 177 in order to achieve bolder patterns on the strips. Also the length of each stripe of the six samples is longer than those of the traditional ones. The increase in length will make cutting them into contemporary fashionable styles easier. For example, designing and sewing a female trouser (for a tall figure) with the wider stripes of the modified hand woven textile will be easier than the traditional ones.

3.7.3 The modified hand woven fabrics are also better in luster

Apparently industrially produced yarns have better luster than those produced manually at the cottage level. Technological development has made the production of more lustrous weaving yarns available to weavers for use now than in the past. Industrially produced yarns were used for weaving the six samples of the modified Ondo hand woven fabrics. It is pertinent to note here that, the six samples are similar in colour to the traditional ones, because culturally Ondo people has specific colours, like the Tiv traditional woven fabrics, which is now nationally associated with them, crimson red, (for *alaari*) deep navy blue (for *etu, petuje and ogungunelu*) and the beige or light brown (for *sanmiyan*). Any deviation from these basic colours will be an aberration to the Ondo hand woven fabrics.

3.7.4 The weaving process

The weaving of the six samples of the modified hand woven textiles were basically the same. Their major differences were the arrangements and the colours and counts of the warp yarns. The weaving process for each of the samples started with the preparation of the warp yarns as follows: three short rods (called *sanrin* in Ondo), 45 cm long were

nailed to the ground, one on the lower side while the remaining two were on the upper side. The one on the lower side was nailed to the ground diagonally, facing each other. The space between the two rods, (this space is called *aya-aso)* from the widest point was about 10 inches, while the distance between the lower and the upper iron rods (*sanri)* was 40 ft: 33 inches which was the length of the warp yarn for each of the modified samples. After warping the different yarns, each was carefully removed from the rods and tied at one end, and folded ready for the next step in the weaving process, which was sorting (*sisa*). The yarns were sorted from the untied end. The sorting was done according to the design layout. The next step in the weaving process was the hecking (called *riri* in Ondo) of the warped yarns into the heddles (*omu*). The heddles have two layers. The hecking started on the right side with the 5 reddish purple yarns. Each of the wrapped yarns was cut into two at the edge one was tied to each of the heddles threads. The process continued to the last and single white warped yarn on the left. It is pertinent to note here that, hecked yarns must not be one sided in the heddles, if the hecking holes are more than the warped yarns to be hecked, then the surplus hecking holes (that is the unhecked holes) should be in- between the hecked ones, therefore, hecking must start from both ends of the heddles. This is very essential in order to achieve selvedge on both sides of the woven fabric.

After hecking, the yarns were hung on the loom while the other end of it (the unhecked end) was tightened with a small stick called *ukeke* and then placed on the drag stone. While on the loom, the hecked yarns were rearranged properly according to the design layout for the modified sample. The hecked yarns were then pulled gently through the beater (*asa*) and the heddles to push the rough end (where the heddles threads and the

warped yarns were joined together one by one) to the edge. Before the weaving proper, the weft yarns (the filling yarns) only reddish purple was needed and prepared for this sample, it was wound on a small stick called *akawu*. To make the winding easy, the *akawu* was inserted into *kokogun.* It is a simple narrow rod with a base at end and about 25cm long. *Kokogun* is a locally made device used for flat purpose. After this, the wound *akawu* was inserted into a shuttle (*oko*). To commence the weaving, two sticks of broom were cut (each was about 20cm long) and were inserted into the end of the warped yarns on the loom to separate the beginning of the weaving from the rough ends. The weaver then sat on the wooden bench in the loom frame, fixed her toes on the *atese* and started manipulating the alternate opening of the heddles and simultaneously throws the shuttle (*oko*) through the open heddles from left to right, then from right to left.

As the weaver made progress, she rolled the woven part around the cloth beam; this was possible by the help of a device called *ayiso*. *Ayiso* is a locally made rod, about 30cm long and 1.25cm thick having one of its ends flattered and inserted into the hole on the right side of the cloth beam. The weaver only turns the *ayiso* down and then up, to roll the woven part on the cloth beam during the weaving process. The process continued till the warped yarns were completely woven into a fabric. The woven fabric was then cut from the cloth beam.

As earlier mentioned, the six modified samples for this study were different in yarn arrangements, count and colour. Hence, each will be discussed separately for better understanding.

3.7.5. *Alaari Jama*

New *alaari* type, Stripe 1, See plate iii.v: The warping went thus: The bobbing of the warp yarns were fixed on the *odada o*ne after the other according to the design chosen for the sample. The next step was the winding of the yarns round the three iron rods already nailed to the ground. Firstly, the yarns to be wound will be drawn together (when more than one) then tied to the single rod at the lower end. Then the weaver moved up and down as she wound the yarns round the rods. The winding of the yarns round the two diagonally placed rods where the rods met, was done in a criss-cross manner to create a web. The essence was to make weaving easy. The winding continued with the four different colours, white, black, reddish- purple and royal blue until a count of 177yarns used for these samples were completed. The web created for each colour of yarn was tied with a rope to separate them from the next set of yarns in order not to have a mix up. The warp yarns were as follows: white 1, black 25, reddish purple 1, black 1, reddish purple 1, black 1, reddish purple 1, black 1, reddish purple 2, black 25, white 1, royal blue 10, white 5, royal blue 10, reddish purple 1,white 1, reddish purple 1, white 1, reddish purple 1, white 1, reddish purple 1, royal purple 10, white 5, royal blue 10, reddish purple 5, Black 5, royal blue 10, reddish purple 5, royal blue 10, reddish purple 5, royal blue 10, Black 5, reddish purple 5 total 177yarns.



Plate iii.v :Modified Alaari Jama (Stripe 1). Source: The researcher (2014).

3.7.6 *Alaari Paba*:(*Alaari Jama* stripe 2)

See plate iii.vi. *Alaari paba* is the plain *alaari* (without stripes). For the weaving of this sample, the weaving processes were as explained above, the warp yarns were one hundred and sixty (160), while the weft yarns were of the same colour (reddish purple) with the warp yarns, hole design was introduced into the *alaari pada*.



Plate iii.vi: Modified Alaari Paba (Stripe 2). Source: The researcher (2014).

3.7.7 *Ogungunelu*: (See plate iii.vii):

Ogungunelu was also made of two strips.

(a) *Paba dindu*: The weaving processes was also the same as explained earlier, the arrangement of the warp yarns was as follows: Black 75, light blue 10, black 75 a total of 160 warp yarns. The arrangement of the yarns goes thus, black 15, light blue 4, black 2, light blue 2, black 2, light blue 2, black 2, light blue 4: This sequence was followed till the end of the weaving process. On the other hand the warping went thus: 75 yarns, light blue 10 yarns, black 75 yarns, total: 160 warp yarns. The weft yarns which gave the stripe a unique design: black 15, light blue 4, black 2, light blue 2 black 2, light blue 2, black 2, light blue 4.



Plate iii.vii: Modified Ogungunelu (Paba dindu). Source: The researcher (2014).

(b) Stripe 2. : See plate iii.viii the strip was divided into three sections, this design was possible by the arrangement of the warp yarn which is as follows: section one was made up of 50 black yarns, section two was made up of 70 light blue warp yarns. While the last section was as follows, from left, light blue 5, royal blue 5, light blue 5, black 1, light blue 1, black 1,blue 1, black 1, light blue 5, making a total of 160 warp yarn. The colour and count of the weft yarns for both stripes were the same, they are: black 15, light blue 4, black 2, light blue 2, black 2, light blue 2, black 2 and light blue 4. The unique arrangement of the weft yarns makes *ogungunelu* design different from all other Ondo traditional hand woven fabrics because in all others, singular weft yarns are used.

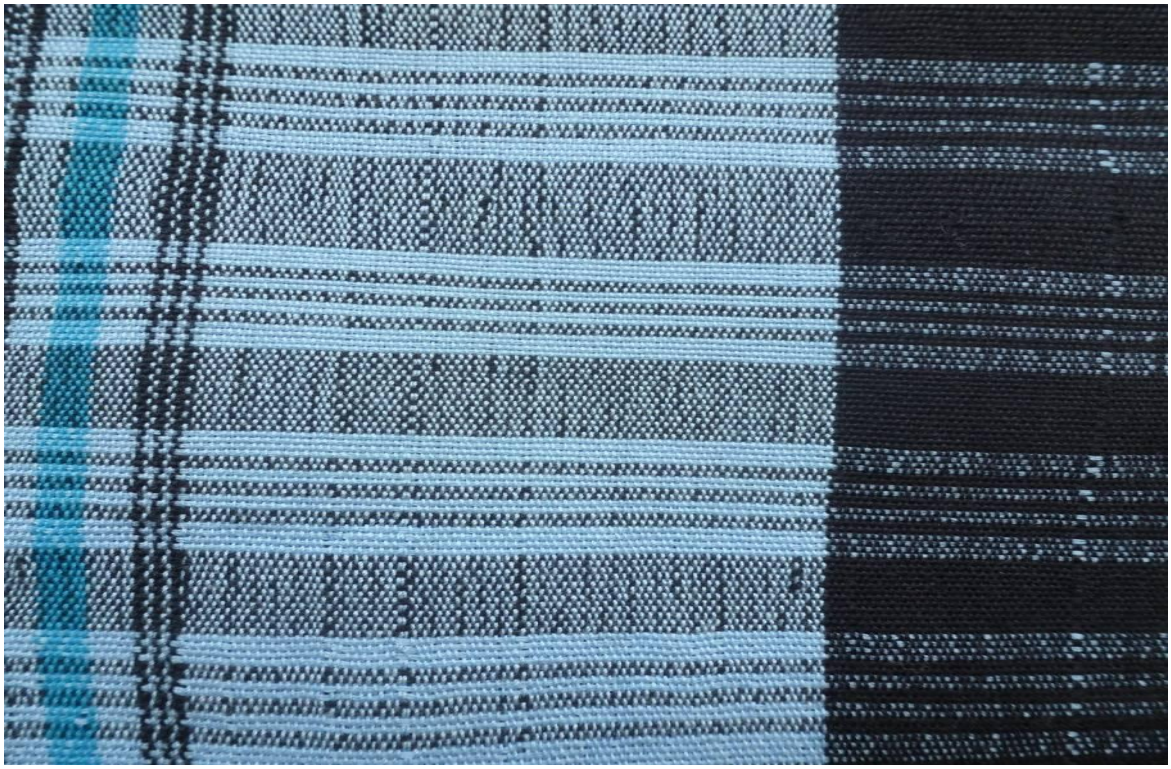


Plate iii.viii: Modified Ogungunelu Stripe 2. Source: The researcher (2014).

3.7.8 *Sanmiyan* (See plate iii. ix)

The modified sample of *Sanmiyan* was woven the same way following the same processes as explained above. The stripe has two sections. Half of the stripe was woven plain with a total number of 74 warp yarns of the beige or light brown colour yarns while in the second half, the arrangement of the warp yarns was stated as follows from the left side: light brown 3, cream 3 light brown 3, cream 3, light brown 3. cream 3, light brown.3, cream 3, light brown 3, cream 3, light brown 3, cream 3, light brown 3, cream 3, Light brown 3, cream 3, light brown 3, cream 3, light brown 3, cream 3, light brown 3, cream 3, light brown 3, cream 3, light brown 5, cream 3, light brown 3, cream 3, making

a total of 86 yarns. 74 + 86 yarns = 160warp yarn. The warp yarns with light brown all through.

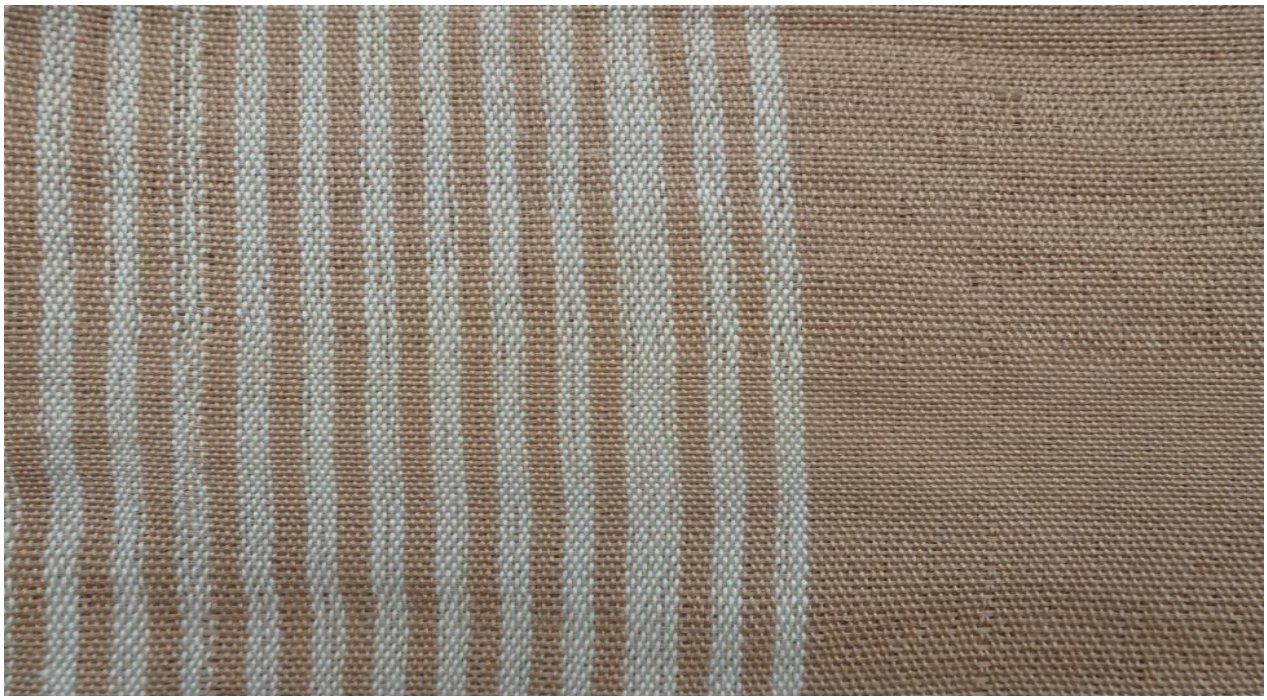


Plate iii.ix: Modified Sanmiyan. Source: The researcher (2014).

3.7.9 *Petuje (*See plate iii.x)

The weaving procedure for this sample was in no way different from the processes discussed above. However, the arrangement of the warp yarns differs from all the others. The warping was as follows. Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 16, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1, Navy blue 5, white 1 total = 160 yarns.



Plate iii.x: Modified Petuje. Source: The researcher (2014).

3.7.10 ***Alaari Gunlodo*** (See plate iii.xi)

This sample has the following colours while the warping arrangement was in the following sequence. Wine 64 yarns, Gold 5, blue 5, Black 5, wine 7, black 5, blue 5 Gold 64 = 160 yarns. The weaving process was not different from that of any modified samples explained above. Wine yarn was used for the weft or filling yarns all through.



Plate iii.xi: Modified Alaari Gunlodo. Source: The researcher (2015)

Sketches for the styles (female)

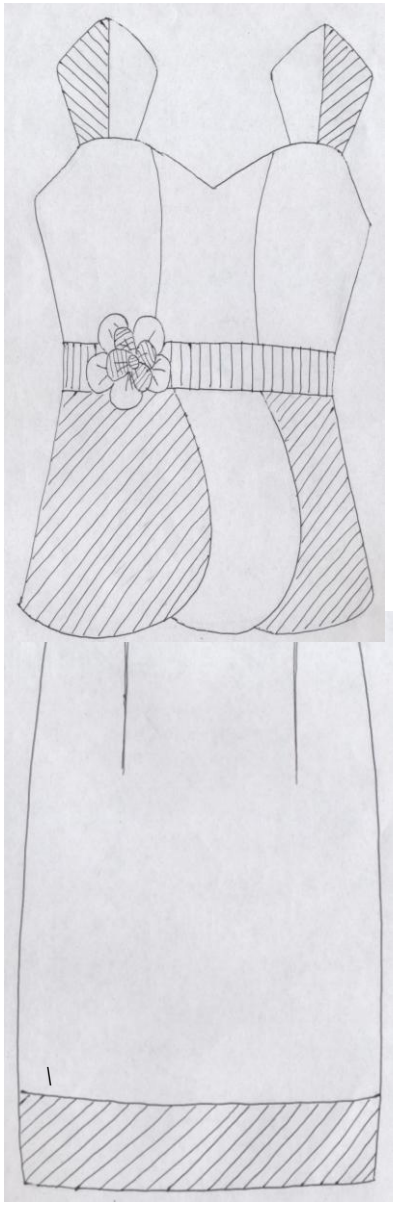


Fig.iii.i sketch 1.A skirt and a blouse. .Source: researcher (2015)

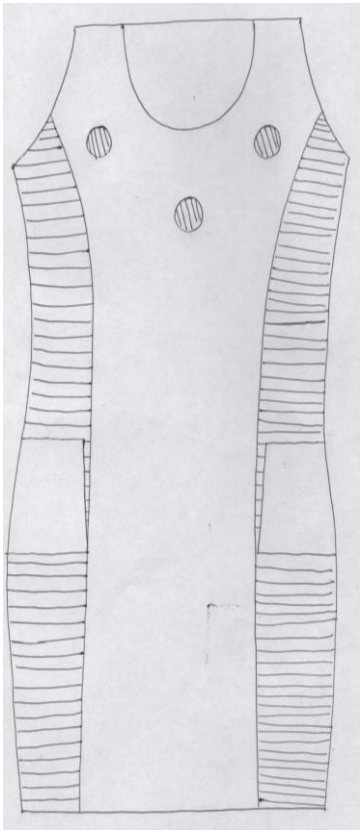


Fig iii.ii sketch 2.A Sleeveless gown. Source (2015)

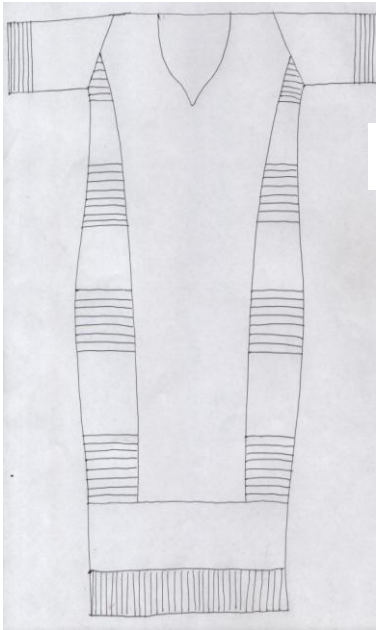
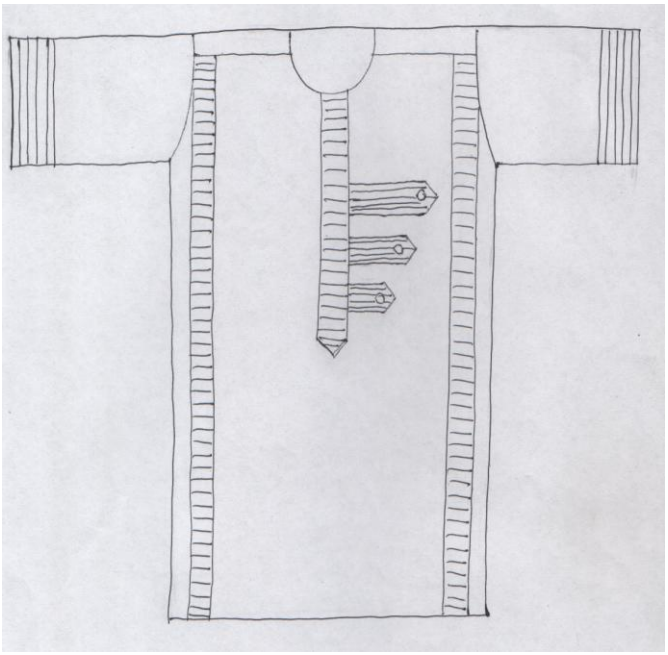
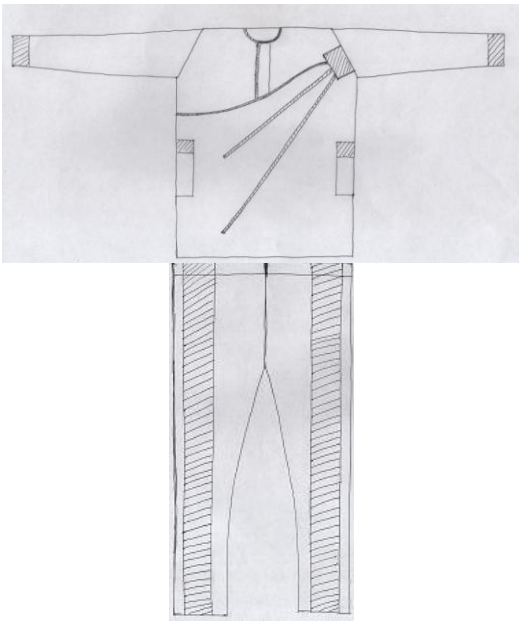


Fig iii.iii Sketch3 A gown. Source: The

Sketches for the styles (male)



Figiii.iv. Sketch 4. A male's top. Source: The researcher (2015).



Figiii.v. Sketch 5.Sokoto and buba. Source: The researcher (2015)



Plateiii.xii: The Researcher and a traditional Loom Weaver during field work .Source: The researcher (2015).



Plate iii. xiii: The researcher on a traditional loom during field work. Source: The researcher (2015).

3.8 Instrument for Data Collection

A well structured close ended questionnaire was employed to collect data for this study. Questionnaire to find out the demographic information about the respondents was also used. Again photography, which is a powerful research instrument, was used to record some of the weavers' activities and traditional *aso-oke* users. Also, male and female outfits with the modified hand woven fabrics, made by the researcher, were displayed.

Malvern (1975) notes that, photographic documentation affords a researcher a glimpse of activities outside a contrived clinical content, this tool therefore, helped the researcher to display fashionable styles from the modified hand woven fabrics for greater appreciation beyond local boundaries.

1 A 12 item questionnaire which sought to find out the traditional premium attached to Ondo traditional hand woven fabrics.

2 A 10 item questionnaire which sought to find out the traditional uses attached to Ondo traditional hand woven fabrics.

3A 10 item questionnaire which sought to find out ways to compare Ondo people's weaving methods with those in other Yoruba communities.

4 A 10 item questionnaire which sought to find out the traditional weavers' perception of modified hand woven fabrics produced by the researcher.

5 A 15 item questionnaire which sought to find out the perception of potential users about the modified hand woven fabrics produced by the researcher.

6 A 8 item questionnaire which sought to find out ways to make modified hand woven textiles suit current fashion needs.

7 A 10 item questionnaire which sought to find out ways to make modified hand woven fabrics into different fashionable styles for contemporary use to be appreciated beyond local boundaries.

3.9 Validation of Research Instrument

A questionnaire was designed by the researcher and first face validated as suggested by Osuala (1993). This means that the researcher ensured that each question was related to the set objectives and the topic under investigation, and to ensure an adequate coverage of the overall topic, and that the questions were clear and unambiguous. That notwithstanding, the questionnaire was also vetted by the researcher's supervisors who made their own constructive inputs to further determine the content and construct validities of the instruments. (Osuala, 1993, Fox, 1969, Kelinger, 1964 and Deobold, 1973) discussed at length the importance and relevance of validating research instruments.

In addition, to the above validation procedures, a pilot study was conducted using similar respondents. This helped in limiting errors when the researcher was on the field to collect data for the study. The validated questionnaire was then taken for administration to the targeted sample population.

3.10 Data Analysis and Presentation

With the help of a statistical analyst in Adeyemi College of Education, Ondo, data collected was subjected to analysis using Statistical Package for Social Sciences (SPSS). The descriptive statistics of percentage, mean and standard deviation were employed to analyses the data collected.

CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.1 Introduction

In analysing information that relates to this study, Survey of Ondo Traditional Hand Woven Fabrics and Its Modifications to Suit Fashion Trends in Contemporary Nigerian Society, data were collected from respondents - traditional weavers, users of Ondo traditional hand woven fabrics and potential users of modified Ondo traditional hand woven fabrics. Data were analysed using Statistical Package for Social Sciences (SPSS). The descriptive statistics of percentage, mean and standard deviation were employed to analyze the data.

4.2 Demographic Information of Respondents

Table 4.1 Gender Distribution of Respondents

Gender	Frequency	Percentage
WEAVERS Male	2	6.7
Female	28	93.3
Total	30	100.0
USERS Male	85	34.0
Female	165	66.0
Total	250	100.0
POTENTIAL USERS Male	135	54.0
Female	115	46.0
Total	250	100.0

Source: Field survey 2015.

Table 4.1 shows that 530 respondents (comprising 30 weavers, 250 users and another 250 potential users) were used for this study. Out of the 30 wavers, 6.7% were male while the remaining 93.3% were female. Among the users, 34% were male while the others comprising 66% were female. As for the potential users, 54% of them were male while the remaining 46% were female. The result implies that the female respondents were more among the weavers and users while the male respondents were more among the potential users.

Table 4.2 Ages of Respondents

WEAVERS			**USERS**			**POTENTIAL USERS**		
Age	**Freq.**	**%**	**Age**	**Freq.**	**%**	**Age**	**Freq.**	**%**
31-35 yrs	10	33.3	15-20 yrs	14	5.6	15-20 yrs	17	6.8
36-40 years	7	23.3	21-25 yrs	34	13.6	21-25 yrs	212	84.8
41-45 years	5	16.7	25-30 yrs	46	18.4	26-30 yrs	14	5.6
46-50 years	8	26.7	31-35 yrs	74	29.6	31-35 yrs	5	2.0
			36-40 yrs	36	14.4	36-40 yrs	1	.4
			41-45 yrs	10	4.0	41-45 yrs	1	.4
			46-50 yrs	11	4.4			
			50 yrs and above	25	10.0			
Total	**30**	**100.0**	**Total**	**250**	**100.0**	**Total**	**250**	**100.0**

Source: Field survey 2015.

Table 4.2 shows the age range of the respondents. The table shows that 33.3% of the weavers were between 31 and 35 years old, 23.3% of them were between 36 and 40 years, 16.7% were between 41 and 45 years while the remaining 26.7% were 46-50 years. Among the users, 5.6% were between 15 and 20 years, 13.6% were between 21 and 25 years, 18.4% were between 26 and 30 years, 29.6% were between 31 and 35 years, 14.4% were between 36 and 40 years, 4% were between 41 and 45 years, 4.4% were between 46 and 50 years while the remaining 10% were 50 years and above. Among the potential users, 6.8% were between 15 and 20, 84.8% were between 21 and 25 years, 5.6% were between 26 and 30 years, 2.0% were between 31 and 35 years while 0.4% and another 0.4% were between 36 and 40 years, and 41 and 50 years old respectively. The result from this table indicates that many of the weavers (17%) were between 31 and 40 years, majority of the users (81.6%) were between 15 and 40 years while majority of the potential users (97.2%) were between 15 and 30 years old.

Table 4.3 Qualifications of Respondents

USERS			**POTENTIAL USERS**		
Qualification	**Freq.**	**%**	**Qualification**	**Freq.**	**%**
Primary Cert.	11	4.4	Primary Cert	91	36.4
Post Primary	39	15.6	Post primary cert	123	49.2
NCE	96	38.4	NCE	17	6.8
Diploma	41	16.4	Diploma	3	1.2
OND	19	7.6	OND	5	2.0
HND	10	4.0	B.A Ed	1	.4
B.A. Ed	31	12.4	B.Sc	5	2.0
B.Sc	3	1.2	M.Sc	2	.8
			Ph.D	3	1.2
Total	**250**	**100.0**	**Total**	**250**	**100.0**

Source: Field survey 2015.

Table 4.3 shows the qualifications of the users and potential users used for the study. The table shows that 4.4% of the users had primary school certificate, 15.6% had post primary school certificate, 38.4% had NCE, 16.4% had Diploma, 7.6% had OND, 4% had HND, 12.4% had B.A Ed. and the remaining 1.2% had B.Sc. Among the potential users, 36.4%

had primary school certificate, 49.2% had post primary school certificate, 6.8% had NCE, 1.2% and another 1.2% had Diploma and Ph.D respectively, 2% had OND, 0.4% B.A Ed., 2% had B.Sc. while the 0.8% had M.Sc. The result from this implies that many of the users (80%) had above post primary school certificate while majority of the potential users (85.6) had post primary school certificate. 49.2 is the highest percentage which implies holders of post primary school certificate forms the majority.

Table 4.4 Occupation of Respondents

Occupation	Frequency	Percentage
WEAVERS Part Time	-	0.0
Full Time	30	100.0
Total	30	100.0
USERS Civil Servant	173	69.2
Non-civil servant	77	30.8
Total	250	100.0
POTENTIAL USERS Student	216	86.4
Civil Servant	26	10.4
Non-civil Servant	8	3.2
Total	250	100.0

Source: Filed survey 2015

Table 4.4 shows the occupation of the respondents. The table shows that 100% of the weavers did the work on full time bases. As for the users, 69.2% were civil servants while the remaining 30.8% were non civil servants. 86.4% of the potential users were students, 10.4% were civil servants while the remaining 3.2% were non-civil servants. The result from the table indicates that all the weavers were doing weaving as full time job, there were more civil servants among the users and there were more students among the potential users.

Table 4.5 Weavers' Job Experience

Experience	**Frequency**	**Percentage**
11-15 years	10	33.3
16-20 years	8	26.7
21-25 years	10	33.3
30 years and above	2	6.7
Total	**30**	100.0

Source: Field survey 2015.

Table 4.2 shows weavers' years of experience. The table shows that 33.3% and another 33.3% had working experience of 11 to 15 years and 21 to 25 years respectively. 26.7% had work experience of 16-20 years while the remaining 6.7% had worked for over 30 years.

4.3 Answers to the Research Questions

Research Question 1: Has Ondo traditional hand woven textiles been sufficiently surveyed? In view of the available literature and the researcher's discovery on the field, it can be concluded that Ondo traditional hand woven textiles has not been sufficiently surveyed, based on the works of Johnson (1969), Ogunsakin (1976) Ene(1984), Ademuleya (2002), Iluyemi (2003), Aladenika (2007) and Adepeko (2008).

Research Question 2a: What is the traditional Premium attached to Ondo traditional hand woven fabrics?

Table 4.6 Traditional premium Attached to Ondo Traditional Hand Woven fabrics

S/N	ITEM	Mean	Std. D.	Decision
1	All hand woven fabrics used in Ondo have premium which reflect in their quality, colour and name.	3.70	.66	Accepted
2	Traditional woven fabrics are regarded as prestigious both in the past and now.	3.84	.74	Accepted
3	The heavy weight and rough texture of the traditional hand woven fabrics is an advantage and it enhances durability.	3.52	1.04	Accepted
4	The Ondo traditional woven fabrics are highly valued for their traditional colours.	3.58	.97	Accepted
5	The traditional designs on the Ondo hand woven fabrics are appreciated.	3.70	.88	Accepted
6	The Ondo old *Aso Oke* types cannot become outdated because of their durability and usefulness.	4.24	.82	Accepted
7	The traditional hand woven fabrics of Ondo people are valued because they attract high premium (money).	4.12	.83	Accepted
8	The traditional hand woven fabrics are valued because they are culturally important and relevant.	4.16	.90	Accepted
9	The use of Ondo traditional hand woven fabrics for commemoration of events makes people to appreciate them more.	3.90	.93	Accepted
10	Value is attached to the traditional hand woven fabrics because it can be purchased, re-used and recycled.	3.79	.88	Accepted
11	The modern system of laundering such as the use of washing machine cannot be employed for traditional hand woven fabrics.	4.00	.96	Accepted
12	The Ondo traditional hand woven fabrics can be sustained for posterity.	3.87	1.05	Accepted

Key: 1 = Undecided, **2**= Strongly Disagree, **3** = Disagree, **4** = Agree, **5** = Strongly Agree

Source: Field survey 2015.

Table 4.6 shows the traditional values that are attached to Ondo traditional hand woven fabrics. The table shows that the users of the fabrics strongly agreed to all the items on the table as follows: all hand woven fabrics used in Ondo have values which reflect in their quality, colour and name ($\bar{x}$ = 3.70), traditional hand woven fabrics are regarded as prestigious both in the past and now ($\bar{x}$ = 3.84), the heavy weight and rough texture of the traditional hand woven fabrics is an advantage and it enhances durability ($\bar{x}$ = 3.52), the Ondo traditional woven fabrics are highly valued for their traditional colours ($\bar{x}$ = 3.58), the traditional designs on the Ondo hand woven fabrics are appreciated ($\bar{x}$ = 3.70), the old Ondo *Aso Oke* types cannot become outdated because of their durability and usefulness ($\bar{x}$ = 4.24), the traditional hand woven fabrics of Ondo people are valued because they attract high premium (money) ($\bar{x}$ = 4.12), the traditional hand woven fabrics are valued because they are culturally important and relevant ($\bar{x}$ = 4.16), the use of Ondo traditional woven fabrics for commemoration of events makes people to appreciate them more ($\bar{x}$ = 3.90), value is attached to the traditional hand woven fabrics because it can be purchased, re-used and recycled ($\bar{x}$ = 3.79), the modern system of laundering such as the use of washing machine cannot be employed for traditional hand woven fabrics ($\bar{x}$ = 4.00). Hand wash with mild soap, moderate temperature for ironing will be suitable for laundering the modified hand woven fabrics. The Ondo traditional woven fabrics can be sustained for posterity ($\bar{x}$ = 3.87).

Based on the result from the table, it can be inferred that the traditional values attached to Ondo traditional hand woven fabrics are in the areas of: quality and name, prestige, durability, colours, traditional designs, usefulness, high premium (money), culture, use

for commemoration of events, purchasing, re-using and recycling, and sustenance for posterity.

Research Question 2b: What are the traditional uses attached to Ondo traditional hand woven fabrics?

Table 4.7 Traditional Uses Attached to Ondo Traditional Hand Woven Fabrics

S/N	ITEM	Mean	Std. D.	Decision
1	Traditional hand woven fabrics are used for all occasions in Ondo, be it social, religious, traditional or ritual worship.	4.14	1.12	Accepted
2	Traditional hand woven fabrics are used by traditional rulers such as the nobles, the royal and the chieftains for all occasions.	3.88	.94	Accepted
3	The use of traditional hand woven fabrics cuts across all social strata: the high, the low and nobility.	3.78	1.05	Accepted
4	Traditional hand woven fabrics are appreciated when sewn and used in their conventional styles like *Agbada, Buba, Sokoto, fila, Iro, Iborun, and gele.*	4.03	.93	Accepted
5	The Ondo Traditional hand woven fabrics are often used by men and women during commemoration of traditional events.	4.02	.98	Accepted
6	The Ondo Traditional hand woven fabrics are valued when it is used by men and women for social events such as wedding, house warming and naming ceremonies.	3.82	1.28	Accepted
7	The traditional hand woven fabrics can be made into clothing accessories like bags, purse, shoes, hats, belts, earrings, hands and hair bands.	3.90	.92	Accepted
8	Ondo traditional hand woven fabrics could be used in the past during burial arrangements for the aged such as for wrapping the corpse of the aged, for decorating the wall of the room where the corpse is laid and used as parting gifts for the dead.	3.99	.93	Accepted
9	The traditional hand woven fabrics can be used as gifts during betrothal for traditional wedding.	3.67	1.43	Accepted
10	Ondo traditional hand woven fabrics can be used for decorations purposes in the home for things like curtain and table cloth to mention but a few.	3.18	1.06	Accepted

Key: 1 = Undecided, **2**= Strongly Disagree, **3** = Disagree, **4** = Agree, **5** = Strongly Agree
Source: Field survey 2015.

Table 4.7 shows the traditional uses that are attached to Ondo traditional hand woven textiles. The table shows that the users strongly agreed to all the items on the table as follows: traditional hand woven fabrics are used for all occasions in Ondo, be it social, religious, traditional or ritual worship ($\bar{x}$ = 4.14), traditional woven fabrics are used by traditional rulers such as the nobles, the royal and the chiefs for all occasions ($\bar{x}$ = 3.88), the use of traditional hand woven fabrics cut across all social strata: the high, the low and the nobles ($\bar{x}$ = 3.78), traditional woven fabrics are appreciated when sewn and used in their conventional styles like *Agbada, Buba, Sokoto, fila, Iro, Iborun, and gele* ($\bar{x}$ = 4.03), Ondo Traditional hand woven fabrics are often used by men and women during commemoration of traditional events ($\bar{x}$ = 4.02), Ondo Traditional hand woven fabrics are appreciated when it is used by men and women for social events such as wedding, house warming and naming ceremonies ($\bar{x}$ = 3.82), the traditional woven fabrics can be used to make clothing accessories like bags, purse, shoes, hats, belts, earrings, hands and hair bands ($\bar{x}$ = 3.90), Ondo hand traditional woven fabrics were used in the past during burial arrangements for the aged such as wrapping the corpse, decorating the wall of the room where the corpse is laid and used as parting gifts (called *eni* in Ondo) for the dead ($\bar{x}$ = 3.99), the traditional hand woven fabrics can be used as gifts during betrothal for traditional wedding ($\bar{x}$ = 3.67) and Ondo traditional hand woven fabrics can be used for decoration purposes in the home like curtains and table cloths ($\bar{x}$ = 3.18).

Based on the result from the table, it can be inferred that the traditional uses attached to Ondo traditional hand woven fabrics are in the following areas: use for all kinds of occasions (social, religious, traditional, ritual worship), use by traditional rulers such as

the nobles, the royal and the chieftains, use by all social strata (the high, the low and the Nobles), use in conventional styles like *Agbada, Buba, Sokoto, fila, Iro, Iborun, and gele*, use during commemoration of traditional events, use for social events such as wedding, housewarming and naming ceremonies, use as clothing accessories like bags, purse, shoes, hats, belts, earrings, hands and hair bands, use for burial arrangements, uses as gifts during betrothal for traditional wedding and use for decorations purposes in homes.

Research Question 3: In what ways will the existing weaving, techniques, tools and materials of the Ondo people be critically assessed and compared with those of other Yoruba communities?

Table 4.8 Ways to Compare Ondo Peoples' Weaving techniques with those in other Yoruba Communities

S/N	ITEM	Mean	Std. D.	Decision
1	The source of design should be from the environment and culture.	4.03	.18	Accepted
2	The source of design should continue to be from existing traditional hand woven fabrics.	4.33	.48	Accepted
3	The source of design should be suggested by consumers.	4.27	.45	Accepted
4	The traditional loom in use now should remain the same like the ancient ones.	4.63	1.03	Accepted
5	The loom used should not be modified.	3.87	.68	Accepted
6	The loom used should be the one inherited or should be made by the weaver or anyone to use it.	4.77	.63	Accepted
7	The yarn count (warp and weft) should remain the same as the traditional types.	4.20	1.35	Accepted
8	The use of industrially processed yarns for the production of traditional hand woven fabrics should continue as it is.	3.70	.92	Accepted
9	Cultivation of cotton, its dyeing and manual processing at the cottage level for weaving traditional fabrics should not be revisited.	4.23	.77	Accepted
10	It should be recommended for different ceremonies and occasions such as traditional wedding, coronation, naming ceremony etc. among other Yoruba communities.	4.47	.51	Accepted

Key: 1 = Undecided, **2**= Strongly Disagree, **3** = Disagree, **4** = Agree, **5** = Strongly Agree
Source: Field survey 2015.

Table 4.8 shows responses of the weavers on ways by which the existing weaving, techniques, tools and materials of the Ondo people can be critically assessed and compared with those of other Yoruba communities. The weavers agreed to the following items that the source of design should be from the environment or culture ($\bar{x}$ = 4.03), the source of design should continue to be from existing traditional woven fabrics ($\bar{x}$ = 4.33), the source of design should be suggested by consumers ($\bar{x}$ = 4.27), the loom used should not be modified ($\bar{x}$ = 3.87), the yarn count (warp and weft) should remain the same as the traditional types ($\bar{x}$ = 4.20), the use of industrially processed yarns for the production of traditional hand woven fabrics should continue as it is ($\bar{x}$ = 3.70) and cultivation of cotton, its dyeing and manual processing at the cottage level for weaving traditional fabrics should not be revisited. ($\bar{x}$ = 4.23). The table shows further that the weavers strongly agreed to the other three items that the traditional loom used should remain the same like the ancient ones ($\bar{x}$ = 4.63), the loom used should be the one inherited or should be made by the weaver or anyone to use it ($\bar{x}$ = 4.77) and it's products, that is, the hand woven fabrics should be recommended for different ceremonies and occasions such as traditional wedding, coronation, naming ceremony etc. among other Yoruba communities ($\bar{x}$ = 4.47).

Based on the result from the table, it can be inferred that the ways by which the existing weaving methods, techniques, tools and materials of the Ondo people can be critically assessed and compared with those of other Yoruba communities are: making the source of design to be from the environment and culture, making the source of design to continue from existing traditional hand woven fabrics, making consumers to suggest the

designs, leaving the loom as it is, making the yarn count (warp and weft) to remain the same as the traditional types, making the use of industrially processed yarns for the production of traditional hand woven fabrics to remain as it is, cultivation of cotton, dyeing and manual processing for weaving traditional hand woven fabrics should not be revisited because the cottage production processes is laborious and time consuming. The traditional loom used to remain the same as the ancient ones, ensuring that the loom used is the one inherited or the one made by the weaver and recommending the traditional hand woven fabrics for different ceremonies.

Research Question 4a: What is the perception of Ondo traditional textile weavers about the modified hand woven fabrics produced by the researcher?

Table 4.9 Traditional Weavers' Perception of Modified Hand Woven fabrics

S/N	ITEM	Mean	Std. D.
1	Weaving the modified fabrics is not easy and fast as the traditional one.	4.07	.52
2	The modified hand woven fabrics are not difficult to produce.	3.83	.95
3	The techniques of weaving the modified type are the same as the traditional one.	3.50	1.38
4	The modified hand woven fabrics will open new avenue for demand of my cloth production.	4.60	.68
5	The modified type may give me opportunity to have foreigners as my customers.	4.10	.48
6	With the modified type, I can sell my products in other Yoruba and non-Yoruba communities.	4.07	.45
7	The modified type will give room for more people to be aware and appreciate my profession.	3.73	.79
8	Will not use the same quantity and number of yarns in producing the modified types.	3.83	.87
9	Will like to produce the modified types always because of its uniqueness.	3.80	.85
10	The modified type does not change the loom and other tools I use.	4.10	.71
Weighted Average		3.96 (79.3%)	

Key: 1 = Undecided, **2**= Strongly Disagree, **3** = Disagree, **4** = Agree, **5** = Strongly Agree

Source: Field survey 2015.

Table 4.9 shows the perception of traditional weavers of Ondo hand woven fabrics about the modified hand woven fabrics produced by the researcher. The weavers agreed to nine items in the table as follows: weaving the modified fabric is not as easy and fast as the traditional one ($\bar{x}$ = 4.07), the modified hand woven fabrics is not difficult to produce ($\bar{x}$ = 3.83), the techniques of weaving the modified type are the same as the traditional one ($\bar{x}$ = 3.50), the modified type may give me opportunity to have foreigners as my customers ($\bar{x}$ = 4.10), with the modified type, I can sell my products in other Yoruba and non-Yoruba communities ($\bar{x}$ = 4.07), the modified type will give room for more people to be aware and appreciate my profession ($\bar{x}$ = 3.73), I will not use the same quantity and number of yarns in producing the modified types ($\bar{x}$ = 3.83), I will like to produce the modified types always because of its uniqueness ($\bar{x}$ = 3.80) and the modified type does not change the loom and other tools I use ($\bar{x}$ = 4.10). The only item that is strongly agreed upon by the weavers is item four: the modified hand woven fabrics will open new avenue for demand of my cloth production ($\bar{x}$ = 4.60).

Meanwhile, based on the value of the weighted average (i.e. the overall mean value of the weavers' perception) which is 3.96 (out of 5.00 maximum value that is obtainable) and 79.3% when converted to percentage, it can be inferred that the weavers have positive perception about the modified hand woven fabrics produced by the researcher.

Research Question 4b: What is the perception of potential users about the modified hand woven fabrics?

Table 4.10 Perception of Potential Users of Modified Hand Woven Fabrics

S/N	ITEM	Mean	Std. D.
1	Modified hand woven fabrics should be produced and used in other Yoruba communities.	4.42	.72
2	The modified hand woven fabrics should maintain the colour of the traditional ones.	4.23	.83
3	The modified hand woven fabrics should retain the names of the traditional ones.	3.88	1.06
4	Garments made with modified hand woven fabrics are suitable for use for all occasions. Such as, social, religious, traditional or ritual worship.	4.31	.85
5	Its use should cut across all social strata; the high, the low and the Nobles.	4.07	1.05
6	The modified hand woven fabrics should be used by the younger generation only	2.84	1.01
7	The modified hand woven fabrics should be used by all age groups.	4.32	.93
8	The modified hand woven fabrics should be the preserves of the custodian of culture.	3.75	1.05
9	The modified hand woven fabrics should be regarded as prestigious like the traditional ones.	4.20	.93
10	They are good and acceptable for use as formal and casual outings.	4.40	.78
11	The uniqueness of the modified hand woven fabric will make it to be accepted by all categories of people.	4.49	.70
12	The modified hand woven fabric is light in weight which is an advantage to the users.	4.30	.93
13	The alterations in the arrangement of colours and yarns (a variation of the traditional colours) of the modified hand woven fabrics are a plus.	4.07	.91
14	The designs on the Ondo traditional woven fabrics are perfect on the modified ones.	4.09	.99
15	The modified woven fabrics like the old ones should attract both cultural and financial premium.	4.10	.98
Weighted Average		4.10 (82%)	

Key: 1 = Undecided, **2**= Strongly Disagree, **3** = Disagree, **4** = Agree, **5** = Strongly Agree

Source Field survey 2015.

Table 4.10 shows the perception of potential users about the modified hand woven fabrics produced by the researcher. The potential users agreed to 13 items in the table as follows: the modified hand woven fabrics should be produced and also used in other Yoruba communities ($\bar{x}$ = 4.42), the modified hand woven fabrics should maintain the colour of the traditional ones ($\bar{x}$ = 4.23), the modified hand woven fabrics should retrain the names of the traditional ones. ($\bar{x}$ = 3.88), garments made with modified woven fabrics are suitable for use for all occasions such as, social, religious, traditional or ritual worship ($\bar{x}$ = 4.31), its use should cut across all social strata; the high, the low and the Nobles ($\bar{x}$ = 4.07). The modified hand woven fabrics should be used by all age groups ($\bar{x}$ = 4.32), the modified hand woven fabrics should be the preserve of the custodian of culture. ($\bar{x}$ = 3.75), the modified hand woven fabrics should be regarded as prestigious as the traditional ones ($\bar{x}$ = 4.20), they are good and acceptable for use as formal and casual outings ($\bar{x}$ = 4.40), the modified hand woven fabrics are light in weight which is an advantage to the users ($\bar{x}$ = 4.30), the alterations in the arrangement of colours and yarns (a variation of the traditional colours) of the modified hand woven fabrics are a plus ($\bar{x}$ = 4.07), the designs on the Ondo traditional woven fabrics are perfect on the modified ones ($\bar{x}$ = 4.09) and the modified woven fabrics like the old ones should attract both cultural and financial premium ($\bar{x}$ = 4.10). The table shows however that the potential users disagreed with items 6 that the modified hand woven fabrics should be used by the younger generation only ($\bar{x}$ = 2.84) while they strongly agreed with item 11 that the uniqueness of the modified hand woven fabrics will make them accepted by all categories of people ($\bar{x}$ = 4.49).

Based on the value of the weighted average (i.e. the overall mean value of the perception of potential users) which is 4.10 (out of 5.00 maximum value that is obtainable) and 82% when converted to percentage, it can be inferred that the potential users have positive perception of the modified hand woven fabrics produced by the researcher.

Research Question 5: How can the modified hand woven fabrics be made to suit current fashion needs?

Table 4.11 Ways to make Modified Hand Woven Fabrics Suit Current Fashion Needs

S/N	ITEM	Mean	Std. D.	Decision
1	The modified type can be made into clothing accessories like bags, purse, shoes and hats to make it suit current fashion needs.	4.23	.83	Accepted
2	Other clothing accessories such as belts, earrings, hands and hair bands can also be made from the modified type.	4.07	1.00	Accepted
3	Styles like *Agbada*, *buba*, *sokoto* and *fila* for men; *Iro*, *buba*, *iborun* and *gele* for women could be sewn with the modified type in a way that will suit current fashion needs.	4.18	.95	Accepted
4	Styles like shirt, skirt and blouse can be sewn from the modified type to suit current needs for fashion.	3.85	.99	Accepted
5	Sport materials such as jersey and shorts could be sewn with the modified hand woven fabrics.	3.98	.99	Accepted
6	Modified woven fabrics can be used for producing items such as table mats, table covers and chair hand covers for present day home decorations.	4.18	.86	Accepted
7	Items such as pillows, puffs, rocking chairs for picnics and camp beds for home furniture can be produced with the modified type.	4.23	.86	Accepted
8	The modified hand woven fabrics can be sewn into styles like jacket, blazers and suits that are currently in fashion.	4.09	.99	Accepted

Key: 1 = Undecided, **2**= Strongly Disagree, **3** = Disagree, **4** = Agree, **5** = Strongly Agree

Source: Field survey 2015.

Table 4.11 shows response of the potential users on ways by which the modified hand woven fabrics can be made to suit current fashion needs. The potential users agreed to all the items and thereby accepted them as follows: the modified type can be made into clothing accessories like bags, purses, shoes and hats to make it suit current fashion needs ($\bar{x}$ = 4.23), for examples, see plates iv.vi to vi.xii. Other clothing accessories such as belts, earrings, hand and hair bands can also be made from the modified type ($\bar{x}$ = 4.07), for examples see plates 52 to 54 below. Styles like *Agbada*, *buba*, *sokoto* and *fila* for men; *Iro*, *buba*, *iborun* and *gele* for women could be sewn with the modified type in a way that will suit current fashion needs ($\bar{x}$ = 4.18), styles like shirt, skirt and blouse can be sewn from the modified type to suit current needs for fashion ($\bar{x}$ = 3.85), for examples, see plates 47 to 51. Sport materials such as jersey and shorts could be sewn with the modified hand woven fabrics ($\bar{x}$ = 3.98), modified woven fabrics can be used to produce items such as table mats, table covers and chair hand covers for present day home decorations ($\bar{x}$ = 4.18), items such as pillows, puffs, rocking chairs for picnic and camp beds. Asakitikpi (2007) noted that, in the contemporary period, a single panel of cloth of the vertical loom may be worked into a wooden chair to serve as the backrest as well as the seat. The modified hand woven fabrics also could be sewn into styles like jacket, blazers and suits that are currently in fashion ($\bar{x}$ = 4.09).

This is in line with the findings of Ojo (2004) who stated that, 'the most remarkable thing about *aso-oke* in recent times is that, one can do anything with it. It features in skirt-suits, long-skirts worn with lace blouse tops, gown and French suits. It is used to mix up with other brands of cloths in sewing modern styles such as jackets, tops and knickers'.

Based on the result from the table, it can be inferred that the ways by which the modified hand woven fabrics can be used to suit current fashion needs are making it into clothing accessories, making it into styles like *Agbada*, *buba*, *sokoto, fila, Iro, iborun* and *gele* for men and women, sewing styles like shirt, skirt and blouse with it, making sport materials from it, using it to produce present day home decorations, using it or home furniture and sewing it into dress styles like jackets, blazers and suits that are currently in fashion.



Plateiv i: Modified Ondo traditional hand Woven fabric fabric(Petuje) combined with plain ankara in contemporary Contemporary female style. (Skirt and blouse) Source: The researcher (2015).



Plateiv.ii: Modified Ondo traditional hand Woven (alaari jama) combined with plain ankara in female style.(Gown) Source: The researcher (2015).



Plateiv.iii: Modified Ondo traditional Woven fabric (Gunlodo) Combined with plan Ankara sewn into a lady's gown *Source: The researcher (2015).*



Plate iv.iv : Modified Ondo traditional Woven fabric (Petuje (Petuje)Combined with plan Ankara sewn into a man's top and trouser (buba and soro) *Source:The researcher(2015).*



Plate iv.v: Modified Ondo traditional hand Woven fabric (Petuje and Ogungunelu) Combined with plan Ankara sewn into a man's top. Source: *The researcher (2015).*



Plate iv.vi: Necklace, earrings and hand bands made with modified Ogungunelu, Ondo traditional hand woven fabric. Source: The researcher (2015).



Plate iv,vii: Necklace, earring and hand bands made with Modified Gunlodo, Ondo traditional hand Woven fabric .Source .The researcher(2015).



Plate iv.viii: Necklace, earring and hand bands made with Modified Sanmiyan, Ondo traditional hand Woven fabric. Source: The researcher (2015).



Plate iv. ix: A lady's slippers made with Modified Ondo traditional hand fabric (alaari gunlodo)
Source: The researcher (2015)



Plate iv.x: A lady slippers made with Modified Ondo traditional hand fabric (alaari dunlodo)in use.
Source: The researcher (2015)



Plate iv.xi: A lady's shoes and bag made with Modified Ondo traditional hand fabric (sanmiyan)
Source: The researcher (2015)



Plate iv.xii: A lady' shoes made with Modified Ondo traditional hand fabric (sanmiyan) in use.
Source: The researcher (2015)



Plate iv.xiii:A lady in a contemporary fashionable style (skirt and blouse) sewn with Modified Ondo traditional hand Woven fabric (ogungunelu combined with plain ankara. Source: The researcher (2015).



Plate iv,xiv: A man in a contemporary Buba and Sokoto made with Modified Ondo traditional hand Woven fabric (Petuje) combined with plain ankara. Source: The researcher (2015).



Plateiv.xv: A lady in Modified Ondo traditional hand Woven fabric (Ogungunelu) and jewelries Source: The researcher (2015).



Plate iv.xvi: A lady using jewelries made with Modified Ondo traditional hand Woven fabric (Gunlodo) Source: The researcher (2015).



Plate iv.xvii: A young man in Top and Jeans. The top was made with modified Ondo traditional hand Woven fabric (Petuje and ogungunelu) combined with plain ankara Source: The researcher (2015).



Plate iv.xviii: A lady admiring her hand band made with Modified Ondo traditional hand Woven fabric (Alaari Gunlodo) Source: The researcher (2015).



Plate iv.xix:A lady in Yoruba attire with jewelries made of modified Ondo traditional woven fabric (Sanmiyan) Source: The researcher (2015).



Plate iv.xx: Youth in Modified Ondo traditional hand Woven fabrics combined with plain Ankara and Linen Source: The researcher(2015).



Plate iv. xxi A family in different Modified Ondo traditional hand Woven fabrics combined with plain ankara. (Petuje, Ogungunelu,Gunlodo, Alaari Jama).Source: The researcher (2015).

Research Question 6: How will the modified hand woven fabrics be made into different fashionable styles for contemporary uses to be appreciated beyond local boundaries?

Table 4.12 Ways to make modified hand woven fabrics into different fashionable styles

S/N	ITEM	Mean	Std. D.	Decision
1	Contemporary or social designs like stars, petals or geometric shapes should be introduced on the modified types to reflect innovation.	4.15	.95	Accepted
2	Different styles available in international beauty pageant programmes could be showcased with the modified types.	4.18	.96	Accepted
3	They can be sewn into contemporary or western styles like shirt, skirt and blouse for everyday formal uses.	4.18	.95	Accepted
4	Clothing accessories like bags, purses, shoes, hats which can be used during formal occasions can be made from the modified type.	4.03	.98	Accepted
5	The modified hand woven fabrics can be sewn into styles like jacket, blazers and suits to make it attractive to those beyond local boundaries.	4.10	1.01	Accepted
6	Sports materials such as jersey and shorts used in international sporting activities could be sewn with modified hand woven fabric.	3.85	1.11	Accepted
7	The modified type can be used to make other clothing accessories like belts, earrings, hand bands, hair bands and hand fans that will be attractive to those beyond local boundaries.	4.03	1.02	Accepted
8	The modified woven fabrics should have trade name and be neatly packaged to make them attractive to those beyond local boundary.	4.07	1.00	Accepted
9	Modified woven fabrics can be used to produce items such as table mats, table covers and chair arm covers for home decorations.	4.15	.87	Accepted
10	It can also be used for producing items such as pillows, puffs, rocking chairs for picnics and camp beds for home furniture.	4.24	.94	Accepted

Key: 1 = Undecided, **2**= Strongly Disagree, **3** = Disagree, **4** = Agree, **5** = Strongly Agree
Source: Field survey 2015.

Table 4.12 shows responses of the potential users on ways by which the modified hand woven fabrics can be used to make different fashionable items for contemporary use to be appreciated beyond local boundaries. As it can be seen from the mean values, the potential users agreed with all the items in the table and thereby accepted them as follows: contemporary or social designs like stars, petals or geometric shapes should be introduced on the modified types to reflect innovation ($\bar{x}$ = 4.15), different styles available in international beauty pageant programmes could be showcased with the modified types ($\bar{x}$ = 4.18), they can be sewn in contemporary or western styles like shirt, skirt and blouse for everyday formal use ($\bar{x}$ = 4.18), clothing accessories like bags, purses, shoes, hats which can be used during formal occasions can be made from the modified type ($\bar{x}$ = 4.03), the modified hand woven fabrics can be sewn in styles like jacket, blazers and suits to make it attractive to those beyond local boundaries ($\bar{x}$ = 4.10), sports materials such as jersey and shorts used in international sporting activities could be sewn with the modified hand woven fabric ($\bar{x}$ = 3.85), the modified type can be used to make other clothing accessories like belts, earrings, hand bands, hair bands and hand fans that will be attractive to people beyond local boundaries ($\bar{x}$ = 4.03), the modified woven fabrics should have trade names and be neatly packaged to make them attractive to people beyond local boundaries ($\bar{x}$ = 4.07), modified woven fabrics can be used to produce items such as table mats, table covers and chair arm rest covers for home decorations ($\bar{x}$ = 4.15) and it can also be used for producing items such as pillows, puffs, rocking chairs for picnics and camp beds for home furniture ($\bar{x}$ = 4.24).The finding is in line with the view of Ojo (2004) who explained that, ‘diversification of the end use of

aso-oke with particular reference to interior decoration has also been identified, samples of articles for home furnishing have been produced to serve as cushion covers chair head and arm rests, drapes, table covers and other domestic products'.

Based on the result from the table, it can be inferred that the ways by which the modified hand woven fabrics can be fashioned into different styles for contemporary use to be appreciated beyond local boundaries are through: introducing contemporary or social designs like stars, petals or geometric shapes, show-casing different styles used in international beauty pageant programmes, sewing them into contemporary or western styles like shirt, skirt and blouse, making clothing accessories like bags, purses, shoes and hats from them, sewing them into styles like jacket, blazers and suits, sewing sport materials like jersey and shorts with the modified type, making other clothing accessories like belts, earrings, hand bands, hair bands and hand fans, giving a trade name to it, production of materials like table mats, table covers and chair hand covers for home decorations and production of items such as pillows, puffs, rocking chairs for picnics and camp beds.

4.4 DISCUSSION

Table 1 shows the gender distribution of the respondents, in Ondo there are more female weavers than males unlike in some other Yoruba communities, like Iseyin and Oyo where a generation of male weavers could be found (Ene, 1981). For the Ondo traditional *aso oke* users, the female users outnumbered the male users. This implies that, Ondo women are lovers of traditional attires and costume than men. The reason for this may not be far-fetched. Ademuleya (2002) and Adepeko (2008) revealed that, in Ondo tradition, mothers bequeath traditional hand woven fabrics to their daughters especially during betrothals.

Also, when a father dies, his daughters have rights as the sons to inherit the man's traditional attires such as *Agbada*, *Dansiki* or *Sokoto*. If a woman inherits any of these men's attires, she could redesign it to female attires such as *Iro, Iborun* or *Gele* or she could sell it. Adepeko (2008) affirms that redesigning and recycling of the old *aso-oke* is a common practice among the Ondo people. See an example below.



Plate iv.xxii: A redesigned Iborun Alaari (shawl) . Source: The researcher (2006).

However, there were more male respondents among the potential users of the modified hand woven fabrics than females. The findings of the study indicate that, there are thirty traditional weavers currently working in Ondo town and users of these traditional hand woven fabrics are as young as twenty years. This implies that, its use has not declined among Ondo people.

Table 2 deals with the age of the respondents. The study shows that, many of the traditional weavers sampled are in their active years. They are between the age of 31 and 40 and many of the users are under the age of fifty. This implies that, the craft and the use of these traditional hand woven fabrics may not likely go into extinction. Also, 97.2% of the potential users interviewed for this study were between 15 and 30 years of age. This indicates that, the modified hand woven textiles are acceptable to them and they are ready to use them.

Table 3 considers the qualifications of the traditional and potential users ranging between primary six certificate and Ph D .This further confirms the claim of Adepeko (2008) that, among the Ondo people, the use of traditional hand woven fabrics cuts across all social strata.

Table 4 is on the 30 traditional weavers involved in this study. All took the craft as full time business. This means that, the craft is lucrative enough to cater for their financial needs. As explained by one of the traditional weavers, who had been on the job as a young lady since 1991, later got married and raised all her children from the proceeds of the craft. This also implies that youths could go into traditional weaving craft on full time basis thereby becoming gainfully self employed.

Table 5 investigated the weavers' job experience. None of the weavers sampled for this study has less than eleven years experience on the job. It means that they are all skilled weavers with immense experience, expertise and great ability to produce hand woven fabrics of high quality.

Tables 6 and 7 corroborate the finding of Eicher (1976) on the values attached to the Yoruba traditional hand woven fabrics which include: design, colour and texture. Also she high lights the use of Yoruba traditional hand woven fabrics. The Ondo people are not different in any way, except in the re-use and recycling of these fabrics.

Table 8 emphasised that, Ondo weavers' weaving tools, techniques and materials are not in any way different from those of the other Yoruba communities. Although, some variations exist (for example the *kokogun*) but they are basically doing the same work.

Table 9 focused on the weavers' perception of the modified hand woven fabrics. The only item that is strongly agreed upon by the weavers is item 4 on the table: the modified hand woven fabrics will open new avenue for demand of their product, with the mean which is x= 4.6. This implies that, the youths (who are the target for the modified hand woven fabrics) who are not patronizing the weavers now will do so later.

Tables 10 and 11 examined (1) how the modified hand woven fabrics could be made to suit current fashion needs and how they could be made into different fashionable styles for contemporary use to be appreciated beyond local boundaries.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presents the summary, conclusion and recommendations of the study based on the results of the investigations. The conclusion was also made based on the results of the major findings.

5.1 SUMMARY OF THE STUDY

The study was carried out to survey the Ondo traditional hand woven fabrics and its modification to suit contemporary fashion trends in Nigeria society. In order to achieve the aim of the study, eight specific objectives were set. A total number of 30 weavers, 250 users of Ondo traditional hand woven fabrics and 250 potential users of the modified hand woven fabrics produced by the researcher were interviewed for the study.

Well structured questionnaire was used to gather data from respondents. The data collated were analysed using mean and percentages and presented in tables. The findings of the study reveals that, based on the result from the tables, it can be inferred that the traditional values attached to Ondo traditional hand woven fabrics are in the areas of: quality and name, prestige, durability, colours, traditional designs, usefulness, high premium (money), culture, use for commemoration of events, purchasing, re-using and recycling, and sustenance for posterity.

5.2 SUMMARY OF MAJOR FINDINGS

- Based on the result from the table 4.6, it can be inferred that the traditional premium attached to Ondo traditional hand woven fabrics are in the following areas: their uses for all kinds of occasions (social, religious, traditional, ritual

worship), uses by traditional rulers such as the nobles, the royalty and the chiefs, use by all social strata (the high, the low and the Nobles), use in conventional styles like *Agbada, Buba, Sokoto, fila, Iro, Iborun, and gele*, use during commemoration of traditional events, use for social events such as wedding, housewarming and naming ceremonies, use as clothing accessories like bags, purse, shoes, hats, belts, earrings, hands and hair bands, use for burial arrangements, use as parting gifts during betrothal for traditional wedding and use for decoration purposes in the home.

- Based on the result from the table 4.7, it can be inferred that the ways by which the existing weaving methods, techniques, tools and materials of the Ondo people can be critically assessed and compared with those of other Yoruba communities are: making the source of design to be from the environment and culture, making the source of design to continue being from existing traditional woven fabrics, making consumers to suggest the designs, leaving the loom used as it is, making the yarn count (warp and weft) to remain the same as the traditional types, making the use of industrially processed yarns for the production of traditional woven fabrics to remain as it is, making cultivation of cotton, dyeing and manual processing for weaving traditional fabrics to remain the same, making the traditional loom used to remain the same as the ancient ones, ensuring that the loom used is the one inherited or the one made by the weaver and recommending the use of traditional hand woven fabrics for different ceremonies.
- Meanwhile, based on the value of the weighted average (i.e. the overall mean value of the weavers' perception) which is 3.96 (out of 5.00 maximum value that

is obtainable) and 79.3% when converted to percentage, it can be inferred that the weavers have positive perception of the modified hand woven fabrics.

- Based on the value of the weighted average (i.e. the overall mean value of the perception of potential users) which is 4.10 (out of 5.00 maximum value that is obtainable) and 82% when converted to percentage, it can be inferred that the potential users have positive perception of the modified hand woven fabrics.
- Based on the result from the table 4.8, it can be inferred that the ways by which the modified hand woven fabrics can be used to suit current fashion needs using it to make it into clothing accessories, making it into styles like *Agbada*, *buba*, *sokoto, fila, Iro*, *iborun* and *gele* for men and women, sewing styles like shirt, skirt and blouse with it, making sport materials from it, using it to produce present day home decorations, making it into home furnishing accessories and sewing it into styles like jacket, blazers and suits that are currently in fashion.

- Based on the result from the table 4.9, it can be inferred that the ways by which the modified hand woven fabrics can be made into different fashionable styles for contemporary use to be appreciated beyond local boundaries are through: introducing contemporary or social designs like stars, petals or geometric shapes, showcasing different styles used in international beauty pageant programmes, sewing them into contemporary or western styles like shirt, skirt and blouse, making clothing accessories like bags, purse, shoes and hats from them, sewing them into styles like jacket, blazers and suits, sewing sport materials like jersey and shorts with the modified type, making other clothing accessories like belts, earrings, hand bands, hair bands and hand fans, giving a trade name to it,

production of materials like table mats, table covers and chair arm rest covers for home decorations and production of items such as pillows, puffs, rocking chairs for picnics and camp beds.

5.2 CONCLUSION

The study on the modification on the Yoruba hand woven fabrics in general and that of the Ondo people in particular appear rare. The results of this study have shown that, it has alternative ways of making the traditional hand woven fabrics better and suitable textile materials: in terms of light weight, soft texture, longer and wider strips and compatibility with other suitable factory made fabrics: like plain *Ankara*, Linen or plain *Daviva*.

Based on the findings, the study concludes that, modified hand woven fabrics, when combined with other suitable factory made fabrics and sewn into different fashionable contemporary styles like: gown, skirts and blouses, tops, *buba* and *sokoto* are suitable for use by male and female as casuals, formal and ceremonial wears. Also, the uniqueness of the hand woven fabrics will make them acceptable and even red carpet choice for all categories of people.

5.3 RECOMMENDATIONS

The study has the following recommendations

- Other Yoruba traditional hand woven fabrics produced and used in other Yoruba communities could also be investigated with a view of modifying them to suit contemporary fashion trends in Nigeria and beyond.
- The modified hand woven fabrics should have trade name and be neatly packaged for sale to make them attractive to the immediate and beyond local boundaries.

- Educational institutions should organize seminars and workshops to enlighten the weavers on the purpose of element of design, colour scheme and their uses. There should be Local Government show rooms for these traditional hand woven fabrics (both the traditional and the modified ones). This should also form a recognized unit in the state museum. The unit should provide information on research purpose promote tourism in the state. This will also serve as part of documenting and preserving Nigerian traditional weaving craft and its products for posterity.
- Educational institutions should come to the aid of these traditional weavers in Ondo Local Government Area. There should be Local Government show rooms of these traditional hand woven fabrics (both the traditional and the modified ones). This should also form a recognized unit in the state museum. The unit should provide information on research purposes and promote tourism in the state. This will also serve as part of documenting and preserving Nigerian traditional weaving craft and its products for posterity.
- Ondo State should endeavour to get one or two copies of this thesis in the State Library in Akure. This will help to reduce the dearth of literature on traditional hand woven fabrics in general and especially, the modified types.
- It will enhance the knowledge of traditional weavers in regard to the weaving techniques and variation of yarns' colours for weaving.
- The study will help to develop creative abilities in children, if traditional weaving, as craft could be incorporated into both the Primary and the Junior Secondary Schools curricula. Traditional weavers who are vast in the craft could be

employed to teach (as resources persons) in the Schools to a self employable standard.

- The use of traditional hand woven fabrics by the young generation was encouraged thereby, created cultural awareness in terms of clothing and promoting the Yoruba cultural heritage.
- Other researches should be carried out on contemporary fashion trends using other Yoruba hand woven fabrics.

5.4 CONTRIBUTION TO KNOWLEDGE

The study has contributed to knowledge by being able to modify the Ondo traditional hand woven fabrics that is, *Alaari ,Sanmiyan, Etu, Petuje* and *Ogungunelu* to suit contemporary fashion trends in Nigeria and beyond. This was achieved in the following ways:

The hand woven fabrics were made lighter in weight and softer in hand. This was done by reducing the tension of the beater (*asa*) and secondly increasing the spaces between the weft yarns (the filling yarns) during the weaving process. This is a weaving technique the traditional weavers have not been using to achieve such effect before now. Secondly, but the modified strips produced by the researcher for the study were wider and longer than the traditional one the weavers have been producing before the study. The width of a traditional hand woven stripe on the average is 15cm (6 inches), this is a new weaving experience for them.

Thirdly, during the production of the six modified samples used for this study, at the warping stage, although, the Ondo traditional colours were not altered, but they were

rearranged. This rearrangement made the modified hand woven fabrics produced by the researcher unique and more attractive in appearance. This experience had increased the traditional weavers' knowledge on colour scheme, arrangement and variation of yarn colours for weaving. (Culturally the Ondo people like the Tivs have specific colours. These colours are: crimson red (for *alaari*), deep navy or indigo blue (for *etu, petuje* and *ogungumelu*) while beige or light brown is for *sanmiyan* because, any deviation from these basic colours will be an aberration to the Ondo hand woven fabrics).



Plate v.i :The researcher in Ondo traditional hand woven fabric(alaari jama)
Source: The researcher (2015).



plate v.ii: The researcher in modified Woven fabric (gunlodo)
Source: The researcher (2015)

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APPENDIX

Questionnaire on Ondo Traditional Woven Fabrics for Weavers

(QOTWTW)

Dear respondent,

I am a graduate student of Textile Design, Ahmadu Bello University, Zaria carrying out a study on the Survey of Ondo Traditional Woven Fabrics and Its Modifications to Suit Contemporary Fashion Trends in Nigeria. Please, note that, all information given will be held in confidence and will not be divulged to anybody. Kindly respond as contained in the instructions.

Thank you.

PERSONAL DATA

Instruction: Please tick (✓) in the boxes as the information applies to you

1. Sex: Male ( ), Female ( )
2. Age: 15-20 ( ), 21-25 ( ), 26-30 ( ), 31-35 ( ), 36-40 ( ), 41-45 ( ), 46-50 ( ), 50 and Above ( ).
3. Weaving Occupation: Full time ( ) Part time ( )
4. Work Experience: 1-5 years ( ), 6-10 ( ), 11-15 ( ), 16-20 ( ), 21-25 ( ), 26-30 ( ), 31 years and above ( )

Ways to Retain the existing Ondo People's Traditional Weaving Techniques and Methods Like those in other Yoruba Communities

Note: SA- Strongly Agree, A- Agree, D- Disagree, SD- Strongly Disagree, UD- Undecided

S/N	ITEM	SA	A	D	SD	UD
1	The source of design should be from the environment or culture.					
2	The source of design should continue to be from existing traditional hand woven fabric.					
3	The source of design should be suggested by consumers.					
4	The traditional loom used should remain the same like the ancient ones.					
5	The loom used should not be modified.					
6	The loom used should be the one inherited or should be made by the weaver or anyone to use it.					
7	The yarn count (warp & weft) should remain the same as the traditional types.					
8	The use of industrially processed yarns for the production of traditional hand woven fabrics should continue as it is.					
9	Cultivation of cotton, its dyeing and manual processing at the cottage level for weaving traditional fabrics should remain the same.					
10	It should be recommended for different ceremonies and occasions such as traditional wedding, coronation, naming ceremony etc. among other Yoruba communities.					

Perception on Modified Hand Woven Fabrics

S/N	ITEM	SA	A	D	SD	UD
1	Weaving the modified fabric is as easier and faster as the traditional one.					
2	The modified hand woven fabric is not difficult to produce.					
3	The techniques of weaving the modified type are the same as the traditional one.					
4	The modified hand woven fabrics will open new avenue for demand of my cloth production.					
5	The modified type may give me opportunity to have foreigners as my customers.					
6	With the modified type, I can sell my products in other Yoruba and non-Yoruba communities.					
7	The modified type will give room for more people to be aware and appreciate my profession.					
8	I will use the same quantity and number of yarns in producing the modified types.					
9	I will like to produce the modified types always because of its uniqueness.					
10	The modified type does not change the loom and other tools I use.					

Questionnaire on Modified Ondo Traditional Woven fabrics for Potential Users

(QMOTWTPU)

Dear respondent,

I am a graduate student in Textile Design, Ahmadu Bello University, Zaria carrying out a study on the Survey of Ondo Traditional Woven Fabrics and Its Modifications to Suit Contemporary Fashion Trends in Nigeria. Please note that, all information given will be held in confidence and will not be divulged to anybody. Kindly respond as contained in the instructions.

Thank you.

PERSONAL DATA

Instruction: Please tick (✓) in the boxes as the information applies to you

1. Sex: Male ( ), Female ( )
2. Age: 15-20 ( ), 21-25 ( ), 26-30 ( ), 31-35 ( ), 36-40 ( ), 41-45 ( ), 46-50 ( ), 50 and Above ( )
3. Qualification: Primary Certificate ( ) Post-Primary Certificate ( ), NCE, ( ), Diploma ( ) OND ( ), HND ( ), B.A. Ed ( ), B.Sc ( ), B.A ( ), M.A ( ), M.Sc ( ), Ph.D ( ), Non-literate ( )
4. Occupation: Student ( ), Civil servant ( ), Non-civil Servant ( )

Perception on Modified Hand Woven Fabrics

Note: SA- Strongly Agree, A- Agree, D - Disagree, SD- Strongly Disagree, UD- Undecided

S/N	ITEM	SA	A	D	SD	UN
1	Modified hand woven fabrics should be produced and also used in other Yoruba communities.					
2	The modified hand woven fabrics should maintain the colour and names of the traditional ones.					
3	The modified hand woven fabrics should retrain the names of the traditional ones.					
4	Garments and cloths made with modified woven fabrics are suitable for use for all occasions. Such as, social, religious, traditional or ritual worship.					
5	Its use should cut across all social strata; the high, the low and the Nobles.					
6	The modified hand woven fabrics should be used by the younger generation only					
7	The modified hand woven fabric should be used by all age groups.					
8	The modified hand woven fabric should be the preserves of the custodian of culture.					
9	The modified hand woven fabrics should be regarded as prestigious like the traditional ones.					
10	They are good and acceptable for use as formal and casual outings.					

11	The uniqueness of the modified hand woven fabrics will make it to be accepted by all categories of people.					
12	The modified hand woven fabric is light in weight which is an advantage to the users.					
13	The alterations in the arrangement of colours and yarns (a variation of the traditional colours) of the modified hand woven fabrics are a plus.					
14	The designs on the Ondo traditional woven fabrics are perfect on the modified ones.					
15	The modified woven fabrics like the old ones should attract both cultural and financial premium.					

Making the Modified Hand Woven Fabrics into Different Fashionable Styles that can be appreciated beyond Local Boundaries

S/N	ITEM	SA	A	D	SD	UN
1	Contemporary or social designs like stars, petals or geometric shapes should be introduced on the modified types to reflect innovation.					
2	Different styles available in international beauty pageant programmes could be showcased with the modified types.					
3	They can be sewn into contemporary or western styles like shirt, skirt and blouse for everyday formal uses.					
4	Clothing accessories like bags, purse, shoes, hats which can be used during formal occasions can be made from the modified type.					
5	The modified hand woven fabrics can be sewn into styles like jacket, blazers and suits to make it attractive to those beyond local boundaries.					
6	Sport materials such as jersey and shorts used in international sporting activities could be sewn with the modified hand woven fabrics.					
7	The modified type can be used to make other clothing accessories like belts, earrings, hands bands, hair bands and hand fans that will be attractive to those beyond local boundaries.					
8	The modified woven fabrics should have trade name and be neatly					

	packaged to make it attractive to those beyond local boundary.					
9	Modified woven fabrics can be used for producing items such as table mats, table covers and chair hand covers for home decorations.					
10	It can also be used for producing items such as pillows, puffs, rocking chairs for picnics and camp beds for home furniture.					

Making the Modified Hand Woven Fabrics into Different Fashionable Styles to suit Current Fashion Needs

S/N	ITEM	SA	A	D	SD	UN
1	The modified type can be made into clothing accessories like bags, purse, shoes and hats to make it suit current fashion needs.					
2	Other clothing accessories such as belts, earrings, hands and hair bands can also be made from the modified type.					
3	Styles like *Agbada*, *buba*, *sokoto* and *fila* for men; *Iro*, *buba*, *iborun* and *gele* for women could be sewn with the modified type in a way that will suit current fashion needs.					
4	Styles like shirt, skirt and blouse can be sewn from the modified type to suit current needs for fashion.					
5	Sport materials such as jersey and shorts could be sewn with the modified hand woven fabrics.					
6	Modified woven fabrics can be used for producing items such as table mats, table covers and chair hand covers for present day home decorations.					
7	Items such as pillows, puffs, rocking chairs for picnics and camp beds for home furniture can be produced with the modified type.					
8	The modified hand woven fabrics can be sewn into styles like jacket, blazers and suits that are currently in fashion.					

Questionnaire on Ondo Traditional Hand Woven fabrics for Users

(QOTWTU)

Dear respondent,

I am a graduate student of Textile Design, Ahmadu Bello University, Zaria carrying at a study on the Survey of Ondo Traditional Woven Fabrics and Its Modifications to Suit Contemporary fashion trend in Nigeria. Please note that all information given will be held in confidence and will not be divulged to anybody. Kindly respond as contained in the instructions.

Thank you.

PERSONAL DATA

Instruction: Please tick (✓) in the boxes as the information applies to you

1. Sex: Male ( ) Female ( )
2. Age: 15-20 ( ) 21-25 ( ) 26-30 ( ) 31-35 ( ) 36-40 ( ) 41-45 ( ) 46-50 ( ) 50 &above ( )
3. Qualification: Primary Certificate ( ) Post-Primary Certificate ( ) NCE ( ) Dip. ( )

   OND ( ) HND ( ) B.A.Ed ( ), B.Sc ( ) B.A ( ) M.A ( ) M.Sc ( ) Ph.D ( )
4. Occupation: Civic Servant ( ) Non-civil servant (Public servant, trading, farming) ( )

Note: SA-Strongly Agree, A- Agree, D- Disagree, SD- Strongly Disagree UD-Undecided

Traditional Values attached to Ondo Traditional Hand Woven Fabrics

S/N	ITEM	SA	A	D	SD	UD
1	All hand woven fabrics used in Ondo have values which reflect in their quality, colour and name.					
2						
	Traditional hand woven fabrics are regarded as prestigious both in the past and now.					
3						
4	The Ondo traditional hand woven fabrics are highly valued for their traditional colours.					
5	The traditional designs on the Ondo hand woven fabrics are appreciated and valued.					
6	The Ondo old *Aso Oke* types cannot become outdated because of their durability and usefulness.					
7	The traditional hand woven fabrics of Ondo people are valued because they attract high premium (money).					
8	The traditional hand woven fabrics are valued because they are culturally important and relevant.					
9	The use of Ondo traditional woven fabrics for commemoration of events makes people to appreciate them more.					
10	Value is attached to the traditional hand woven fabrics because it can be purchased, re-used and recycled.					

11	The modern system of laundering such as the use of washing machine cannot be employed for traditional hand woven fabrics.					
12	The Ondo traditional woven fabrics can be sustained for posterity.					

Traditional Uses attached to Ondo Traditional Hand Woven Fabrics

S/N	ITEM	SA	A	D	SD	UD
1	Traditional hand woven fabrics are used for all occasions in Ondo, be it social, religious, traditional or ritual worship.					
2	Traditional hand woven fabrics are used by traditional rulers such as the nobles, the royal and the chieftains for all occasions.					
3	The use of traditional hand woven fabrics cut across all social strata: the high, the low and the Nobles.					
4	Traditional hand woven fabrics are appreciated when sewn and used in their conventional styles like *Agbada, Buba, Sokoto, fila, Iro, Iborun, and gele.*					
5	The Ondo Traditional woven fabrics are often used by men and women during commemoration of traditional events.					
6	The Ondo Traditional hand woven fabric is valued when it is used by men and women for social events such as wedding, housewarming and naming ceremonies.					
7	The traditional hand woven fabrics are valued because they can be made into clothing accessories like bags, purse,					

	shoes, hats, belts, earrings, hands and hair bands.					
8	Ondo traditional hand woven fabrics can be used during burial arrangements for the aged such as for wrapping the corpse of the aged, for decorating the wall of the room where the corpse is laid and used as parting gifts for the dead.					
9	The traditional hand woven fabrics can be used as gifts during betrothal for traditional wedding.					
10	Ondo traditional hand woven fabrics can be used for decorations purposes in the home for things like curtain and table cloth.					