FACTORS AFFECTING CHOICE OF DECORATIVE MATERIALS AMONGST THE HAUSAS OF KANO STATE

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A project submitted to the Postgraduate School Ahmadu Bello University, in partial fulfillment of the requirements for the degree of Masters of Education in Home Economics (Home Management)

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…

DECLARATION

I hereby declare that this project is my own original work, planned, carried out and written by me.

To the best of my knowledge, it has never until now been presented in any form anywhere else and at level for academic purpose. All quotations are indicated by quotation marks and the sources of information are duly acknowledged by means of references.

Signed: _____

Maude H. J. Mrs.

CERTIFICATION

This project report entitled "Factors affecting choice of decorative materials among the Hausas of Kano State" by Hauwa Jummai Maude (Mrs) meets the regulations governing the award of degree of Masters of Education of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to Allah for his guidance and protection and to my children:

Halimatu Sadiya Maude

Fatsuma Binta Maude

Mohammed Sanusi Maude

Nana Aishatu Maude

Fauziya Maude

Maryam Maude

And my mother Hajiya Aishatu Ali whose direct contribution and indirect moral support kept me going.

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H. J. Maude (Mrs)
MARCH 1988

ABSTRACT

This research study was mainly aimed at investigating the type of traditional and modern decorations used by the Hausas in Kano State; the changes in interior decoration in the traditional homes in Kano State, reasons for such changes and factors affecting the choice of decorative elements.

The data for the study were collected from 150 respondents resident in five local government headquarters of Kano State. A pre-tested questionnaire which sought information on socio-economic characteristics, types of traditional and modern decoratives possessed factors affecting choice of interior decoration and preference of type of interior decoration was used in collecting data from the respondents. Observation and documentation of both traditional and modern interior decorative materials possessed by respondents were also made.

The analysis of the results revealed that majority of the respondents (86.0%) are between ages 20 - 40; while (73.3%) of the respondents have attained NCE or its equivalent and below 46.7% of the respondents are unemployed and 56.1% do not earn more than (£42,000.00) per annum. The study also revealed that the traditional decorative items were still in use in all Hausa homes in Kano State however the trend is changing very rapidly to modern decorative items.

The study revealed that cost, religious functions and cultural identify as the most important factors affecting the respondents. Choice of decorative materials followed by durability, utility, income and educational level of the respondents.

Finally, the study showed that majority of the respondents preferred modern decorative materials to traditional ones because of their durability, cost, availability, religious functions, cultural identity? fashion and compactness. On the other hand the study showed that only (24.7%) of the respondents preferred traditional decorative items because of their durability, while a corresponding number of respondents (60.0%) preferred same because of the aesthetic value.

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CHAPTER I

FACTORS AFFECTING CHOICE OF INTERIOR DECORATIVE MATERIALS AMONG HAUSAS IN KANO STATE

1.1. INTRODUCTION

Interior decoration is an art of planning and executing the decorating and furnishing of the interior of buildings. Interior decorating is sharply distinct from architecture or structural design, but it is sometimes equated to non structural interior design. A decorator becomes an interior designer when he not only selects and arranges but also devises materials and forms with which he works.

Since the appearance of man on earth and from the first time man made a shelter around himself, the need for aesthetic beauty of his surroundings has been realised.

From these early times, man had used his implement and other functional items of his daily life, like tools and mats, as decorations. He seemed to have an eye for the beauty of his implements and the very manner in which he placed them within his home had not been haphazard but reflected decorative intentions (Oliver, 1976).

Infact, Faulkner, (1976) mentioned that throughout the history of man, he has been interested and has surrounded himself with

beautiful objects and items of particular interest. Many of the wall decorations found in premordial (pre historic) caves were the result of either the religious experience, or may be traced to a need to preserve ethnic customs, family traditions, etc. Indeed, many have been mere designs that were thought pleasant to the eye. Man has endeavoured to decorate the interiors of his home beyond his utilitarian needs.

These cave adornment were applied directly to surface as decorations. They were incised or painted directly on surface of cave walls and rocks, and meant more to the ancient man than just decorative items, because they reflected his ways of life. Therefore, those decorations may not exactly be compared with items and objects with which we adorn walls today. It is highly unlikely that these early cave paintings and carvings were created solely for embellishment. Rather, they probably represented symbols or may have been connected with various dream visions of a mythological nature. Irrespective of where the ancient man has lived on earth, available evidence suggests that he felt urgency to leave his creative mark (Faulkner, 1968). Although the reasons for this may differ from ours today, it is clear that like us, early man was concerned

with creative achievements.

There is a growing interest in home decorations; a practice which must have started long ago. As a result, more and more people are beginning to take particular interest in decorating their interiors to meet both functional, aesthetic and even their spiritual needs (Faulkner, 1968). With this development, it is important and necessary to have a clearer understanding of the issues involved when homes are decorated. A documentation of such findings would in the long, run, lay the foundations for a clearer understanding of the psychology of the interior decorations of a particular people. It should be borne in mind that the taste of a people with different activities may be reflected in their choice of decoratives. Hence, whatever the culture, "the psychology of taste dictates the principles of aesthetic. How these different forms of aesthetic are achieved depend on the specialization of the people or their technological advancement" (Tuttle, 1969).

Kano as a commercial centre for centuries had contact either directly or indirectly with north African traders, with the advent of Islam in 18th century and exchange of ideas amongst scholars, traders-merchants in West Africa.

One might believe that there was a sort of transfer of certain technological know how from the Arab World to the Hausa land. Consequently, this interaction might have contributed immensely to changing the cultural way of life of the Hausas.

1.2 Statement of the Problem

The relative position of Kano on the Trans-Saharan Route within the Hausa-Fulani domain might help us understand how the Hausa Culture has been influenced by the long interaction with both the middle eastern and western culture. The Islamic religion as well as colonial domination also have their own influence on the Hausa culture. Over the years decoratives in Hausa homes have assumed a number of forms. These varied forms might have emanated from a number of internal as well as external influences.

In addition, observations have shown that many traditional decoratives are now being abandoned for modern ones. However, there is paucity of documented information on interior decoration in Hausa homes.

1.3. General Objective

This study is a pioneer attempt to find out the effect of internal and external influences on the choice of interior decoratives among Hausas in Kano State.

1.4. Objectives of the Study

This research was conducted with the following objectives in mind:-

1. To find out the type of traditional and modern decorations used by Hausas in Kano State.
2. To ascertain the source(s) of any such decorations.
3. To determine the factors affecting the choice of decorative elements.
4. To identify the reasons for any observable change from traditional to modern decorations.

1.5 Basic Assumption

The following assumptions were made by the researcher while planning and conducting the research.

1. Since questionnaires will be used, all respondents would be honest while filling them.
2. The sample's identified by the researcher for the survey would be representative enough for the purpose of this research.
3. That both the traditional and modern furnishings are identifiable and therefore distinguishable.

4. There is yet no attempt to determine the relative impact of factors which affect choice of furnishings in Hausa homes in Kano Area.

1.6 Signifiance of the Study

This study focusses on the aspect of interior decorations in Hausa Homes. It provides us with an indication of the place of interior decoration in Hausa Culture. The nature, quantity and even variety of interior decorationswill be highlighted. Furthermore, the trend of changes in Home management pertaining to interior decoration will be analysed.

It has been noted that interior decoration changed in form from traditional claypot, calabashes and rafia mats to the modern china and brass ware. This change has been associated with external influences. It is within the domain of this study to document the nature and extent of these influences on traditional interior decoration of Hausa homes. This documentation would hopefully contribute to knowledge of Home Management especially with regards to interior decoration amongst the Hausas.

1.7 Delimitation of the Study

This study assesses the extent of external influences on the interior decorations in Hausa homes. The area of study is centred on Kano

Metropolies and four (4) other local government areas namely, Hadejia, Rano, Kazaure and Dutse.

1. The selected areas are important to the researcher because of their similarities in all aspects.
2. The analysis of the data for this study (by the researcher) relies for the most part on a crude measure of interior decoration, in a selected section of the state. This measure seems crude because it does not take into consideration everything in interior decoration through out the state, but rather focuses on a few selected Hausa homes.

1.8 Research Questions

The research is intended to find answers to the following questions:-

1. What are the types of decoratives in use by the Hausas in Kano State?
2. Are there any differences in the type of traditional and modern decorations used by Hausas in Kano State.
3. What are the source(s) of the decoratives?
4. What are the reasons behind any observable changes from traditional to modern decoratives?

1.9 Summary

Interior decorations in Hausa homes are reflections of the culture. So, the norms and

values of the Hausas are often vividly expressed, the culture of the Hausa people has been changing gradually in line with the influences of the people, like the Arabs, Turks and to some extent the Europeans. The changing styles of interior decoration of the Hausa people is manifested in their way of life; whether as it affect their customs or architecture.

This study has attempted to portray the traditional forms of interior decoration and how, overtime, these traditional forms were gradually either modified or relegated to the background while other forms were adopted, as a result of contact with other cultures.

The study is focused on one hundred and fifty (150) randomly sampled households within the area of Kano metropolise and the Hadejia, Rano, Dutse and Kazaure Local Governments. The intention is to develop a catalogue of both traditional and modern decorative elements existing in Hausa homes of Kano State.

Also, the trend of event and influences that led to changes regarding the style and forms of interior decoration in the Hausa homes of Kano State would be analyzed.

The above catalogue and the analyses of the trends leading to changes in interior decoration are meant to contribute to knowledge of the aspect of home-management amongst the Hausas of Kano State.

1.10 Definition of Terms

For easier comprehension of some of the words used in this research, a literal meaning is given.

Home: A dwelling used by a family families as shelter, depicting the occupants common personalities.

Home Management: The science and art of controlling the entire household resources for the benefit of the entire family.

Interior decoration: The art of beautifying the entire internal part of one's home.

Traditional Interior Decoration: Art of using local material for internal decoration of homes.

Modern Interior Decoration: Art of using modern decorative elements in decorating the inside of a home.

Aesthetic: Appreciation of beauty.

Utility: Items or equipment that are used for various purposes.

Functionality: Special activating or purpose derived from an item-equipment.

CHAPTER II

REVIEW OF LITERATURE

2.1 Introduction

This study is a pioneer attempt at looking at the area of interior decoration in Hausa households in Kano State. Only scanty information and documents are available that reflect previous studies in this area. In this respect, much of the literature reviewed here would pertain to interior decoration studies carried out in Europe, North America, and some parts of Africa. However, effort would be made to trace the origins of interior decoration among Hausas in Kano State.

2.2 Interior Decoration

Faulkner (1960) indicated that interior decoration connotes the creation of appropriate setting in a home taking into consideration the special interests and living habits of members of a family. He suggested six basic principles of interior decoration including:-

1. Style
2. Colour
3. Pattern
4. Functionalism
5. Arrangement
6. Lighting

In a similar study, Whiton (1963) also identified the six principles of Faulkner (1960). However, further discussion and analysis on these principles differ from one culture to another. Amongst the Hausas in Kano State, all the six principles are employed during the course of interior decoration at varied extents. Interior decoration in Hausa homes emphasized the principles of style, colour, functionalism, arrangement and pattern in keeping with Whiton (1963) while the principles of lighting is not given adequate consideration. According to Oliver (1976), this is because the traditional forms of Hausa Architecture does not emphasise the importance of natural light coming into the interiors.

De-van (1971) stated that "No matter what the physical environment may be, the atmosphere of the home expresses something about the people who live in it". He contended however that "We obviously have different ideas about beauty, and it is not possible for one person to impose his values on others".

This latter view is contrary to the perception and values of the Hausas of Kano State, because basically, their ideas of what an interior of a home should look like differs considerably from what Whiton (1963) state above.

The more decorative items there are in the room, the more prestigious is the occupant (Alie et al 1985 personal communication).

Furthermore, Whiton (1965) pointed out that "interior" encompasses all of the fixed and movable ornamental objects that form an integral part of the inside of any human habitation; adding that much of what today is classified as art and exhibited in galleries and museums was originally used to furnish interiors. These works of arts included paintings, pottery, tapestries and sculptures. Whiton's position emphasises the erroneous assumptions that most interior decoration consists largely of ornamental objects. This is contrary to what is obtained in a number of Hausa homes because traditional interior decoration consists largely of ornamental objects. This is contrary to what is obtained in a number of Hausa homes because traditional interior decoration depicts a number of objects like carvings, cowries, calabashes, claypots, raffia and leather goods which may not have been used as decoratives.

Friedman (1971) is of the opinion that man's desire to create a pleasant environment probably is as old as our Civilization. He stated that the area of interior decoration is concerned with

the aesthetic, functional and psychological question of interior. The interior decoration is concerned primarily with built-in furniture, Architectural woodwork, and the fittings of ornamental pieces in the interiors. There are also the related activities of fittings in textiles, fabric, and floor and wall coverings. However, one might consider these statements as rather too general. The idea of creating a pleasant environment is relative to individual psychological disposition. Thus, what one considers pleasant might occur to another as unpleasant or less pleasant.

Larsen and Weeks (1975) observed that interior decoration must differentiate interior spaces and give them a sense of materialism and of identity. They went on to assert that of all the interior decoratives, the fabric best fulfil the role of providing a sense of materialism. This is because fabrics are versatile, easily handled and economical.

2.3. The Six Basic Principles of Interior Decoration

1. Style:

Style in home decoration connotes the living standards of the family living in it. A family's style of living is greatly influenced by its stage in the family life cycle.

Lewis (1964) mentioned: Your living standard, taste and interest are more important than an outsiders' idea of what looks right.

Irene (1975) stated that "your room is a mirror that reflects you". When one comes into your room he/she feels or senses your personality. There is a feeling that every corner spells you out because whatever blend of item you use, simple or fanciful etc., have meaning in your life. The decorating object carries out the personal theme. Without ever having met the person who occupies a room, we still know much about her. The room's general appearance indicates it occupants' neatness or otherwise.

Morton (1970) stated that home furnishing provides personal growth. They provide convenient activity centres and storage space for the tools and materials needed for such personal growth. This is in line with what Ray (1968) said: "space and equipment for satisfying living. "A chair for example gives comfortable support there by fulfilling its use. It is worth the original cost, plus the time, energy and money required to keep it clean and in good repair - it is economical. It gives pleasure when seen or touched - if it is beautiful. It has a character of its own and also suits the family

so well that it belongs in their home if it is individual. Underlying of all these is appropriateness". Therefore, it is common sense to see the relationship between a family's social status and the type of furnishings they possess. Those with higher income tend to have more expensive and elegant furniture than low-income earners.

De-van (1971) pointed out that - "no matter how beautiful a room may be, if it does not perform well in actual use, it would soon loose its appeal". In planning a room, one must decide which piece of furniture would be needed; and arrange them to best serve the purpose of the room.

The goal of a well furnished home reported Lewis (1969) is more than appearance alone. A home must be comfortable, practical and convenient for the people who live there and it should meet their standards of beauty and safety".

2. Colour:

Colour is extremely important in interior decoration. Lines and forms are equally important. Colour gives life to form; texture helps bring out the beauty of colour.

Lewis (1969) said that colour definitely affects our spirit. Some colours make us feel gay, exciting, cheerful. Others refresh us or make us feel rested. There are also those that make us feel depressed. Colours when used imaginatively cannot only improve the mood, but also the climate of a room; and it seemingly alters the size of a room. A very small room cannot be enlarged to give more actual space, but receding colour makes it seem larger.

Irene(1970) said that people differ in their reactions to colour, but most find red vibrant and exciting, blue and green calming and relaxing.

Colours on the blue side of the wheel can make a warm room seem cooler. Yellow suggests lightness, spirit and good cheers. In selecting colours for a room, one must use the less bright or intense colour for the background of the room, i.e. the walls ceiling, and floor. If the background is painted with bright or intense colour, nothing else will be seen on entering the room.

Mehra (1977) stated that colour can bring any decor to life. It can liven up a drap corner of the house and can create an atmosphere of gaiety. She said, "We react emotionally to

different colours and because of this, colour scheme is largely responsible for the atmosphere of a home. It can be soothing or irritating, cheerful or depressing, charming or boring, welcoming or repelling".

Red, yellow and blue are the fundamental (basic) or primary colours which can be mixed so as to obtain or form the other colour but which themselves cannot be made by mixing any other colour.

The secondary colour - orange, green and purple are made by mixing two primary colours.

orange = red + yellow

green = yellow + blue

Purple = red + blue.

Stepat Devan (1971) stated that - "In choosing the dominant hue for a room - For a colour scheme, consider how well it relates to area of main purpose. After choosing a dominant colour scheme around it through the choice of accent colours. The dominant colours are those used for upholsters, rugs, and floor covers.

He specified that there are two main types of colour combination. The related colour scheme and the contrasting colour scheme.

a) The related colour scheme - consists of colours adjacent or near each other on the colour wheel. The are specially effective in small rooms, e.g.

(i) Monochromatic scheme: - is a one colour scheme used to create harmony in the room, e.g. white, black, grey, etc.

Here values, intensity, texture and patterns are especially important because there is no contrast in colour.

(ii) Analogous colour scheme contain one dominant colour and a neutral with added related colour which is adjacent to the dominant one in the colour wheel. Rooms tend to have unity as well as excitement or interest provided by accent colours. One colour must be dominant.

b) Contrasting colour scheme consists of unrelated colours. These are especially effective in large room.

(i) Complementary colour - using any pair of colours that are directly opposite each other on the colour wheel, e.g. yellow and violet, red and green. One colour will be dominant, used in large area and the other used in a small area.

(ii) Split complimentary colours - using a colour with the two colours on each side of its complement, e.g. yellow with red-violet and blue-violet. Red with yellow-green and blue green.

(iii) Triad - using three colours that divided the colour wheel into equal parts e.g. yellow, blue, red, green, orange, violet.

Pramila (1977) reported - "one of the most important qualities of colour to be considered in furnishing is its warmth and coolness. Yellow and red are considered to be warm colours. Colours with predominance of blue are considered cool.

There are advancing and receding colours. Warm hues seem to advance and cool hues seem to recede. So in interior decoration, warm advancing colours should be kept in the foreground, otherwise the room will look smaller; whereas pale cool natural colours appear to recede and create the illusion of more space.

3. Pattern

Gulden (1966) stated that furniture and colour are not the only ways to bring interest and variety into home decoration. The pattern texture of paper, textiles, wood and other texture have a strong effect on the mood of a room too.

Thus, in a broad sense, we might think of a pattern as a factor that determines whether a room is formal or informal, decorative or functional.

Dorothy (1971) said that pattern is used in many ways to convey different meanings. In a broad sense, the word pattern implies selection and organization for a specific purpose or intention. Thus, we might also think of the pattern in the visual arts. The designer works with lines, forms, colours and texture to create beauty and individuality. He selects and arranges these elements to suit his purpose which might be to create something that is purely functional or purely ornamental or both functional and beautifying. In doing so, he expresses various ideas, moods or values and his expression evoke some response in the viewer. Unity must be a basic factor in consideration of design (pattern) and decoration. The relationship of form, colour and texture produce the design. We look at each room of a house in relation to the whole house. But the design of the room itself is viewed as a unit. Thus pattern could be a composition produced by the integration of various elements.

Mehra (1978) reported that texture is the surface characteristic of objects and furniture is texture. Texture ranges from smooth to rough, so as balance is needed in a room. The rough texture absorbs more light and smooth surface reflects light. Thus the smoother the surface, the more difficult it is to keep clean.

4. Functionalism

Lewis (1969) pointed out that - the kind of activity undertaken in a room or in any part of a room influences furniture placement. Articles considered for a home should serve a particular purpose - whether functional or decorative. What purpose or function are furnishings intended to serve? Definitely, useful functional things are often beautiful and artistic. For example, a lounge chair should be comfortable. A table that would be used next to a chair should be about the same level as the arm chair. A dining table should be of a comfortable height for the people who use it. Coffee tables should be large enough for entertainment. Store units must be large enough to hold the items to be stored.

5. Arrangement

Faulkner (1960) stated - "Furniture arrangement is simplified if you have a centre of interest, that is, - a particular point that focuses or

attract attention. This may be provided by a beautiful picture, a large and interesting piece of furniture", e.g. sofa or plates arranged in a cupboard, decorative bookcases etc.

6. Lighting

Lewis (1969) stated that the most beautiful room will be incomplete without adequate lighting which is as important as the colour scheme, the proper window treatment the suitable floor covering. Good wiring is essential for proper distribution of light. Therefore, proper lighting adds to the beauty, comfort and safety of the home in many ways. Lighting can make the furnishing look drap or dramatise its colour and texture. It can call attention to a decorative detail or even an architectural feature. It can also create moods. Soft shadows can cancel some of a room's bad features. Good lighting makes the room bright and inviting. Light itself can be a decorative element in the room.

All the above mentioned basic principles of interior decoration are very important in interior decoration. If any of the principles is missing, the interior decoration will be incomplete.

2.4 Origins of Interior Decoration

Murray (1929) reported that - the notion of interior design arose as part of a settled

agricultural way of life. It was noted that te tents of nomadic people were hardly suitable for the more permanent forms of decoration. However among central Asian nomads, carpets and rugs have been employed to decorate and provide comfort in tents and portable dwellings, usually taking the forms of coverings for floor and bed. Hunting peoples living in caves decorated the walls with paints as early as 2,000 years ago, but these were almost certainly votive paintings, rather than decoration and no trace of moveable furniture was reported.

Dinsmoor (1950) stated that excavations in ancient Mesopotamia and Egypt suggest that the earliest equivalents of furniture consisted of platforms of bricks which served as chairs, tables, and beds, no doubt spread with textiles or animal skins. There is also good reason to think that walls were painted and in the case of more important buildings decorated with mural paintings. Moveable furniture first occurred only in the most important residence, such as palaces, and in public buildings. Furniture has been used in homes for a long time though it was first seen for the most part in wall paintings, sculpture and vase paintings, some furniture survived from ancient Egyptian tombs from about 3,000 B.C. in

the form of beds, chairs, tables and storage chests. It is in such furniture that decoration was first noticed. Furniture legs were made to look like bull leg and lions were used as furniture supports especially for beds. It is from this point in the ancient past that the development of interior design can be traced historically. Frankfort (1954), pointed out that - "in contrast to the monumental tombs and temples of stones, many of which remained intact to the 20th century (C 20th), Egyptian houses were built of perishable materials, and therefore few remains have survived. Sun dried kiln-burnt mud bricks were used for the walls; floor consisted of beaten earth, and a thin coat of smooth mud plaster was often used as interior wall finish. In its simplest form the applied decoration was a plain white or coloured wash, but in larger houses, patterns in varying degrees of elaboration were painted on the openings and used as screening inside the small, high windows. It is probable that decorative wall hangings and floor coverings were made of rushes or palmetto woven into a pattern, since painted representations of such hangings have survived from fifth dynasty tombs of Saggarah. In the workmen's village of Kahun, built in the 12th dynasty (C 1900 B.C.), some of

the more well to do houses contained rooms decorated with brown painted skirting, one foot (0.3 metre) high, there are four feet (1.2 mettre) ado (the lower portion of wall that was decorated differently from above it) striped vertically in red, black, and white. Above this the walls were buft coloured with brightly painted decorative pands in the more important rooms, and ceilings were also often of painted wood. It may be assumed that the lavish tombs decoration of all periods was basically derived from the domestic interiors of their time.

Smith (1958) wrote that - "Many Egyptian decorative motifs were stylized from natural forms associated with the Nile. The lotus but and flowers, the papyrus, and the palm appear constantly with boarders of checked patterns or coiled rope like spirals giving an air of space and elegance. Furniture ranged from the simplest bowls and ceramic pots to beautifully designed chairs, small tables, and beds in the homes of the rich, where many vases, urns, ceramics, wood and metal utensils evidenced a fastidious, luxurious way of life.

Similarly, the study done by Conteneau (1958) showed that in ancient Mesopotamia, decor[illegible] were

by [illegible]. Some information had been found in reliefs and cylinder seals. In quality the craftmanship and decoration of Mesopotamian furniture was comparable to that of Egypt. Interior decoratives continued to appear in homes through the middle ages although, only scanty information was available for the period 476 A.D. - C 15th.

Practically, the same can be said for the Byzantian era during which acclesiastical and circular wall paintings particularly Mosaic were popular. Ivory carving was highly developed and furniture was in laid with Ivory plaques. Goldsmiths were as active as in the Roman Empire, as evidenced by the gold objects and bronze work which survived. Decorative textiles were also used especially patterned silks (Edwards **et** al 1970).

Dutton (1970) stated that in the early medival Europe a greater use was made of the semi - circular arch and vaulting which are relics of the Romanseque style, the influence of the Middle East was noticed in the sculpture of most decorated buildings. In more luxurious European interiors, oriented textiles could be found,

Later, the larger houses in Medieval Europe (castles) were built on Military rather than on aesthetic principles. These castles, although were furnished were hardly decorated except for the quarters of feudal lord and his lady. It was not until late 11th century that wall hangings and tapestries, stone carvings on doorways etc became common. The houses of the poorer citizens were usually simple timber framed shelters with bare earth floors and undecorated walls. This condition prevailed till about the 12th. While it has been possible to piece together the trend of interior decoration in Europe, information about Africa is just only being collected since African archeology is still developing.

However, fairly good information about the arts and crafts of the Nok people, Igo-Ukwu, the Benins and Ife people is available.

2.5 The Nigerian Traditional Communities

An observation of present day interior decoration sometimes suggests their origins. In many Nigerian Communities too little in the form of art works and decoration is available. So it is more difficult to trace the origin of interior decoration. There is no clear-cut progression of styles like those that occurred in Europe, but there was a definite south American

Civilisation and a well established Benin culture. Even the poorest citizens in ancient Nigeria must have spent sometime in the production of art works, furniture and decoratives that gave them pleasure. Traditional paintings often consist of a series of abstract patterns such as that on the pueblo Indians. Furniture such as wooden stools usually has some ornamental carving. Basket-work, wooden vesels and pottery are decorated with abstract geometrical patterns, and an insistence on symmetry is the rule .. Since most of these patterns - especially those to be found in basketry and textiles - bear no resemblances to natural forms, they probably arose from the nature of the techniques employed in making the object in questions.

Ornaments based on natural objects probably depicted magical connotations. Animals, for instance are intended to promote success in hunting. Even the most abstract and geometric of motifs have a symbolic meaning, which can be interpreted by those who know the key, and this meaning is almost always magical. There are few objects that have no other purpose than the pleasure taken by their creator in executing them is very rare crowder (1962).

2.6 Traditional Forms of Art Works in Some Ancient Nigerian Cities

From the very little information available about the early history of Oyo and Benin, some remarkable and very beautiful bronze and terracotta, which rank among the masterpieces of the World sculpture fortunately survived from the ancient kingdom of Benin. These sculpture are clear evidence of great technical accomplishment and the elaborate regalia of the Oni Kings of life whom many of the bronze seem to portray. According to Crowder (1962), these bronze were probably cast some time around the 12th century or even earlier.

A visit to the palace of Oni of Ife and the museum today would clearly show inner beauty of his palace. Ancient bronze and terracotta were heavily used in decorating the palace and the adjacent houses within the palace.

Crowder (1962) has also pointed out that, Jos Plateau since the African Stone Age has been represented by some hand-axes. These handaxes were used as weapons and decoration purposes. Cut stones-pebbles of various shapes and sizes were used by most natives in inner parts of houses. Such practice has been on for centuries until recently when modernization has some effects on them.

Hua, Rosemary (1981) has pointed out that a big proportion of the traditional furniture of the Tiv people (Benue State) are today used by fewer people especially the very low and a few middle income families. Many Tivis are against the use of such traditional furniture because they lack comfort. In the traditional Tiv homes chairs and stools are especially used by men while mats are used by women and children except when there are visitors in the home, only adults would sit on mats.

Crowder (1962) has also pointed out that the natives on the Jos Plateau have also used the skins of different animals killed for decorating the walls and floor. The skulls and horns of such animals served as part of the decoration of both interior and exterior. The higher the number of animals skulls found hanging around a person's house, the greater he/she is in the society.

Finally pointed arrows, bows, and artistic designs, according to Crowder (1962) have indeed been used tremendously as decorative devices by the native of Nok culture. Therefore, it is indeed a clear manifestation that interior decoration has been in existence for centuries.

Its sophistication and galore varies from one culture to another. In some it is highly advanced and complex, while in some it is simple and crude.

Little has been written on the modes of decoratives in our modern society. The relative position of Kano on the Trans-saharan Route within the Hausa-Fulani domain might help us understand how the Hausa culture was highly influenced as a result of long interaction with both the middle eastern and western cultures. A typical example many of the central Mosques and houses in our Northern cities we are very identical. Moreover, there are similarities in the way their interiors have been decorated.

Most of the interior decorations of the traditional Hausa Homes have been very simple. The decoration ranges from painting of walls, displaying of decorated calabashes (Kore, woven mats (Tabarmi), beautiful raffia mats (faya faya) and decorated to leather goods (Oliver, 1976). Also, there was importation of enamel and iron wares through the North African trade routes which probably led to the practice of using such items for decoration purposes in many Hausa home to provide purely personal appeal. The enjoyment of those who live in the room where the pictures are

hung should out weigh any decorative consideration. Therefore, pictures should be hung below eye-level. Close attention should be paid to ligh - both day light and artificial. Sometimes good pictures deserve a special spot light. Personal photographs of family, friends are better in more private quarter than in a living room.

Ornamental objects are also important compoenents in interior decoration. They tend to depict aspiration - personality of people of a given time. Therefore, every style was modern or contemporary in its one era. Ornamental objects give pleasure and do portray either one's cultural heritage or other cultures.

2.7 Various Components of Interior Decoration

Interior decoration is the organization of space and equipment for satisfying living; and that furniture is absolutely necessary for each activity area of the home (Ray 1968).

In the living and recreation areas, the furnishings are designed for comfort, social and aesthetic enjoyment of the family. In the sleeping area where individual tastes play a larger rate, the furnishings provide convenience for resting.

Mehra (1978) said that organization of space is basic in both architecture as well as in interior decoration. Full utilization of space offers better functioning and more beauty in the home. Therefore, attention should be paid in serving all available space in the home to best advantage.

In interior decoration for centuries, furniture ranging from crude/traditional to modern are used for furnishings.

Marie (1973) stated that house furniture serve definite functions for the members of the family or individuals living in the household. These functions range from encouraging personal growth among the family, activity centres, relaxation areas and space storing valuable needed for such personal growth as mentioned earlier.

Devan (1971) said that no matter how beautiful a room/house may be if it does not perform well in actual use, it would lost its appeal. Therefore in planning a room, one must decide which piece of furniture would be needed before arranging them to serve the purpose of the home.

Nicholas (1975) stated that "your room is a mirror that reflects you". Merton (1970) has

also pointed out that house furnishing plays an important role in creating a sense of stability and solidarity for the entire family as well as stimulating their intellectual and cultural growth.

Furniture according to stepat-Devan (1971) are in two general categories - the case goods and upholstered. Casegood includes chests, desks, tables, bookcases, while sofas and chairs that are wholly or partially upholstered and beddings are under upholstered category.

Morton (1970) reported that - "Furniture is either comfortable or uncomfortable, light or heavy, old fashioned or modern.

Whether furniture is for sitting, sleeping, eating, working or playing, the use and economy are very important. Other important factor while selecting furniture are convenience, comfort, flexibility, space, requirement, length of service (durability and utility) and cost of maintenance.

Convenience, applies chiefly to storage facilities and the ease with which to move or handle a piece of furniture.

Comfort, applies to pieces on which we sit, sleep, work-surface etc. Flexibility of furniture is whether furniture can be used for more than one room or purpose.

Space as a factor is important because the furniture in use must be proportional to the space available in the room. Length of service of a furniture is equally important during selection. Furniture made out of good quality stuff tend to last longer. They also cost less to maintain, unlike furniture made from cheap and less quality stuff.

Stepat-Devan (1971) also feels that before any furniture is purchased, certain structures should be examined i.e design, cost, size, and function.

Designs are the lines, colour and texture, which express the mood or theme of the room. Cost is whether the furniture is within the purchasing power of an individual. Size of the room must be taken into consideration so that one does not purchase oversized furniture for a smaller space. Lastly, function relates to the use and purposes for which it is intended.

Mehra (1976) also shared the same view that in selecting furniture either for personal or family use, the size of the room and space available must be borne in mind. Carefully planned arrangement of furniture room by room, makes our home beautiful and comfortable as well as aesthetically pleasing, he concluded.

Faulkner (1960) stated that furniture arrangement is simple if one has a centre of interest i.e. a particular point that focuses or attracts attention. This may be provided either by a beautiful picture, a large and interesting piece of furniture e.g. sofa or plates arranged in a cupboard or a decorative bookcase etc.

Colour as mentioned earlier in the chapter increases the aesthetic beauty of any home - both inside and outside.

Painting goes with colour. This is another important aspect of interior decoration. Better Living Encyclopedia (1966) has shown that painting because of its power to embody men's thoughts, feelings and beliefs hold an important place in general cultural heritage. Therefore, painting as used in interior decoration for centuries holds the backbone to interior decoration. Both ancient and modern men have used and are still using painting to express either their feelings, beliefs etc. or their cultural heritage.

There are many different kinds of paints used in interior decoration e.g. resin base, rubber base, plastic base, live seed oil, white lead and water paints.

Painting a flat surface e.g. walls gives a chalky, dull finish and creates the most satisfactory and smart effects. Often walls are painted in flat finish form. Paintings are also most practical for kitchens, bathrooms and utility rooms because they can be easily cleaned.

The use of picture in interior decoration is another major accesory. Pictures give enjoyment to people either seated or standing. They are to be hunged at eye-level. Personal photographs of family or friends are better in more private quarters than the living room.

2.8 Factors Affecting the Choice of Interior Decoration

A number of factors combine to influence a family's choice of decorative items. Some factors are within the family's control while others are beyond it.

Income

Income is probably the most important factor to limit the choice or possession of decoratives. Those with higher income have better chances of purchasing items they want to decorate or beautify their homes. This is confirmed by Harven (1981) who stated that money is the purchasing power that can limit our choice of goods. Thus level of income is one

of the factors that affects home furnishings and decorations. This is also confirmed by Faulkner's (1968) statement that the roots of attractive homes is money.

Cuktu (1981) stated that the higher the income, the more and the better quality furniture and furnishings.

Level of Education

Level of education is another factor affecting the choice of interior decoration. Sarah (1968) stated that through searching for ways to create beauty, man has evolved principles based on observation of nature and study of working art. These enable one to create an attractive home coupled with one's financial situation, thus affecting the style and standard of living. Values also is an important factor in the choice affecting decoratives, a family's value could be read through the type of decorative items they possess.

Cuktu (1981) saw education having an impact on ownership of household furniture and furnishings. The higher the level of education of a household head is, the higher the income which enables him/her to buy better quality furniture and furnishings.

Lewis (1969) stated that when you spend money for goods and services, be sure that you know what you are buying and approximately what it will cost. If you are buying an expensive piece of equipment. For example, how much time will be saved and what is its value? Does it require replacement part or expensive up keep? Therefore when decorative elements/items are intended for a home, the money available must be taken into consideration since it is one of the governing factors as to whether an individual can afford to pay for the furniture or not. However, any expenditure is wasteful if the item breaks fades orwearsout before you have got your money's worth from it. Buy the best quality you can afford for your purpose.

Utility

Utility is absolutely necessary while purchasing decoratives. Morton (1970) stated that when purchasing furniture for a permanent need, select only those that have timeless beauty, quality and usefulness. Therefore, homemakers should always think of the various uses particular items may serve, since some decoratives may have a dual purpose and some may have none.

Durability

Durability is another factor necessary when one is ready to purchase either furniture or any other non-consumable item. Lewis (1969) stated that an individual should be able to ask her/himself such questions like: How can I reasonably expect the purchased item to last? Would the purchased item have long-range service, simple, classic, stylish or will the designs made of good material provide satisfaction longer than those made out of shoddy materials? Durability therefore is important in home furnishing, the longer you can use a piece(s) of furniture, the more you get your money's worth.

Availability

This is another factor that must be taken into consideration when purchasing furniture and furnishing a home. Lewis (1969) said that decoratives should not be purchased or used unless they give one a great pleasure of decoratives that would please one is therefore essential. It certainly would not make any sense spending money in purchasing decoratives that cannot be replaced easily with similar items when the need for doing so arises. However, there are some decorative items such as flowers that are highly used but highly seasonal, in

this case substitutes for such items must always be borne in mind.

Fashion

For many years, interior decoration has been changing not only in Nigeria but all over the world. Year in year out people come up with some modifications either in style or fashion. A closer look at some people in my society has shown that it is always people in the middle or upper income group that always try to move with fashion. Most people in the lower income bracket admire such decorative items but do not have the money to purchase them.

Hua (1981) in her study has pointed out that traditional furniture and furnishing will survive if the comfort aspect of it is improved.

Therefore, although fashion is an essential factor in interior decoration, one's purchasing power must be carefully considered before he/she embarks on such a project.

Religion and Culture

Most interior decorations have either religious or cultural affinity binding them. This is always so, because from time immemorial, there has been cultural diffusion in all societies

of the world,; thus as a result, we see the transfer of technology amongst different cultural groups. For example, in the moslem homes in Northern Nigeria one would see a lot of decorative items like The koran, decorated goat skin, decorated rugs and mats, etc. Similar to those in the Arab world. Similarly in the Christian homes the decoratives seem to be tilting very much to the Western World. Therefore, religion has had and still is having its influence on interior decoration.

In conclusion, I would like to point out that each of the above mentioned factors have direct effect on individual's choice of interior decoration, although the effect may vary from one individual to the other.

CHAPTER III

3.1 METHODS AND PROCEDURES

The aim of this research was to find out:

1. The type of traditional and modern decorations used by the Hausas in Kano State.
2. The changes in interior decoration in the traditional homes in Kano State.
3. Reasons for such changes, and
4. Factors affecting the choice of decorative elements.

In this chapter, the methods and procedures for gathering and analyzing the data were described.

3.2 Background Information of Survey Area

Kano State was selected as the area of study. This was because the state's population of 6,000,000 people is predominantly Hausas or Hausa/Fulani. There are 20 Local Governments in the state out of which only five i.e. 20% were used for this study. Within all the 20 Local Government in the State are Urban and Rural Areas having some what similar culture. The population too comprises people of low, middle and high income levels. The State also comprises with various educational and occupational levels. In other words, some people are koranic biased educationally, while a lot have had primary and secondary education;

a few others have obtained University degrees. Like wise, majority of the Hausas in the State are farmers, some are business men and women i.e. self employed while a few are government workers.

The fact that the investigator has lived in Kano since birth, and is conversant with the culture, language and the people of the entire ar[illegible] made it easier to conduct such a research.

3.3 Sample

The population for this study is Kano State while the sample was drawn from five of the twenty Local Governments in the State. Data were collected from the headquarters of the chosen Local Governments and these were Kano metropolitan, Hadejia, Kazaure, Dutse and Rano. Thirty (30) female respondents from various socio-economic conditions aged between 20 and 45 years and above were chosen from each of the selected Local Government Headquarters.

Focus was on the homes of women who are either married or divorced. This was so because in traditional Hausa homes, most men are less visibly interested in home furnishing. Similarly, young girls were delimited from the study on grounds that the initial set of decorative items a young woman would be expected to possess would be those given to her as gifts when one is getting married.

It was anticipated that many of the respondents would not be able to read and write in English. Therefore, the researcher would have to collect the data through structured interview since questionnaires were for the literate respondents. In addition to questionnaires and interviews information was also obtained through observation and documentation.

3.4 The Research Instruments

In order to obtain the requisite information from the respondents, questionnaires were developed and used by the researcher.

Tentative question items which would provide the needed information for a reasonable response to each of the research questions were identified from personal knowledge and the literature on interior decoration. A preliminary questionnaire of multiple choice format was used to complete the personal information in few minutes. The modified multiple choice format was selected essentially for three reasons:-

1. The ease of response to the many items
2. The consideration that extensive information could be obtained in a reasonably short period of time and
3. Tho convenience of coding the data for easy analyses.

The instrument underwent several revisions. Necessary changes were made by the researcher after the instruments had been criticised and the recommendations were either given in writing or verbally.

The questionnaire was divided into three distinct sections.

Section I - designed to gather background or personal information about the respondents that were very vital to the study. Such information sought, included their age, marital status, religion, qualification(s) etc.

Section II- of the questionnaire was intended to gather information from the respondents on:-

1. the type of traditional decorative items the respondents have.
2. type of modern decorative items the respondents have
3. factors responsible for their choice of decoratives, and
4. sources of the decorations.

Section III- of the questionnaire was intended to gather information on factors affecting choice of interior

decoration from the respondent using a four Likert scale ranging from very important to very unimportant.

The researcher intended to find out factors that influenced choice of furnishings e.g. durability, utility, income, cost, and availability.

In addition to collecting data by questionnaires, some items of interior decoration were documented by taking photographs.

3.5 Pre-Testing of the Questionnaire

The period for collecting the data covered August, 1987 to November 1987. Some of the respondents opted to receive and complete the questionnaire on their own in which case, the researcher completed with them sections that were not clear. Others were interviewed and the questionnaire was completed at the same time. For those who had no formal education the Hausa version of the questionnaire was read out to them by the researcher or her assistant. The researcher received tremendous co-operation from most of the respondents.

A total of 150 questionnaires were administered, and all were received duly completed.

3.6 Method of Data Analysis

Frequency tables were drawn up to show the responses of the respondents to specific questions. Mean scores of factors affecting choice of interior decoration were calculated. A score of 2.55 was used as a base for determining an important factor affecting choice of interior decoration.

CHAPTER IV

4.1 INTRODUCTION

This study mainly focussed on the types of traditional and modern decorations used by the Hausas in Kano State, the changes in interior decorations in traditional homes in Kano State, reasons for such changes and the factors affecting the choice of decorative elements.

Table 4.1

Age - Range of Respondents

AGE RANGE	HADEJIA	DUTSE	RANO	KANO	KAZAURE	TOTAL	CUMULATIVE
21 - 25	10	5	5	4	4	28	18.67
26 - 30	3	10	8	5	10	36	42.67
31 - 35	2	10	5	10	5	32	64.00
36 - 40	10	5	10	3	5	33	86.00
41 - 45	2	-	2	5	5	14	95.33
Above 45	3	-	-	3	1	7	100

The data in table 1 above shows that majority of the respondents i.e eighty-six (86%) are between the ages of twenty to forty (20-40) years. Only three (3) local governments have a total of seven (7) respondents whose ages are above forty-five (45) years.

When compared to other Local Governments Hadejia has more respondents that is 37.7% between the ages of twenty-one to twenty five (21-25) years.

Table 4:2

Educational Qualification of Respondents
No of Respondents in Local Government Area

EDUCATIONAL QUALIFICATION	HADEJIA	DUTSE	RANO	KANO	KAZAURE	TOTAL	PER-CENTAGE
First School Leaving Cert.	10	-	5	15	8	38	25.3
WASC/Teachers Grade II	3	7	5	10	4	29	19.3
National Cert. of Education, Ordinary National Diploma (NCE,OND)	10	10	10	3	10	43	28.7
B.ed,B.Sc,M.A. M.Sc.	2	3	10	2	5	22	14.7
PH.D.	-	-	-	-	-	-	-
Non Formal Education	5	10	-	-	3	18	12.0
TOTAL	30	30	30	30	30	150	100

In the table above, the educational qualification of the respondents is presented. Thirty eight (25.3%) of the respondents have only first school leaving certificate and below. A little bit over nineteen percent (19.3%) of all the respondents have secondary education or its equivalent, while over twenty-eight percent (28.7%) of the respondents have either National Certificate of Education (NCE) or Ordinary National Diploma (OND) qualification. Only fourteen percent (14.7) of the respondents are graduates.

It is also interesting to find that four Local Government namely:- Hadejia, Dutse, Rano and Kazaure have at least one third of their respondents with National Certificate in Education(NCE or Ordinary National Diploma (OND).

Table 4:3

OCCUPATION OF RESPONDENTS

	HADEJIA	DUTSE	RANO	KANO	KAZAURE	TOTAL	PERCENTAGE
Unemployed	15	10	12	15	18	70	46.7
Private Enterprises (Business)	10	8	3	5	2	28	18.7
Civil Service	3	7	15	10	10	45	30.0
Others	2	5	-	-	-	7	4.6
TOTAL	30	30	30	30	30	150	100

In table 3, seventy (46.6%) of the respondents for all the five local governments are unemployed. Twenty eight (18.6%) of the respondents are self employed. This group of people enaged in crafts either as a means of earning money or as a hobby. Forty five (30%) are civil servants. Hadejia, Kano and Kazaure local governments have at least fifty (50%) percent or more of their respondents unemployed, while Kano and Kazaure have one third of their respondents as civil servants. It is indeed surprising that over forty (40%) percent of the respondents despite their qualification were housewives.

As reflected in table 3, majority of the respondents are unemployed. This category of people were housewives and students. Traditionally, the Hausas of Kano state had over ninety (90%) of their womenfolks in (purdah) and as such were not opportuned to work as civil servants. Their means of earning incomes is by engaging in some crafts such as sewing, embriodery on pillowcases, bedsheets, weaving etc. The other half constitutes of students who were either dependent on their parents or receiving some subventions from the state or Federal Government in form of assistance to enable them pursue their education.

Table 4:4

ESTIMATED ANNUAL INCOME OF RESPONDENTS
NO OF RESPONDENTS IN LOCAL GOVERNMENT AREAS

INCOME RANGE	HADEJIA	DUTSE	RANO	KANO	KAZAURE	TOTAL	PERCENTAGE
Less than ₦1,000	10	10	10	10	15	55	36.7
₦1,000 - ₦, 00	-	-	2	3	5	10	6.7
₦1,600 - ₦2,000	10	5	3	1	-	19	12.7
₦2,100 - ₦2,500	5	-	15	2	5	27	18.0
₦2,600 - ₦3,000	2	5	-	4	-	11	7.3
Over ₦3,000	3	10	-	10	5	28	18.6
TOTAL	30	30	30	30	30	150	100

Over one third of the respondents i.e thirty-six (36.7%) in all the local government surveyed earn less than one thousand naira (₦1,000.00) per annum. In fact, fifty (50%) percent of the respondents from Kazaure local government earn less than (₦1000.00) per annum. This is so because fifteen of the thirty respondents in Kazaure as shown in table 3 are unemployed. Their stated income came from their husbands as pocket money. Pocket money from husbands to unemployed wives is a common practice in the Hausa societies.

It is interesting to know that sixty-six (66) out of the one hundred and fifty (150) respondents i.e forty-four (44%) of all the respondents in the five local government earn two thousand (₦2,000.00) per annum and above. Dutse and Kano local governments have slightly over one third of their respondents earning more than three thousand (₦3,000) Naira per annum. This is probably so either because the respondents are either in business or civil service.

Table 4:5

TRADITIONAL DECORATIVE MATERIALS POSSESSED BY RESPONDENTS

No of Respondents in Local Government Area

TRADITIONAL MATERIALS	HJ	DUTSE	RANO	KANO	KAZ	TOTAL	PERCENTAG
Earthen Bed (Gadan Kasa)	3	3	3	-	-	9	6.0
Iron Bed(Gadan Karfe)	25	25	10	7	25	92	6.3
Bamboo Stick Bed (Gadan Tukurwa)	5	20	-	-	-	25	16.6
Bamboo Stick Bed (Gadan Kara)	-	-	-	-	-	-	0.0
Wooden Shelves (Kanta)	15	25	20	5	15	80	53.3
Wooden Tables (Gadan Danki)	10	8	5	3	5	31	20.6
Cupboard with Decorated Wooden Stool(Kujerar Zaman Mata)	30	30	30	20	30	140	93.3
Decorated Calabashes (Kore)	15	13	20	5	15	68	45.3
Claypots(Tukwanan Kasa)	3	3	8	-	13	27	18.0
Rafia Wooven Mats (Faifai)	30	30	19	3	25	107	71.3
Rafia Wooven Nets (Ragayu)	8	15	8	-	8	39	26.0
Carved Wooden Spoon "Spatula" (Luwadu)	3	9	13	-	8	33	22.0
Enamel Pots(Tukwannan Karfe)	8	19	25	4	10	66	44.0
Enamel Bowls (Kwala)	29	27	30	15	30	131	87.3
Brass Bowls with Lids (Kumbo)	9	10	20	15	10	64	42.6
Small Brass Bowls without Lids (Tasa)	27	30	25	15	30	127	84.1

Table 4:5 (Cont'd)

TRADITIONAL MATERIALS	HJ	Dutse	Rano	Kano	Kaz	Total	PERCENTAGE
Woven Basket with Lid (Adudu)	3	-	-	-	-	3	2.0
Woven Basket without Lids (Kindai)	7	-	-	-	-	7	4.6
Grass Mats (Tabarmi)	30	30	30	-	30	120	80.0
Rafia Door Blind(Tsaiwa)	9	8	13	4	3	37	24.6
Wooden Box (Sunduki)	3	3	-	-	-	6	4.0
Grass Bag (Burma)	-	-	-	-	-	-	0.0
Large Native Woven Cloth(Luru)	25	15	25	5	20	90	60.0
Small Piece of Cloth for Covering Frontside of Bed (Shata)	19	29	30	7	30	115	76.6
Carvings	-	-	-	3	-	3	2.0
Cupboard with shelves and Glass Door(Kwabad)	25	25	30	25	30	135	90.0

Table 4:5 shows the traditional decorative items presently in use in the homes of the one hundred and fifty (150) respondents in the five local government areas surveyed. Over half of the respondents i.e. fifty (50%) and above have indicated the possession of Iron beds, wooden shelves (Kanta), cupboard with decorated stool, raffia, woven mats (fai-fai) metal bowls (kwalla), small brass bowls without lid (tasa) grass mats (tarbarmi), large native woven cloth (luru), small piece of cloth for covering the front of their beds (shata) and cupboard with shelves and glass doors (kwabed).

The use of the mentioned traditional items in over fifty percent of the homes of the respondents seem to be in agreement with an observation made by Oliver (1976). The importation of enamel, brass, wooden and iron wares for centuries through the North African trade routes (of which Kano was a part of) probably led to the practice of using such items for decoration purposes in order to provide personal appeal.

It is also important to note that over ninety (90%) of the respondents in all the local governments surveyed indicated possession of cupboard and decorated wooden stools. This also agrees with Dinsmoor (1950) observation which suggests that similar furniture were discovered in the ancient Egyptian tombs from about 3,000 B.C. in the form of beds, chairs, tables and storage chests. Smith (1958) suggests many Egyptian decorative furniture ranged from the simpliest bowls to beautifully designed chairs, small tables and beds. It is surprising also to find out that while a hundred percent (100%) of the respondents in four local governments have indicated possessing grass mate (tabarmi), none of the respondents in Kano municipal has indicated possessing it. This is probably due to the fact that a lot of women in Kano municipality switched to using synthetic carpet in their homes instead of mats because they can afford them or where such items are sold is a walking distance from their homes.

Lastly, it appears from the above table that very few respondents eighteen (18.6) in all the local government had interest in such items as earthen bed, bamboo stick beds, wooden baskets with or without lids, wooden boxes, grass bags and carvings. This is probably because such items are regarded as out of fashion.

The trends of traditional interior decoration is fast changing! Kano state has been greatly influenced by the Trans-saharan Route. The long interaction with both the middle eastern and western cultures has resulted in the introduction of decorative materials into Kano. Such include iron beds wooden shelves, cupboard with decorated wood stool, enamel bowls, small brass bowls with or without lids cupboard with decorated wooden stool, metal bowls, small brass bowls with or without lids cupboard with shelves and glass doors.

In the early history of the Hausas; the traditional Hausa women were known to devote a lot of time and energy in decorating their rooms. They did this by hanging claypots (Tukwanan Kasa), calabashes (Kore), etc, around their huts using specially designed nets (Ragaya). This form of decoration was a source of pride to the traditional woman. It was, and is still generally believed that the amount of decoratives a woman has in her room is a yardstick for measuring her status in the society. The number of hangings a woman has in her room reflects the status of her family

and that of her husband. These hanging could elicit a lot of admiration from other women folk.

The nets were arranged in rows round the hut. Big claypots and calabashes were placed on the top rows, floors were either covered with mats or with hide and skin (Buzu). Not much decorations were made on the ceiling. However, some women stored their wooden laddles, whisk, long enamel needles (Basilk) on the ceilings. These placements were done in such a way that it gave decorative effects. These decorative attitudes of the traditional Hausa women were only to be the beginning on which future decorative styles were developed. Nevertheless, the hanging pattern of decoration could easily be referred to as the art of decoration amongst the Hausas that possibly stood the longest period of test unchanged. (Plates 1 & 2)



Plate 1 Arrangement of Calabashes (Kore) in rows on a traditional table called (Gadan danki)



Plate 2: Enlargement of traditional table (Gadan danki)

Trade and other contacts with neighbouring West African states had resulted in the adaption of other beautiful decorative elements through the trans-saharan routes. One such element originated from Ghana and is made of brass. It comes in form of bowls. These bowls are of varied sizes. The sizes range between 12 cm and 48cm in diametre. These brass are referred to as (Tasa). They are very attractive and shining. Brass bowls of the same sizes were placed in a net. The first brass bowl placed in the net was usually covered by another of the same size. This style of placement in the net continues until the net was filled up. Several of the same size in a like manner. These nets were lined up to occupy about three quarters to the full length of a wall starting from the top.(Fig. 3)



Plate 3: Placement of brass bowls (tasa) in a net (ragaya) This form of decoration may cover a whole length of a wall.

Soon, the hanging of enamel plates as decoratives came into being. The plates or bowls were imported into Hausa land through the trans-saharan trades; and also by traders from Egypt and the Sudan. These enamel plates were used to serve foods, though, the Hausa women appreciated their aesthetic forms and so considered them as interior decorative materials. Unlike the pots, the calabashes and the wooden bowls which were hung to the walls with the specially designed nets (Ragaya), the enamel plates when used as decorative pieces, were actually fixed or tagged to the walls of the room. They are all circular in configuration and ranged between 15cm to 50cm in diametre. Most of them were decorated in orange, yellow and red. They carried design depicting animals such as horses, zebras, lions and some birds. The designs also sometimes depicts screnery such as distant trees, streets and communities or ever abstracts of human images. (Fig.4)



Plate 4 Enamel bowls and plates placed on walls as decoration.



5 Bigger sized enamel plates tagged to walls as decoratives.

The enamel plates were displayed as interior decorative elements in two styles. The first style involved tagging each plates to the wall with the help of three nails, this styles helped to support the enamel plates so as to enable the women change the placement of each particular plate when desired. Secondly, the enamel plates may be fixed by means of clay mixed with water to make a suitable paste. This paste was attached to the back of each enamel plate which was in turn attached to the mud or cement walls. The advantage of this is that, as the plates were firmly fixed

to the walls there was little chance of them falling off. This style was a lot cheaper to use as it did not have to involve the purchase of nails.

Other forms of decorative elements also came after the arrival of the enamel plates. These forms included bowls and dishes. The Hausa women realized that it was difficult to display the latter forms on their walls using the same methods as they did with the flat enamel plates. This realization prompted a number of Hausa women to design wooden shelves. These shelves were made of a number of tree branches tied with ropes. Each shelf was supported by four wooden sticks each stuck into the floor. The women then displayed their enamel bowls and dishes on these shelves. These shelves served for the display of calabashes, wooden bowls and earthen ware pots that were hitherto hung on the walls with the help of a number of nets.

Improved communication between the Northern and Southern parts of Nigeria after the advent of a colonialism resulted in a number of people from the south coming over to the North to sell their skills. Amongst these people were carpenters, bricklayers, masons etc. The carpenters quickly realized a market in making improved wooden shelves to replace the ones used by the Hausa women. There after, more and more Hausa womenfolk preferred to use the shelves made by the carpenters. In fact the improved wooden shelves could not only be supported by a number of sticks stuck in the floor;

to the walls there was little chance of them falling off. This style was a lot cheaper to use as it did not have to involve the purchase of nails.

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but also could be attached directly to the walls. These shelves were termed (Kanta). They were made in varied lengths but always had the same width. This was because while the lengths of the walls varied, the sizes of the bowls and dishes remained the same.



Plate 6 The kanta wooden shelves used in displaying the enamel bowls and dishes.

The next development in Hausa interior decoration was the arrival of enamel buckets. This type of buckets were specially designed with beautiful floral decorations (designs). Each of these buckets had beautiful lids to match and also metal handles padded with wood at the middle. These buckets were placed on on top of the other, most of the time starting at floor level to reach the level of the shelves. At some other times, they were placed on top of the shelves to reach the ceiling level.



Plate 7: Enamel containers arranged as decorative

A modification of the buckets was the introduction of a bigger sized container referred to as (kwalla). This is also enamel ware, beautifully decorated with fitting lids. Each of these containers had two handles; one on each side. The container came in various sizes consisting of sets. The display of these decorative items was done on the bases of their respective sizes in a set. The placement was like that of the buckets. Another enamel form of a decorative element came as a very large round bowl with a flat lid. This also came in varied sizes consisting of a set. Their display and placement followed the same placement pattern as those of the earlier mentioned enamel buckets and the kwalla; this large round metal bowl is termed too as (fanteke)



Plate 7: Placement of Kwalla and the (fanteka) on top of the cupboard.

The current interior decorative forms in Hausa homes are a hybrid of the traditional, Western and Eastern forms of interior decoration. Historical contacts with the North Africans, Turks and Arabs and the missionaries and the colonial conquest of what has become the present day Nigeria, resulted in a number adoptions regarding forms, styles and patterns of interior decoration in Hausa land. Most noted of the current Hausa interior decorative elements is the combination of brass and China wares.



Plate8: Combination of Brass and China Wares.

Perhaps, the use of the brass in such decorative elements as kettles, cups and currently round boxes (kumbo) is unique to Hausa land. The Kumbo is a very large form of the Tasa with a lid hunged to the main body and a provision for a lock at the front. The kumbo also comes in varied sizes. These brass ornaments are displayed as done with the enamel buckets and varied forms of the decorative enamel bowls. The brass bowls were also considered as future investments. As they were quite expensive; the Hausa women often resorted to wither selling or mortgaging them in times of need.



Plate 9: Brass bowls known as 'Kumbo' used in combination with the China ware as decorative materials

Further development in the style of displaying interior decorative elements saw the introduction of the cupboard. The cupboard was usually made of wood with glass doors. A cupboard can have a length of about four and a half feet and a width of about six and a half feet. It can also have two, three or four glass doors. The doors are made of glass so that the decorative items placed inside the cupboard can be seen easily.



Plate 10: Cupboard showing the decorative items inside it.

The decorative elements that are displayed inside the cupboard include those items mentioned earlier such as the enamel bowls and later on the china wares. As time went by; china ware became abundant in the market and less expensive. The china gradually replaced all the enamel decorative elements displayed inside the cupboard. Also bigger sizes of china ware are gradually replacing the hitherto the big enamel buckets, kwalla and Fentake displayed on top of the cupboard. See fig. 7.

On top of these cupboards artificial flowers of varied colours and floral forms may be displayed. The cupboards also have since assumed formica facelifts. Usually the colour of the formical matches that of the walls of the room.

In recent times; a number of well to do Hausa women are shifting from the style of furnishing of all their rooms with a number of decorative elements. These affluent Hausa women are now adopting the Western styles of creating and decorating their living rooms. They are replacing the cupboards with wooden, enamel or chrome room dividers. These dividers have compartments where modern electronic gadgets are displayed. These electronic gadget include radios, the tape recorders, television set, reel to reel and the video machines. Also, displayed in the room divider compartments are dainty china wares, artificial flowers and family photographs. Next to these room dividers are usually placed wooden upholsteries and settees and a wall to wall carpet or rug replacing the traditional hide and skin or grass mats.

Table 4:6

MODERN DECORATIVE MATERIALS POSSESSED BY RESPONDENTS
NO OF RESPONDENTS IN LOCAL GOVERNMENT AREAS

MODERN MATERIAL	HADEJIA	DUTSE	RANO	KANO	KAZ	TOTAL	PERCENTAGE
Formica Beds	25	20	29	25	20	119	79.3
Wall Divider	-	-	-	15	-	15	10.0
Center Table	8	2	-	20	-	30	20.0
Cushion Chairs	20	20	29	28	25	122	81.3
Wall Hanging	8	2	-	15	-	25	16.6
Wall Picture	25	20	26	15	10	96	64.0
Television	5	2	15	28	3	53	35.3
Radio	20	20	20	28	18	106	70.6
Carpet(s)	5	5	9	28	-	67	44.6
Rugs	3	4	3	15	3	28	18.6
Motifs	-	-	-	10	3	13	8.6
Flower Vases pots Ornamental flower pots	25	15	20	10	15	85	56.6
Puffs	5	-	3	8	-	16	10.6
Lamp Stands	-	-	-	3	-	3	2.0
Standing Fan	30	10	15	18	8	91	60.6
Wooden Bed with metal standing	20	34	25	15	20	104	69.3
Video Set	5	3	3	15	3	29	19.3
Table Mats	3	-	-	8	-	11	7.1
Rafia Blinds Beaded	3	-	13	3	3	22	14.6
Ceiling Fan	10	18	20	8	5	61	40.6
Stereo Sets	10	14	10	15	10	59	39.3
Others(Side Table)	8	-	-	-	-	8	5.3

The above table shows modern decorative materials possessed by all the respondents in all the local governments surveyed. Approximately two-thirds of the respondents and above have indicated having formica beds, cushion chairs, radio and wooden bed with metal springs.

It is important to note that only in Kano municipal have 50% respondents indicated having a wall divider in their houses. Further it is observed that only in Kano and Kazaure Local Government have respondents indicated having motifs. Table mats are possessed by only eleven (11) respondents in Hadejia and Kano local governments while only eight (8) respondents from Hadejia Local Government have indicated possession of a side table, motifs, puffs and flower vases.

It is also surprising that majority of the respondents in all the five local government have no lamp stand, only three respondents in Kano have indicated possessing them i.e (lamp stand).

It is important to note that wall pictures are possessed by more respondents in Hadejia Dutse and Rano (at least sixty-six (66%) or more) than in Kano and Kazaure Local Governments.

(Wall pictures as indicated by respondents in these local governments are usually personal photographs and family and friends).

Therefore, wall divider, centre table, motifs, puffs lamp stands, table mats and side tables are the least popular modern decorative items being used by the respondents in the five local government surveyed.

The vast importation of goods and technological advancement within the country as a whole has contributed emersely to the rapid change in the mode of the present trend of interior decoration.

Majority of the people both within Kano metropolis and the other four local governments surveyed are fastly changing their traditional decoratives and acquiring the more sophisticated modern decoratives. For example, the traditional earthern beds, bamboo stick beds, iron beds are being replaced with formica beds or upholstered beds; wooden stools are being replaced with cushion chairs; the traditional wooven nets, bamboo stick tables, wooden shelves/cupboards are rapidly being replaced by room dividers and centre tables. In addition there is the rapid introduction of electronic gadgets such as stereo sets, television, radios, videos etc for the family's entertainments.



Plate 11 A room divider showing the placement of some dainty china wares and electronic gadgets.



Plate 12 A room divider, an improved cupboard all used in the display of different types of china wares. Also upholstered chairs and puffs plus electronic are shown above.



Plate 13 Below shows a combination of the traditional and modern decorative items of a Hausa home.



Plate 12 A room divider, an improved cupboard all used in the display of different types of china wares. Also upholstered chairs and puffs plus electronic are shown above.



Plate 13 Below shows a combination of the traditional and modern decorative items of a Hausa home.

The area of interior decoration had been seen to reflect issues and interests that concerns with the placement and display of interior decorative elements. These decorative elements come in varied colours, forms, styles, patterns and shapes. It was analysed that the perception of what constitutes a decorative element is a reflection of a social norms and values. As these norms and values change with time and most especially as a result of contact with other foreign cultures the definition and the value attached to various decorative elements change. Changing societies have witnessed a number of metamorphosis regarding elements that are considered decorative and aesthetic.

In Hausa land, women have used and valued a number of things including cups, bowls, kettles, plates etc as decorative items. As time went on these items were gradually replaced by brass objects such as tasa and the kumbo and finally the china wares. Today affluent Hausa women are gradually adopting the western styles of interior furnishings and decorations. With technological advancement more and more homes employ the use of electronic gadgets as decorative elements.

Table 4:7

Sources of Decorative Materials

NO OF RESPONDENTS IN LOCAL GOVERNMENT AREAS

Source	HADEJIA	DUTSE	RANO	KANO	KAZAURE	TOTAL
Local Market	50	20	27	20	28	145
Super Market	-	-	3	20	-	23
Art and Exhibition stand	-	-			-	
Home Made	15	-	10	5	10	40
TOTAL						

The table above indicated that almost all the respondents obtained their decoratives from the local markets. Only a handful of the respondent got some of their items from super-markets while a few others also got some of their decorative items from within the locality.

This in view is contrary to some of the modern items being possessed by respondents in table 6. There are quite a number of decoratives such as wall pictures, television, radio, video sets, carpets/rugs, lampstands, standing/ceiling fans etc which are not ordinarily sold in our local markets but rather in big stores and super-markets.

Table 4:8

MEAN SCORES OF FACTORS AFFECTING CHOICE OF DECORATIVE MATERIALS

FACTORS	HADEJIA	DUTSE	RANO	KANO	KAZAURE	GRAND MEAN
Durability	2.53	2.83	2.50	2.50	2.83	2.63
Utility	2.06	2.83	3.17	2.83	2.83	2.74
Income	3.50	2.00	3.50	2.43	2.83	2.85
Cost	3.67	3.50	3.50	2.83	3.50	3.40
Availability	3.00	3.50	3.17	2.83	3.37	3.17
Religious Functions	3.67	3.50	3.5	2.66	3.37	3.34
Cultural Identity	3.00	3.17	3.17	3.00	3.37	3.14
Fashion	1.87	3.17	2.73	3.66	3.50	2.98
Educational Level	2.37	3.17	2.73	2.83	3.67	2.95
Compactness	2.87	3.17	2.00	3.83	3.67	3.10

Table 8 above indicates the factors affecting the choice of decorative materials in Kano state. Using a score of 2.55 as acceptable level of importance, one would observe that cost with the highest grand mean score of 3.40 is the most important factor affecting the choice of decorative materials in Kano State. This is in agreement with the observation of Lewis (1969). People generally tend to accept the fact that the higher the cost of an item, the more durable it is. In all survey locations the mean score for cost was higher than 2.55. Closely related to cost is the religious functions attached to these mean score for religion as a factor affecting choice of decorative materials

is 3.34. This is expected in a predominantly muslim community as Kano state. The high number of respondents who possess cupboard with decorated wooden stool, rafia woven mats, metal bowls, brass bowls, grass mats and small piece of cloth for covering fronts of bed (shata) which are symbolic of Islam religion is an indication that religion is an important consideration in choosing decorative materials.

Cultural identity with a mean score of 3.14 was also rated as an important factor in choosing interior decorative. Compactness and availability of decorative items ranked next to cultural identity.

These results however indicate that durability, utility, income and educational level of respondents are also important consideration in choice of decorative materials. This is in agreement with the observation of Faulkner (1968) and Cuktu (1981). However the respondents in this study are paying less emphasis on utility, durability and availability as factors affecting their choice of interior decoration when compared to cost and religion. This however has an implication for home management education.

PREFERENCE FOR DECORATIVE MATERIALS

FACTORS	HADEJIA TRAD	HADEJIA MOD	DUTSE TRAD	DUTSE MOD	RANO TRAD	RANO MOD	KANO TRAD	KANO MOD	KAZAURE TRAD	KAZAURE MOD	TOTAL TRADITIONAL		MODERN
Durability	5	25	5	25	12	18	10	20	5	25	37	(24.7)	113(75.3%)
Utility	12	18	20	10	10	20	10	20	5	25	57	(38.0%)	93(62.0%)
Cost	5	25	20	10	15	15	5	25	15	15	60	(40.0%)	90(60.0%)
Availability	10	20	10	20	15	15	15	15	20	10	70	(46.7%)	80(53.3%)
Aesthetic Value	15	15	20	10	20	10	15	15	20	10	90	(60%)	60(40.0%)
Religious Function	15	15	5	25	10	20	20	10	10	20	60	(40.0%)	90(60.0%)
Cultural Identity	5	25	20	10	10	20	10	20	5	25	50	(33.3%)	00(66.7%)
Fashion	5	25	20	10	10	20	10	20	20	10	65	(43.3%)	85(56.7%)
Compactness	5	25	20	10	25	5	10	20	5	25	65	(43.3%)	85(56.7%)

When respondents from the five survey areas were asked to comment on factors that influenced their choice for modern or traditional home furnishings 25 respondents out of the 30 i.e (83.3%) in Hadejia local government considered durability, cost, cultural identity, fashion and compactness as factors that influenced their choice of modern decorative items. Durability and religious identity the only factor seen by over 83% of the respondents in Dutse Local Government while cost was seen in Kano by more than eighty (80%) of the respondents as factors influencing their choice of modern decorative materials.

In all the five survey areas majority of the respondents preferred modern decorative materials to traditional ones because of their durability, utility, cost, availability, religious functions, cultural identity, fashion and compactness except their aesthetic value. A very low number of respondents (24.7%) prefer traditional decorative because of their durability while a corresponding number of respondents (60.0%) prefer the same because of their aesthetic value.

Durability and cost were seen by most respondents in at least three (3) or more local governments as the least factors influencing their choice of traditional items for home decoration.

In conclusion, it seems majority of the respondents in the five survey local government prefer modern decorative items in furnishing their homes because they most strongly

feel that such items make their homes more lively, beautiful easier to maintain, more durable and more modern.

On the other hand a few of the respondents love both modern and traditional items in furnishing their homes.

CHAPTER V

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 SUMMARY

The study was designed to find out the type of traditional and modern decorations used by the Hausas in Kano State, the changes in interior decorations in the traditional home in Kano State, reasons for such changes and factors affecting the choice of decorative elements.

The main data in the study was drawn from five of the twenty local government headquarters in Kano State. A total of one hundred and fifty (150) female respondents from various socio-economic background between the ages of twenty (20) and forty-five (45) years and above were used for the study.

A pre-tested questionnaire which sought information on socio-economic characteristics types of traditional and modern decoratives possessed, factors affecting choice of interior decoration and preference of type of interior decorations was used in collecting data from the respondents. Observation and documentation of both traditional and modern interior decorative materials possessed by respondents were also made.

Frequency tables were used to show the responses of the respondents to some specific questions, while mean scores of factors affecting choice of interior

decoration were calculated as bases for determining important factors affecting respondents' choices of interior decoration.

The results of the study indicated the following:

1. Majority of the respondents (86%) are between the ages of 20 - 24 years.
2. Majority of the respondents (73.3%) have either first school leaving certificate (FSLC) secondary education or NCE qualification.
3. Majority of the respondents (46.7%) in all the five selected Local Government were unemployed.
4. Over half of the respondents (56.1%) earn not more than two thousand Naira (₦2000.00) per annum.
5. The following traditional decorative items are presently in use in the homes of (50%) of the respondents in the five Local Governments - iron beds, wooden shelves (kanta) cupboard with glass doors (kwabad), decorated stools, rafia, woven table mats (fai-fai), enamel bowls (kwalla), small brass bowls without lids (tasa), grass mats (tabarmi), large native woven cloth (luru), small piece of cloth for covering the front of their beds (shata). Also over (90%) of the respondents indicated possession of cupboard and decorated wooden stool.
6. The following modern decorative material were found to be in use by two-thirds of the respondents.

Formica beds, cushion chairs, radio and wooden beds with springs or planks.

Majority of the respondents had no lamp stands.

The survey had clearly shown that majority of the people in the survey areas are fast changing their traditional decoratives with modern decoratives.

7. Local markets were indicated by majority of the respondents as the source of their decoratives.

8. Cost, religious functions and cultural identity were the most important factors affecting the respondents' choice of decorative materials. These were followed by durability, utility, income and educational level of the respondents.

In all the survey areas, majority of the respondents prefer modern decorative materials to traditional ones because of their durability, cost, availability, religious functions, cultural identity, fashion and compactness.

A very low number of the respondents (24.7%) preferred traditional decoratives because of their durability while a corresponding number of the respondents (60.0%) preferred same because of their aesthetic value.

5.2 CONCLUSION

The results of all the works done in this study indicates that although the traditional decorative

items are still in use in all the homes of the Hausas in Kano State; this trend is being over taken by the modern decorative items in many homes.

It is also important to know that even though local markets still serve as sources of such decorative items, quite a number of the people are now using super-markets as sources for decorative items.

Cost, religious functions and cultural identity were seen as the most important factors affecting the respondents' choice of decorative materials.

5.3 RECOMMENDATION

An analysis of the above findings leads to some recommendations for further study on factors affecting choice of interior decorative materials among the Hausas in Kano State.

Since this study is the first of its kind on Kano, the data as presented need further development and testing with larger samples to identify and measure the factors affecting the choice of interior decoration in Kano State.

There is also the need to use other statistical methods in order to find out the strength and weaknesses of such factors affecting the choice of interior decorative items amongst the Hausas in Kano State.

5.4 IMPLICATION OF THE STUDY

In this study, data were only collected from five (5) of the twenty (20) Local Government Headquarters which are urban or semi-urban areas. The result could however be applied to the whole of Kano State since the sample is representative of the whole population. The results of this study have an implication for Home Economics education. It is desirable that both traditional and modern interior decorations be taught in schools. Although this study revealed that cost, religious functions and cultural identity are the most important factors affecting the choice of consumers of interior decorative materials, it is necessary that teaching should also emphasis durability and utility as factors the consumers should consider before purchasing decorative materials.

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APPENDIX A QUESTIONNAIRE

Dear Respondents,

This questionnaire is intended for research purpose only. To make the research reliable, you are to answer the questionnaire as honestly as you can, please.

Be assured that your answers will be kept most confiden confidentially.

Thank you very much.

H.J. MAUDE
Researcher

INSTRUCTION: Please put a tick ( ) in the appropriate box below.

SECTION ONE

BIOGRAPHY DATA

1. i. Local Government Area _____

ii. Name _____

iii. Age range:

20 - 25 ☐

26 - 30 ☐

31 - 35 ☐

36 - 40 ☐

41 - 45 ☐

iv. Educational background:

FSLC ☐

WASC/GR. II ☐

NCE, OND ☐

BED, BS, MA, MSC ☐

PHD ☐

Others ☐

v. Occupation:-

House wife ☐

Business ☐

Civil Service ☐

Student ☐

Others ☐

vi. Estimated Annual Income:

Less than ₦1,000 ☐

₦1,000 - ₦1,5000 ☐

₦1,600 - ₦2,000 ☐

₦2,100 - ₦2,500 ☐

₦2,600 - ₦3,000 ☐

Over ₦3,000 ☐

SECTION TWO

TRADITIONAL DECORATIVE ITEMS

2 (a)

i. What decorative items listed below do you have as part of your interior decoration?

(a) Earthern bed (gadan kasa) ☐

(b) Iron Bed (gadan karfe) ☐

(c) Bamboo-stick bed (gadan tukurwa) ☐

(d) Bamboo-stick bed (gadan kara) ☐

(e) Wooden bed (gadan katako) ☐

(f) Wooden shelves attached to the wall for arranging decoratives (kanta) ☐

(g) Wooden tables for arranging decoratives (gadan danki) ☐

(h) Cupboard with shelves and glass doors for arranging decoratives (kwabad) ☐

(i) Low, round, decorated wooden stool for sitting(kujerar zaman mata)

(j) Calabashes (decorated) - (kore)

(k) Claypots (tukwanan kasa)

(l) Rafia woven mats

(m) Rafia woven nets

(n) Carved wooden spoons "spatula" (luwadu)

(o) Enamel pots (tukwanan karfe)

(p) Enamel bowls (kwala)

(q) Brass bowls with lids (kumbo)

(r) Small brass bowls without lids (tasa)

(s) Woven baskets with lids(acludu)

(t) Woven baskets without lids(kindia)

(u) Grass mats (tabarmi)

(v) Rafia door hanging (tsaiwa)

(w) Wooden box (sunkuki)

(x) Grass bag (burma)

(y) Large native woven cloth (luru)

(z) Small piece of cloth (woven) used as a front side cover for a bed e.g. (iron bed)

Carvings

Please list others you might have which are not included in the overleaf list

_____

_____

_____

2 (b)

i. Sources of Traditional Decorative Items

a. Local Market

b. Super Market

c. Art and Exhibition stand

d. Home Made

e. Imported

2 (c)

i. Modern Decorative Items

(a) Formica bed

(b) Wall Divider

(c) Centre table

(d) Side table

(e) Cushion chairs

(f) Wall hanging

(g) Wall pictures

(h) Television

(i) Radio

(j) Carpets

(k) Rugs

(l) Motifs

(m) Flower vases/ornamental flower pots

(n) Puffs

(0) Lamp stand

(p) Standing fan

(q) Wooden bed with metal springs

(r) Video set

(s) Wooden bed with planks as springs ▱

(t) Stereo set ▱

(u) Table mats ▱

(v) Raffia blinds ▱

(w) Ceiling fan ▱

Please list others you might have which are not included in the above list.

_____

_____

_____

3. Assess the extent the following factors have influenced your choice of items of home furnishings:

FACTORS	Very unimportant	Un important	Important	Very important
i. Durability (How long it lasts without breakage replacement	▱	▱	▱	▱

FACTORS	Very Un-important	Un important	Important	Very important
ii. Utility (How useful it is)	▱	▱	▱	▱
iii. Income	▱	▱	▱	▱
iv. Cost	▱	▱	▱	▱
v. Availability (How easy it is to get in the market)	▱	▱	▱	▱
vi. Aesthetic value (Beauty/how it appeals to you)				
vii. Religious functions	▱	▱	▱	▱
viii. Cultural identity	▱	▱	▱	▱
ix. Fashion	▱	▱	▱	▱
x. Educational Level	▱	▱	▱	▱

xi. Compactness (How much space it occupies) ☐ ☐ ☐ ☐

Key to Scale

1. Very Unimportant
2. Unimportant
3. Important
4. Very important

4. If you have to make a choice between traditional and modern items of furnishings using the following criteria, which would you prefer?

	Traditional	Modern
If your basic concern is with aesthetic	☐	☐
" " " " " utility	☐	☐
" " " " " cost	☐	☐
" " " " " income	☐	☐
" " " " " availability	☐	☐
" " " " " cultural identity	☐	☐
" " " " " fashion	☐	☐
" " " " " Compact-ness.	☐	☐
If your basic concern is with durability	☐	☐

5 (a) In general, I prefer traditional items of decoratives over the modern item. Yes ☐ No ☐

Why? _____

_____

_____

(b) In general, I prefer modern items of decoratives over traditional items. Yes ☐ No ☐

Why? _____

_____

_____

_____

THANK YOU VERY MUCH!