ADAPTATION OF HAM TRADITIONAL DESIGNS AS SOURCES OF MOTIFS FOR FABRIC AND APPAREL EMBELLISHMENT USING BATIK

BY

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A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES IN PARTIAL FULFILLMENT FOR THE AWARD OF MASTER OF ARTS (M.A) DEGREE IN INDUSTRIAL DESIGN

DEPARTMENT OF INDUSTRIAL DESIGN
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OCTOBER, 2016

DECLARATION

I hereby declare that this M.A dissertation has been written by me and is a record of my own research. It has never been presented in any previous application for the award of a higher degree. All quotations made were indicated by quotation marks or indentations and sources of information were specifically acknowledged by means of references.

Joy Twangh DANLADI _____ _____

Signature Date

CERTIFICATION

This dissertation, entitled Adaptation of Ham Traditional Designs as Sources of Motifs for Fabric and Apparel Embellishment using Batik by Danladi Joy Twangh meets the regulations governing the award of the degree of Master of Arts in Industrial Design (Textiles) of Ahmadu Bello University, Zaria, Nigeria and it is approved for its contributions to scientific knowledge and literary presentation.

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DEDICATION

With gratitude to the almighty God I dedicate this dissertation to my loving brother Godwin Nyam Danladi and my grandfather Pa Anthony Ngan Hayi. Continue to rest in the bosom of the lord, till we meet to part no more!

ACKNOWLEDGEMENTS

Glory be to GOD, the Most Holy, for giving me the grace and strength in accomplishing this study. I sincerely appreciate all the people the Lord has used in one way or the other to contribute to the success of this study. I am deeply grateful to my parent Mr. and Mrs. Danladi B. Anthony for their tireless support, patience and encouragement, the Chairman of my supervisory Committee, Prof. G. W. Bako, for all his constructive suggestions, academic guidance and criticisms in shaping and reshaping this work. Similarly, my unalloyed appreciation goes to my second supervisor and mentor, Dr. S. A. Dustenwai for his tireless support and encouragement. I am deeply grateful to Dr. V. Alkali, the HOD Industrial Design, for his support and encouragement towards the success of this research. The PG coordinator Dr. Eric Opoku, is equally acknowledged for the academic leadership and the encouragement he gave to this research. The contribution of other lecturers like the immediate past HOD Prof. Maiwada, Dr. Waziri and the contributions of fellow students too many to be mentioned are sincerely acknowledged. I am also grateful to my siblings Anthonia, Patricia, Christiana and Elizabeth for all their trust, prayers and encouragement. To my uncles Humphry Nchom, Ezra U. Kure and Hassan F. Hyat, I say thank you for all your contributions encouragement and supports To Rev. Frs. Daniel Kyom, Michael Pius Kagarko, Istifanus Makoshi Katung, Raymond Eche Ogboji, Christopher James, Alfred Mamman, Joshua Achir and Emmanuel Opara, I say thank you for all your encouragement, prayers and support. All staff of the Ham Museum Nok, I say thank you for your time and patience as you took your time to explain the history of the Ham people. Also, I say a big thank you to all the districts heads I visited. In conclision, I appreciate all those that contributed in one way or the other towards the successful completion of this study, thank you and God bless.

ABSTRACT

The problem of this study is that of the selection, documentation, explanation and preservation of some of the traditional designs found on the artifacts of the Ham People of Kaduna State and adapting them for contemporary use on fabric using Batik Technique of fabric embellishment. The general objective of the study is to select and adapt traditional designs on the artifacts of Ham People and adapt them for use as motifs on contemporary batik resist fabric for embellishment, thereby ensuring the sustainability of such motifs. The purposes of the study are: to identify the traditional artifacts of the Ham people and the design motifs on them and to extract some of these motifs and adapt them onto fabrics using batik technique of textile decoration. The study adopts survey method for data collection to obtain relevant information from the subjects in the sample area as suggested by Adetoro (1997). Exploratory approach and product development (R&D) was used for sourcing for designs on artifacts as suggested by Itten (1997). Other parameters of investigation used in exploratory methodology include population of the study, sampling, pilot study and experiments for adaptation of designs to textile fabrics using resist techniques. Three survey instruments were used in the study. The first one which is a questionnaire (Appendix II) was used for pilot study and the second one Appendix III (A) interview was used for collecting data of the fifty traditional motifs. The third one (Appendix III B questionnaire) was used for the assessment of the resist pieces of fabric produced from the modified traditional design motifs extracted from the artifacts of the Ham People for comparison with those produced within the recent period. This was done by presenting the twenty five selected motifs to some randomly selected respondents, comprising of Ham youths and adults based in Zaria. The comparative assessment questionnaire is a five Likert scaled instrument. Based on the analysis of the study, the following findings were made: 1.The production of traditional artifacts of the Ham people is on the downward trend. 2. Ten different crafts are still being practiced by the Ham people (mostly old people and only on request) 3. The traditional artifacts of the Ham people have symbolic motifs with traditional names and can be adapted on textile fabrics, using the batik technique of fabric decoration. 4. Cultural and environmental factors such as festivals, annual cultural day celebrations, naming ceremonies, marriages, burial, initiation rites and aesthetic values are guiding the use of the traditional Ham design motifs. 5. Vat dyes are quite suitable for the practical adaptation of the Ham design motifs on fabrics and apparel using the batik technique. The general conclusion is that although the production of artifacts in Ham land is on the downward trend, it is still being practiced with symbolic motifs that are adaptable on fabrics using resist dying techniques.

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CHAPTER ONE

1.0 Introduction

Culture is the way of life as well as a heritage that is being passed from one generation to the other. Among the countries of Africa, according to Kashim, (2011), "Nigeria has taken a prominent position when it comes to cultural heritage and creative art which are manifested in her diverse crafts". The products of these indigenous craft have sufficiently served economic needs of the people in the local communities. Since the pre-colonial era, various members of distinct ethnic groups engage in a lot of traditional craft practices in the agrarian occupational engagement. Nigerian culture is very colourful especially when it comes to the textiles, it's a thing of pride for Nigerians. This study therefore, was motivated through the observations of the various traditional designs found on the artifacts of the Ham people of Kaduna state. These designs could be very suitable as motifs in batik method of fabric embellishment in textile design.

1.1 Background of Study

This study is concerned with artifacts, traditional designs and motifs of the Ham people of Kaduna State. Ogunduyile, (2011) 0bserved that art has been noted to be the totality of all knowledge and values shared by a society. Creativity has been in existence right from the time of the ancient man; he used what he could find in his surrounding to solve his problems. Marvin and David, L. D wrote that human beings expressed themselves and told their stories in pictures long before they could read and write. They further explained that pictures on the walls of early cave dwellings are evidence of the human compulsion to describe the world in both

representational and symbolic images. The Ham man is, therefore, not exempted in this story of the ancient man; he created and designed things with whatever he could find in his immediate environment. Development and industrialization of a country revolves around the modernization of the artifacts and crafts of the people. “The industrial development in a country involves considerable artifacts and crafts that develops in stages and which leads to a progressive growth” (Ajayi 2007). The use of these traditional designs is going a long way in saving the artifacts and crafts for the younger generation.

1.1.1 Brief Introduction to Kaduna State

Kaduna state is a state in the central Northern Nigeria, and its capital is Kaduna. Established in 1912 by Lord Frederick Lugard, first as a garrison town and then as the regional capital of the then Northern protectorate, Kaduna soon attracted people of all races, religion and cultures. Within two decades of its establishment, it grew from almost a virgin territory of small scattered settlement of the indigenous population of mostly the Gbagyi, to a town of over 30,000 people. This population comprise of the British colonies, artisans and clerks from the southern protectorate as well as laborers and traders from the Nupe, Hausa, Kanuris, Fulanis and other tribes in the Northern protectorate. Kaduna derived its name from the river Kaduna which gave the settlement its name; it was so called because it was crocodile infested, ‘Kadduna’ being the plural of “crocodile” in Hausa, (Haruna 2013).

The state has at the moment 23 local government areas and all these 23 are all blessed with fertile land for farming of both food and cash crops, it’s also for irrigational farming (fadama farming). The state is also blessed with several mineral resources like clay, gold, graphite and many others, which has made the state a center for several small scale businesses like pottery, textiles, poultry and many other petty trading. It is mostly dominated by the Ham, Gbagyi,

Adara, Gong, Atyap, Hausa and some other ethnic communities, according to Dangel (2008). The Ham people occupy four local Government Areas in Kaduna state and they are Jaba, Jema'a, Kagarko and Kachia Local Government Areas.

1.1.2 Brief Introduction to the Ham People

According to James (1997) the Ham people spread over an area of about 307 square miles (sqm) in Kaduna state of Nigeria. The origin of Ham include Nok, Kwoi, Zshiek(Kurmin Musa) Dung(Jaban Kogo) Chori, Fai , Ketere, Sambang Gida, Sambang Daji,Wenyom and other Ham settlements in the southern part of Kaduna State. Like many peoples of northern Nigeria, the Ham, who are neither Hausa nor Fulani, have also adopted the Hausa language as part of their lingua franca. The Hausa Language is the Language commonly spoken in the Northern region of Nigeria.

The Hausa Language to a greater extent has diluted and adulterated the native tongue (Hyam) of the Ham language often mutually in-twined or used interchangeably among younger generation that did not grow up with the native lingua franca hence the fading away of the Ham Language.

1.2 Statement of Problem

Civilization has affected the production of the Ham artifacts negatively in the sense that the production of these artifacts that are beautifully decorated with traditional designs has drastically reduced, thereby leading to the loss of some historical information. The problem of the study therefore is the lack of proper preservation and presentation of the Ham artifacts and traditional designs that could serve as means of saving information for the younger generation

In Nigeria, what is mostly known about traditional designs and artifacts in art revolves around the Igbo, Yoruba and Hausa and little is known about the minority ethnic groups who populate this country in their millions. The presence of historical crafts activities around Ham people

shows that these skills can be utilized to modern day technology for if not adopted now, with time the artifacts and crafts will face extinction. Most of these artifacts and crafts were used for different purposes and it was observed that these artifacts and crafts have been replaced with modern facilities which appear to be more durable. Against the background, the researcher is therefore set to investigate the existence of these antiquities and to provide solution on how they can be used on modern fabric and apparel embellishment. The problem of the study therefore is the lack of proper documentation and preservation of the Ham artifacts, craft and traditional designs.

1.3 Aims and Objectives of the Study

The aim of this study is to explore and preserve the Ham traditional designs and motifs that can be seen on the artifacts as well as adapt them on fabrics. While the objectives of the study are:

i. Study the Ham artifacts and the various unique features of the traditional designs found on them.

ii. Determine the various unique features of the Ham traditional designs as motifs in textile design.

iii. Select some of the artifacts and develop traditional motifs for them as to find out whether they can be used for fabrics and apparel embellishment.

iv. To identify the meaning and functions attached to the various artifacts, crafts and traditional designs of the Ham people.

v. Assess the relationship of the newly modified motifs and the old traditional ones that have been in existence in order to ascertain their differences

1.4 Research Questions

In this study research questions are opted for because they provide findings and solutions to research problems. Some of the research questions raised for this study are:

1. What are the unique features of the Ham traditional designs found on the artifacts of the Ham people?
2. What are the various unique features of the Ham traditional designs that can be used as motifs in textile design?
3. Can the traditional designs found on the artifacts of the Ham people be adapted and applied on fabrics and apparels using batik methods?
4. Are there special meanings and functions attached to these artifacts and traditional designs?
5. To what extent can the differences between the newly modified motifs and the old traditional ones of the Ham people be determined?

1.5 Justification

The Ham people are a people with an interesting culture that can be studied over and over again because of the beautiful way of life of the Ham man. The researcher had studied most of the batik designed fabrics and apparels in the markets and discovered that they are mostly embellished with the designs and motifs of the Yoruba people of the southern part of Nigeria. The various traditional designs of the Ham people, when inculcated and adapted on the fabric, will give batik another look from the ones already in circulation. Ala'u (2006) in his study on the "Adaptation of the Traditional Designs on crafts of Southern Kaduna as motifs for Textiles Resist Technique", talked on the crafts of some ethnic groups in the southern part of Kaduna state and which Ham was inclusive. But in his study of the Ham crafts, he only studied and talked on the Nok terracotta which is one of the major artifacts the Ham people can be identified

with. James (1997), in his book entitled 'The Ham: Its people, their political and cultural History', concentrated mainly on the cultural history and origin of the Ham people, no serious attention was given to their artifacts, crafts, designs and motifs. Looking at the study of Ala'u (2006), Fagg (1999), James (1997) and some other paper presentations by Gandu (2013), it is obvious that much attention has not been given to the study of the artifacts and traditional designs of the Ham people which, therefore, justifies this study.

1.6 Significance of the Study

Studies carried out shows that scholars like Fagg (1990) have written on Nok culture, which is one major part of the Ham people, however most of the documentations made by these scholars were on sculptures and none has been made on the textiles of the people. In response to Fagg (1990) and Ala'u (2006), this study will concentrate on digging into the artifacts and traditional designs of the Ham people. Most of these artifacts and traditional designs are in the danger of extinction as the younger generation is not keen on taking over from the older generation.

The significance and importance of this study therefore will be talked about in the following sub topics, and aspects of life; Educational, cultural, aesthetic, economical and technological

- Educationally, the study will provide a good source of information, especially when there is limited number of literature on the comprehensive study of the artifacts, crafts and traditional designs of the Ham people.
- Economically, this study will encourage people to go into private practice of textiles through the use of local resources, skills, artifacts and traditional designs for the economical growth of the Ham people, Kaduna state and the country as a whole. Industrial development in a country involves considerable artisanal crafts firms in the early stages that grew progressively in number into large scale manufacturers over the years. Ajayi, (2007).

- Culturally, this study contributes to the preservation of the cultural heritage of the Ham people, in the sense that most of the information on cultural artifacts and traditional designs would be documented and motifs adapted on fabrics. It will further develop the awareness and understanding of the cultural activity of the Ham people.
- Aesthetically, this study will provide the Ham people beautifully designed fabrics and apparels that can be used as the identity of the Ham people in social gatherings. Textile dyeing with embellishment of colourful patterns and motifs will satisfy the local clothing needs.

There is the need to identify and preserve these traditional designs, and their adaptation on fabric is one way of reserving and representing them. The arts councils, museums and departments of culture are all in the business of studying, preserving and promoting culture, and the new policy on education emphatically stresses the significance of integrating our cultural system, (Rhoda 2006). In line with Rhoda (2006) it can be said that the culture can be disseminated to a larger public. This study, therefore, will compliment the efforts of the culture departments and the art councils. The study will also enlighten the public on the artifacts and traditional designs of the Ham people, thereby rekindling the interest in the study of Ham arts and culture. It is also anticipated that this work will provide fresh resources in motifs with a view to improving or adding to the existing literature on fabric embellishment in textiles. Similarly, Wangboje (1985), encouraged the conduct of local research into local and traditional materials in order to meet the challenges of the time and to produce products that are relevant to the needs, taste and culture of the society. This study also responds to the call made by Jamkur (1992) and Ala'u (2006) for more research on the Nok culture and the craft of the southern Kaduna people for adaptation to other textile methods of production using pigments and dyes. Furthermore, it

responds to Governments' incessant call for Nigerians to look inwards rather than outwards for their needs.

The fact that Nigerians are living in an era of democracy with some economic hardship that is making the people patronize home made goods makes this study relevant. The home made goods which Nigerians now rush for include textile products such as adire- eleko, okene, akwete and aso-oke (Alau 2006). This recent development, therefore, makes this study not only justifiable and imperative but also timely. Finally, in the present democratic dispensation and the seemingly rising feelings of nationalism, cultural inclination with the ardent desire for industrialization and economic emancipation, the significance of the study in this direction cannot be underrated.

1.7 Scope and Delimitation

The scope of the study is delimited to two Local Government Areas the Ham people are predominantly found, namely, Kachia and Jaba Local Government Areas. Kachia Local Government Area has 23 districts and out of which the Ham people occupy 9. In Jaba Local Government Area there are 16 districts all of which are occupied by the Ham people. These two Local Government Areas are sample areas because most of the artifacts of the Ham people are the same.

Furthermore, the study is delimited to the artifacts and traditional designs that are found on household utensils, musical instruments and ritual equipment of the Ham people. The study was also limited to batik method of fabric embellishment only. Below are some Ham cultural artifacts and crafts that were studied.

- Nik fang (The co-joined pot)
- Yok zar (The co-joined spoon)
- Hyep shi (Oil jar)

- Hki Nok (Nok terracotta)
- Biyes (Tray)
- Kponkpon (Basket)

1.8 Basic Assumptions

The following assumptions were made for the study:

i. The Ham people have an established artifacts and traditional designs that are on the way to total extinction

ii. The Ham people are a people with an interesting culture that needs to be exploited and critically studied

iii. Representation of other Nigerian cultures should also be reflected in fabrics and apparels embellished with batik method of resist technique instead of focusing on some and ignoring the others.

iv. The researcher will gain access to most of the artifacts and traditional designs of the Ham people.

v. Most of the respondents have adequate knowledge of these artifacts and traditional designs

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

In this chapter, the researcher reviews literature that are related to the study so as to identify the artifacts and some valuable symbols, adapts the symbols and develop meaningful motifs from these symbols that were obtained from the traditional designs of the Ham people. This is an attempt to preserve these artifacts, traditional designs and motifs so as to save them from total extinction, by reforming, representing and reproducing them on textile fabrics and apparels through batik method of resist technique in fabric embellishment. The review of this literature, therefore, will be focused on some selected topics according to aim and objectives of the study. Information collected from the review of the literature will be synthesized to identify and determine similarities and differences in the artifacts and traditional designs of the traditional period to the cotemporary, and to identify those designs that are most valued by the Ham people. This is to examine their values and how they can be represented on textile fabrics through the use of batik.

Artifacts are things that are man-made or given shape by the manipulations of man, and these could be weapons, pottery, tools or a work of art especially, an object of archeological interest found through excavation.

Oguntona (1997) defined design as "a deliberate well considered plan for creating something. There are identified elements of design which are guides for designers when they are working. The elements are lines, space, texture and color. These elements are not used in isolation from one another, but combined in useful and appropriate ways to produce interest. Chang (2007) stressed that these elements often work together, not separately.

Further emphasis can be given when contrasting colors are introduced. Decorative design refers to decoration applied to a garment. It is not an integral part of the structure. Applied decoration may include various type of trims, as braids, embroidery, buttons that do not fasten, and tucked

on bows. Unless this is properly related to structural design, the effect may be displeasing. Makanju (2002) also described design and craft as a development common to all human tradition. While Colchester (1993) and Labuz (1993) see design as both a process and product, which they further refer to as the practical artistic creation or execution of craft product. In his own view, further to the contributions, Heathcote (1976 and 1979) describe design as a purposeful plan that results to anything that can be seen or held or even walked into or something that is two or three dimensional.

Design is a common term used in many endeavors, such as textile design, graphic design, engineering design, architectural design and all processes of purposeful visual creations which are coordinated together to make a meaningful whole (Ogunduyile, 2007). According to the International Council of Society of Industrial Design (ICSID) "Design is a creative activity which aim is to establish the multi-faceted quality of objects, processes, services and their systems in whole lifecycles. Therefore, design is the central factor of innovative humanization of technology and the crucial factors of cultural and economic exchange".

With the various definitions of design, literatures were also reviewed for definitions of craft in which Jones (2011) describes craft as remembering that art is seen, felt and heard as well as understood, knowing that not all ideas start with words, thinking with hands as well as head. Also Greenlees (2006) sees craft as an intellectual and physical activity where the maker explores the infinite possibilities of materials and processes to produce unique objects. To see craft is to enter a world of wonderful things which can be challenging, beautiful, sometimes useful, tactile and extraordinary; and to understand and enjoy the energy and care which has gone into their making.

Furthermore, Dueden (1975) and Rishante (1998) refer to craft as the expression of the human creative talent, especially in visual form in aesthetic and utilitarian purpose. In his own view, Britton-Newell (2007) says, “I use the word craft as an umbrella term, not as the definition of a separate discipline. I find craft difficult when it has an‘s’ on the end; the crafts implies something clear cut, but it isn’t”. When craft is involved with the making of something, be it a pot or a piece of writing, it usually means that the process of how and why it has been put together has been well considered, and generally I prefer it. Instead of using "that’s cool" people could start saying "that’s craft"! It is time to move beyond the limitations of terminologies that fragment and separate our appreciation of creative actions, and consider the "behaviors of making" that practitioners share. Craft, therefore, is the knowledge of a language and its expressive possibilities.

Human imagination can use craft to invent freely in the world of ideas, materials and forms. Thus are the worlds of design, art, textile, sculpture, engineering, science and architecture, all are born of craft.' Design and craft are traditional technologies of cultural significance, (Canady (1980), Ted Smart (1994) and Tulloch (1997). Canady (1980) further states that design has existed right from the day the pre- historic man smeared his body with colored clay till this time when any other reading this cannot look away from them without setting their eyes on a design or product of design. Craft and design are influenced by environmental factors; therefore, a designer can decide to study the environment, get something and then stylize it to form a motif that can be called a design which is finally used to decorate a craft.

In Africa, craft-making was known to be a flourishing trade before the advent of colonialism and westernization, (Nkrumah 1971). In the Nigerian traditional societies, craftsmanship as reported by Dike and Oyelola (1988) manifested itself in terracotta and bronze of the ancient Nok, Ife arts

and the famous Benin bronzes respectively. In the art of textiles, Africa has a lot of textile and some of them that are still in existence are: Ashanti and Ewe weaving of Ghana; which is described as the 'African Majesty' by Alder and Bernard (1993). The Yoruba, Hausa, Akwete, Okene weavers and the Yoruba traditional resist technique known as 'adire-eleko' of Nigeria. All of these are textile crafts of international repute that have contributed to African textile and have stood out among all. This is attested by Adetoro (1972) whose study on adire eleko proved feasible for contemporary production, Ahuwan (1976) who's study on data collection and marketing of Nigerian crafts with particular reference to Kaduna, proves feasible in sustaining the crafts and the crafts people.

Also the study on Hausa crafts of dress embroidery by Heathcot (1979) unveils many West African designs and motifs, while this study extol the consummate nature of the crafts of some cultural groups, they also profess their cultural decline. It is in this view that Akody (1985) in his comparative study of the traditional and contemporary arts of the Maguzawa of Kaduna and Kano states, concludes that design mirrors the society and can be used in educating members of a society about their culture. It can also be used to inform, about the culture of others other than one's culture as well as the creative attributes. These creative attributes are those that exit in design and crafts which avail themselves in the ancient Nok terracotta culture which articulates the artistic culture of the Ham people and southern part of Kaduna state as a whole. The literature will be reviewed under the following sub headings:

2.1 History of Textile in Nigeria

2.2 Concept and historical origin of the Ham people

2.3 Occupation of the Ham people

2.4 Rituals and Festivals of the Ham people

2.5 Historical background of the artifacts, crafts and traditional designs of the Ham people

2.6 The contemporary crafts and design of the people of Ham

2.7 Batik as a concept

2.8 The influence of traditional crafts and designs on the contemporary crafts of Ham people

2.9 Adaptation of the Ham artifacts and traditional designs on the fabric

2.10 Summary

2.2 History of Textile in Nigeria

A visitor to Nigeria ordinarily is most impressed at first by the kind of textiles he sees people wearing because of the rich Nigerian culture that has been transferred unto the type of cloths that are worn. The tremendous variety, flamboyance, colors, textures, elegance and style are all immediately striking and breathe taking. Women and men sometimes store impressive amount of cloth as well as finished clothing, and it is not unusual for people to have clothing that belonged to their grandparents or which are even older than that. This national passion for beautiful textile is the result of many centuries of development and considerable investment of time, energy, enterprise, ingenuity and capital.

From the pre historic time to date, clothing, being one of the basic needs of mankind, has undergone a lot of resolutions; from the use of leaves and animal skin as coverings to the weaving of cellulose fibers into fabrics. Over centuries there have been a number of different fibers used by Nigerian producers of Textiles. In the Jos museum, Plateau state, there is an example of an Angas bag with designs in beige and black using bast fibers as an essential part of the dress of every adult male Angas historically (Mellen,1992). Other tree fibers such as those from the raffia in southeastern Nigeria, was also used to produce fabrics with beautiful designs. In the northern part of the country, fibers from the fronds of the dum palm were also woven into

mats as well as the ingenious foldable raincoats used by the nomadic Fulbe. The most important fiber used in Nigerian textile production has been cotton – and it has been used for well over five hundred years. There have been a large number of different kinds of cotton plant in Nigeria which have been used for textile production, and some of these earliest cotton plants were perennial bushy plant that last for a number of years, producing cotton. The low growing annual cotton plant is almost universally used today.

After the conquest of Nigeria, the British enforced the cultivation of a particular kind of annual cotton plant which suited the purposes of their own machinery best. The British prohibited the sale of the traditional kinds of cotton, and today virtually all the cotton grown in Nigeria is the kind enforced by the colonial power. A large number of different kinds of cloth and finished clothing materials were imported, and sometimes the imported cloth would be unraveled so that the fibers could be used in locally produced textiles. With the development of intercontinental trade on the Atlantic coast other fibers were imported from Asia, Europe and North Africa. Wool was also imported in this way, although it never became very important in the Nigerian textile production. Textiles, therefore, can be formed from many materials, and these materials come from four main sources: animal, plants, mineral and synthetic. In the 20th century, these were supplemented by artificial fibers made from petroleum, (Wikipedia (2010).

Clothing is for modesty, psychological desire for adornment, for status, ceremonial use, group identity, sex attraction or self expression, Weber (1990). The variety of Nigerian textiles is rivaled only by the variety of technologies which have been developed to produce impressive artifacts. These technologies have been developed over many centuries and they have varied from one area to another within the country as well as over time. Clothing in Nigeria has been

made through several artistic and technological methods design and embellishment which attach a lot of meanings to the adornment of the cloths.

Most Nigerians no longer wear cloths without some sort of design and decoration on them to make them beautiful. African and Nigerian motifs are, therefore, used to embellish cloths. Most studies, done on Nigerian textiles have been concerned with only artistic qualities, ignoring the technological and economic reasons behind the production of these materials, (Shea (1992). Textile can be seen in different forms, starting from weaving, the various forms of fabric embellishment, knitting, dyeing, printing, and many others.

Weaving: weaving was mainly the role of women in the 16th century says Mellen (1992). He also ascertained that in the 19th century the Northeastern Yoruba wove large quantity of cloths which were traded to the North. Among the central Oyo and in the Northern Nigeria women's weave overlapped with that of the men using the double heddle loom, but in other district, in particular among the Igbo in Eastern Nigeria, women were the only weavers. In the years since 1950s, the kind of weaving that was done in both the North and Southern Nigeria has drastically declined in both the Yoruba and Igbo speaking regions of Nigeria. Reason for the decline according to Kriger, 1993 is partly because it is an extremely slow and laborious process, but also because now women have wider opportunities of trading, education and other careers. In the south of Nigeria it only survives today on a very small scale in a areas where local specialization are still in demand, notably in the Yoruba town of Ijebuode, and far to the East in the Igbo village of Akwete. In central and Northern Nigeria, where there has been less development, the picture is brighter. There are still a large number of women using these looms in the Ebira town of Okene, Bida (the Nupe capital), and in Hausa cities particularly Kano (Aronson, 1993).

The art of embroidery is one method of fabric embellishment and it has been employed at various stages to contribute towards social, political and economy growth and development for many years and centuries. Embroidery contributed immensely to the spread of Christian religion in Europe in the 16th century, (Costelo, 1979). Costelo further noted that embroidery from its inception in the western world had been intricately linked with religion and has been employed to embellish vestment, alter coverings and other hangings, including banners, chairs, pews and stools' covers. In Nigeria, the art of embroidery has been practiced extensively by the northerners (Hausa people), (Ogunyile 1985). Dignity, respect and power have been attached to most of the embroidered cloth and regalia worn in the early days mostly worn by chiefs, Emires and their entourage. Special Northern motifs are mostly used on most embroidered cloth to bring out their beauty. Adetoro and Parien (1969) noted that particular colors, forms and decorative embellishment have been used by some particular group of people, so as to mark them out as wealthy and high in status, (Ogunyile 1985).

Dyeing is said to be the application of pigment on fabric to give it colour that is comparatively permanent. It is believed that dyeing was first practiced in China in the early 300BC, even though there is no conclusive proof of this. The earliest records of dye, shows that ever since the primitive people could create, they have been endeavoring to add colour to the world around them, (Wikipedia 2010). Dyeing can either be done plain and it can also be resisted from the penetration of dye solution to some specified areas. Plain dyeing is when the fabric is plain dipped into the dye solution in order to permanently change the colour from the original colour to the colour of the dye solution, while resist is a traditional method of dyeing fabrics with pattern.

Resist technique has been widely used in Eurasia and Africa since antiquity. The first discovery of linen was from Egypt and dates back to fourth century, the cloth were used for the mummies that were soaked in wax, then scratched with a sharp stylus, dyed with a mixture of blood and ashes, later washed in hot water to remove the wax. The most common forms are the use of wax, some type of paste, or a mechanical resist that manipulates the cloth such as tying or stitching. Another form of resist involves the use of chemical agents in a specific type of dye painted over the top of the fabric, (Wikipedia 2010).

The term batik is said to have been derived from the Malay word "tik" which means to "drip" or "drop", but exactly where and when the technique was first practiced is not certain, (Dunsmore 1996). Batik is a fabric dyeing method using molten wax to create patterns and designs. This method makes use of resist technique, applying areas of cloth with wax or paste (a dye resist substance) to prevent them from absorbing colours when the cloth is dipped into the dye. A method thought to be over a thousand years old today; batik has taken on much wider meaning. The use of batik has extended from cloth to everything from home furnishings and tablecloths to handicrafts. However, Wikipedia (2010) has provided evidence that there are modern questions of culture that are transferred into questions of identity, (Oparinde 2012). Colour plays a very important role in batik making and as a result informed, to come up with the claims that monochromatic patterns, white (cloth color) and dark brown such as blogolan mud cloth of Mali, or white and indigo as in batik of the blue are more common, (Boehke 2005). However, indigo blue was the commonest early dyes: it is especially suitable for batik as indigo dye process does not involve heat, which might destroy the resist, (Dunsmore 1996).

Textile weaving and dyeing with embellishment of colourful patterns and motifs satisfied the local clothing needs. These works across cultures, inculcated a lot of iconographic and

mythological delineation that expressed their cultural identity, social values, history and beliefs. The origin of arts and crafts is a story within the traditional society and was in response to social change which draws its strength from artist' thoughts, myths, fantasies, imagination and nature, (Ahuwan, (1993); Sheba 1993). The exemplary creative qualities and skills of the craft men were put together effectively in the production of highly functional object that exhibit exceptional aesthetic aura which satisfied the daily needs of the society.

2.3 Concept and History of the Ham People

Ham is a group of people found in the southern part of Kaduna state of Nigeria. They speak the Hyam language. The Ham people were nick-named by the Hausa people as Jaba, and Jaba in Hausa means an animal that shrewd itself when enemies attacked. Perhaps they coined the word Jaba because of the way Ham people avoided them during the slave raiding, by moving into caves, forest and tunnels for safety, protection and defense. Gandu (2013) says the Ham people use to have a slogan ' Bud wee'u gho phar nk ku boh' meaning ' run to safety for the Hausas are here'.

Geographically, Ham land is hilly or mountainous and is located in the Southern part of Kaduna State of Nigeria. From the plain of about 2,000ft to 3,000ft in altitude, the mountains rise to nearly 10,000ft and create an environment rather different from the savannah belt of the North. Despite a dry season from November to late April, there are perennial streams, rivers and stand of large forest, and their notable rivers includes: Kap Ndak, Kap Zheik, Kap Daddu, Kap walijo, Kap Kudak, Kap Whet and several others. The mountains, particularly on the lower slopes, supports a dense population of Ham speaking agriculturalist and very little fishermen living in hamlets or villages of 500 or more inhabitants, (James 2008) as subscribed by (Gandu, 2013).

The Ham people have some notable mountains around them that contribute to the beauty of their landscape topography, these mountains are: Joh Dung, Joh Chori, Joh Nok and many others. Ham has a good number of them inhabiting two local Government areas in Kaduna state, namely Kachia and Jaba local government areas. According to Zock Tagwai and Kyom Hayab, (1979) as subscribed by Gandu (2013), the boundaries of Jaba is bounded in the east by the Kaje (Baju people), south by Yeskwa and Gwandara (in Keffi land, now Nasarawa State), west by Koro and Kuturmi and in the North by Kadara and Awonk. The Ham people cover an area of about 5,000 kilometers square.

'Njeing' is the ancestral home of the Ham people or as they call it, 'Shan-Ham' is assumed to be one of the most ancient and historical settlement of the Ham people. It is believed that it was from 'Njeing' at Shan-Ham that the Ribi-Ham inhabitants evolved. The present people in Africa today, have not always been in the places where they now live; there has been much movement about the people in the continent in the past. History has it that the movement of people into Africa began to take place before 500bc, and since that time, people from other clock of the world, especially Asia, side entered Africa through Isthmus of Suez and cross the red sea and Indian ocean. It is assumed that the people who now live in North, North east and West Africa probably came from Suez, it could be argued here that the sea routes could not be used until man had learned to build large boats and handle them on the open seas. Those who settled on the North coast Africa probably moved west ward along the shore of the Mediterranean sea and round the western bulge of Africa or North to south across the Sahara desert to the Guinea coast. Then the population of Noah continued to multiply, crises and confusion set in as the land they used could not hold them, so as a result they, scattered abroad and the group that spoke Hyam moved to Africa, through the eastern part to central Africa.

The population of the people did not grow so fast because of the hard part they decided to take and coupled with the constant wars with rival groups they came in contact with, assimilations into bigger tribes, dangerous animals in the thick forest, exposure to all kinds of diseases and sicknesses and some big rivers that they had to cross. Ham later settled near a big pool of water described by their forefathers as "an endless river that had no direction of flow, either to or from". This big river was later discovered to be the day Lake Chad, and the Ham people stayed there for a long period. Later, the place became unsafe for them because of the constant attack they faced from their enemies, which eventually made them forge ahead through Taraba, Gombe and to Jarawa hills, east of Jos. Then they moved to Miyango area, but did not stay long here because of wars and insufficient land for agriculture, they moved to present day Kataf land (where there is a village called Angwan Jaba, till date). In the cause of this movement, there where marriages between the Ham people and people from other tribes like Atyap, Ikulu, Nimzo that were around them. Tthey stayed there for a long period of time before moving to other locations.

The journey of the Ham people before the European civilization and the penetration of Hausa raiders was "Sheiyk Ham". At "Sheiyk Ham", as the population continues to grow and the land could no longer contain them, they started breaking and splitting into smaller communities that are referred to as clans (Nzu), based on the various relationships that existed among them such as uncle, cousin, brother, sister relationship). Each Nzu was headed by a headman, usually the eldest of all, and these clans could be seen as the following: Chorrh, Daddu, Wenyom,Dung, Sambang, Kudak, Kpat, Ngain, Hamduu and Fillo. From Nzu many towns and villages broke and settled where they are today, (Gandu 2013), Gandu further said that these break up are still

ongoing and despite all the relocations, Ham continued with their social, cultural, religious, political relationships and administrations.

2.3 Occupation

The Ham people are a people with a variety of occupations that has made them known nationwide and internationally. Occupation is the job, business or trade a person does so as to earn a living. It is what someone does to keep food on his table, (Green (2010). Therefore, one can say that the Ham people have the following occupation that keeps life going for them:

i. Farming

ii. Pottery

iii. Hunting

Farming is an important occupation of the Ham people and everybody, including women and children works on the farm, no one is left behind when it comes to farming in Hamland, so as to teach their youth and children of how to be independents. The tools used by the Ham people for farming are simple and easy to find, and they include iron hoes (zhwon) of different shapes and sizes. The iron hoes are used for tilling of the soil, weeding, and cutting of crops and farm produce. Axes, cutlasses and chisels are also used by the Ham people on their farms. The main crops that these great farmers cultivate are: ginger (chitta), Yam (chit), millet (nar), guinea corn (guri), and so many other cereal crops. They are also great farmers of mustard seeds (Dangban or, as it is called in Hausa, Tamba), hungry rice (pko or acha in Hausa), all tubers, and broad beans. These crops after harvest are stored in bans (ngban) and are prepared to be taken to the market on market days (that is after the family needs have been set aside). Ginger is one major cash crop of the Ham people, and it brings a lot of income to the people and the land as a whole.

James (2009) observed that the people reared livestock in their homes and these livestock are either consumed or sold by their owners. Some of these livestock are: goats, chicken, cattle, pigs and many other domestic animals. Sometimes, these livestock are used for rituals and mostly slaughtered during festive periods and ceremonies.

Hunting is another occupation of the Ham people and it is mostly carried out during the dry season of November to February. These hunted animals are either sold by the hunters or taken home for family use

Pottery was and is still an occupation practiced by the Ham people, and it is mostly practiced by the women during the dry season when the work on the farms would be less. More will be said on pottery and the Ham people as the study progresses.

2.4 Rituals and Festivals

The Ham people have some special festivals and rituals that are highly respected by the people; James (1997) describes and writes on the 'Khu cult'and according to him, the Khu institution portrayed the relationship that exists among religion and the Ham social organization. The Khu institution was looked upon as the only supreme body capable of making theoretical interpretations and explanations of their world, it was also assumed to be capable of making predictions and prognostications and could even make prophesies (Khu tatkyo). These supernatural powers of the Khu made it possible for them to exercise control over worldly events, hence the Khu institution was associated with super natural and spiritual forces of the tribe and these forces were connected to their ancestors. Their ancestors were vested with mystical powers and authority and still retained a functional role in the world of the living, specifically in the lives of their kinsmen. Gandu (2013), states that throughout the movement of the Ham people, they had no Khu but they had customary rules that guided them under their

rulers and the most recent leader was Ndung to whom Ham gave a high level of respect. The Khu speaks and forecast events for the people, but when Khu speaks, those who have not been introduced to it and the institution portrayed the relationship that existed between religion and the Ham social organization.

The Ham people believed that ancestor or spiritual forces could punish any disruptive action that could hamper the prosperity of the tribe by sending some kind of sickness, misfortune and could also express appreciation by the aversion of epidemic, thunderbolt lightening and locust swarm. The Ham elders believed that ancestral benevolence should be assured by perpetual propitiation of sacrifices, since neglect was likely to bring about punishment. This explained why, at the beginning of harvest, the first fruits were placed at the tomb before any human consumption for the fear of an epidemic that could break out if the sacrifice is not offered. The clan heads, lineage heads, juju priest and elders were the linkage between the spiritual forces and the people of Ham and the people believed that these authority figures were backed by these spiritual forces that, sleeps, walked and talked to them whenever they were engaged in performing legitimate functions. James (1997) states that these elders were the representatives of the ancestors, and mediators between them and the kin-group. The gods as embodied in ancestral being spirits were not supernatural beings, but people with extra non human powers. That is why any ordinary member of the Ham community that assumes the office of Kpop Khu (juju priest) automatically becomes connected with the spiritual forces.

Admission into the Khu society was opened to adults and adolescent male members only, the possession of a wife was initially a prerequisite for ascertaining that a male member of the community was physically and mentally matured enough to conceal the secrets of the Khu cult no matter where pressure came from. Admission into Khu into Khu institution was through a

ritual process of which was reserved until the number of qualified candidates had risen to twenty and above, (James 1997). The newly initiated youths had to take an solemn oath of silence, never to reveal the secrets of the Khu even under the pains of death. The initiation was usually rounded up with a dance at the Village Square (yer) in which everybody participates with the newly initiated youths. Finally, the ceremony is closed by the chief priest and his entourage with a round of dance that will be led by the chief priest.

The Ham girls had a parallel festival called (Gbogbore) which is a way of initiation of girls into womanhood. The main function of this festival is to train young Ham girls for womanhood and prepare them for marriage.

Tuk-Ham Cultural festival is an annual event that celebrates the Ham cultural and traditional heritage through music, dance and cultural expositions. The festival which was re-launched in 1979 has been celebrated among the Ham/Jaba people since the 900 AD.

It brings together the best of dance, music, cultural displays, competitions, symposium and cultural beauty pageants. The Tuk -Ham Cultural festival itself was celebrated by the Ham community under theocratic ancestral religion and government dating back to 900 BC to mark the beginning of the farming season and the ushering in of the Ham New Year. The Festival is in its thirtieth year and attracts over one million visitors to the Ham community during the celebration.

2.5 Religion

Ham people traditionally believe in a supreme God. The nature of God by Ham is vaguely defined, although God may be associated with the sun, moon, star or the oldest of all ancestors, or have other specifications, (Gandu 2013). God is referred to as Nom, which is related to the

sky, where they believe that God lives, where no man can ever reach. The Ham concept of the Supreme Being was all persuasive, embracing the whole world view of the Ham indigene and this world view was in effects a system of explanation, predictions and control of the cosmic world. Because of the all persuasive nature of this concept of the Supreme Being, communion with this unseen power was obtained through prayer ritual ceremonies and sacrifices. The Supreme Being was responsible for the regulations and control of all aspect of human relationship, and also very merciful, sovereign, benevolent with a high moral sense of truth, justice, kindness, love and purity. Ham has her own way of believing in God, of explaining the nature of the world, of joining itself to the power of the spirits, and getting to the supreme God was through the spirit. The spirits that really concerned them were the spirits of the ancestors, especially of the heroic-ancestors of long ago; that is why the ritual spray of Dunn in such graves are still practiced as part of remembrance of their heroism, (Gandu 2013).

The religion of Ham was seen in their politics, that is, the good of the Ham people was assumed due to the respect paid to the rules and commands of the spirit of the ancestors, but these in turn could be known only through the prayer and services of leading men. Each Ham family or group of families in those days had its own special shrine where prayers, offerings and sacrifices were made on behalf of every member of the family, help and advices on family matters could also be prayed for. When a group of Ham people are in need of any help either to go for war, to retaliate the attacks by enemies, supplications for rainfall, end to an epidemic or some other reasons, they must seek the help and intercession of Yer Dam at Jaban Kogo village. Ham people were held together, through the centuries, not only by the leaders, but also even more, by the respect which all of its people paid to the commands and warnings of their great ancestors, (Gandu 2013).

2.6 Historical Background of the Artifacts, Crafts and Traditional Designs of the Ham People

The historical position of this study is based on the idea of design and crafts as a product of the history and culture of the Ham people of Kaduna state. The survey studies the various design motifs available on the crafts of the Ham people, starting from the flourishing period of the Nok culture of 900Bc through 200AD to the 19th century, as opined by Fagg (1990). Reviewing some of the existing literatures on some of the crafts of the people of this geographical area known as Hamland, is to attempt to study and understand the concepts of the Ham people of Kaduna state. Nok culture truly articulates the artistic culture of the Ham people, who are found in the southern part of Kaduna, (James 2000). Hence, the traditional designs found on some of the crafts of the Ham people are essentially figurative, comprising of human and animal motifs, within which geometric shapes or sub motifs are incorporated. Oguntona (1997) defined design, as "the intended arrangement of materials to produce certain results or effects, construction is to bring something out of the design work". Oguntona added that, designers like printers are concerned with the direction of lines, size of shapes and the shading of colors. A good design is the one that is pleasing to look at time and time. Gadsby (2005) added that design is to "plan or develop something for a specific purpose".

2.7.1 Ham and the Nok Terracotta

According to Fagg (1990), the ancient Nok terracotta culture once flourished in the West African savannah area of the middle belt Nigeria. It was first revealed to the world through the accidental discovery of one of its figurines in the alluvial tin mining at Nok village of Ham land, a few kilometers away from the plateau.

The discovery was made in 1928, by Col. Young, who was a co-owner of the Jos tin mining, Ala'u (2006). It was this accidental discovery that led to the further discovery of the figurines. As a result of natural erosion and deposition, Nok terracottas were scattered at various depths throughout the Sahel grasslands, causing difficulty in the dating and classification of the mysterious artifacts.

Luckily, two archaeological sites, Samun Dukiya and Taruga, were found containing Nok art that had remained unmoved. Radiocarbon and thermo-luminescence tests narrowed the sculptures' age down to between 2000 and 2500 years ago, making them some of the oldest in West Africa.

Because of the similarities between the two sites, archaeologist Graham Connah believes that "Nok artwork represents a style that was adopted by a range of iron-using farming societies of varying cultures, disputing the claim of solely being the diagnostic feature of Nok people. It is however a statement of fact that ,the Nok Terracotta figurines earned its name due to the Nok civilization that inhabited the area from around 500 BC in the village of Nok in Jaba Local Government in the southern part of Kaduna state, which lies in the central part of Nigeria in west Africa . The Nok culture was considered to be the earliest sub-Saharan producer of life-sized Terracotta. The refinement of this culture is attested to by the image of a Nok dignitary figurine. Most parts of the terracotta are preserved in the form of scattered fragments. That is why Nok art is well known today only for the heads, both male and female, whose hairstyles are particularly detailed and refined. The statues are in fragments because the discoveries are usually made from alluvial mud, in terrain made by the erosion of water. The terracotta statues found there are hidden, rolled, polished, and broken. Rarely are works of great size conserved intact making them highly valued on the international art market. The terracotta figures are hollow, coil

built, nearly life sized human heads and bodies that are depicted with highly stylized features, abundant jewelries, and varied postures.

Lt-Colonel John Dent-Young, an Englishman, was leading mining operations in the Nigerian village of Nok. During these operations, one of the miners found a small terracotta of a monkey head. Other finds included a terracotta human head and a foot. The colonel, at a later date, had these artifacts placed in a museum in Jos.

Although there are similarities to the classical Nok style, the connection between them is not clear yet. Later still, in 1943, near the village of Nok, in the central part of Nigeria, a new series of clay figurines were discovered by accident during the tin mining activities. A worker had found a head and had taken it back to his home for use as a scarecrow a role that it filled (successfully) for a year in a yam field. It then drew the attention of the director of the mine who bought it. He brought it to the city of Jos and showed it to the trainee civil administrator, Bernard Fagg, an Archaeologist who immediately understood its importance. He asked all of the miners to inform him of all of their discoveries and was able to amass more than 150 pieces. Afterwards, Bernard and Angela Fagg ordered systematic excavations that revealed many more profitable lucky findings dispersed over a vast area, much larger than the original site. In 1977, the number of terra cotta objects discovered in the course of the mining excavation amounted to 153 units, mostly from secondary deposits (the statuettes had been carted by floods near the valleys) situated in dried-up riverbeds in savannahs in Northern and Central Nigeria (the Southwestern portion of the Jos Plateau). While some school of thought may continue to argue that the cradle of the Nok Terracotta was not standing at one particular site but in a large region. Since most of the major series of excavations that revealed major density of the figurines that was discovered near the village of Nok, in the central part of Nigeria were not properly documented and has

since disappeared to museums around the world hence the argument. According to the view held by one of the prominent Archeologist, who had worked in the archeological sites in Nok, Professor Peter Breunig holds the position that the village of Nok appears not to be the centre. He submitted that there have been discoveries of a much higher density of archaeological sites and significance of remains in other regions like Kafanchan or Kagarko. Nevertheless Professor Peter Breunig acknowledges the precept of the basic fact of scientific nomenclature.

The fact that the Nok Culture was named according to an internationally accepted scientific model of nomenclature in taxonomy is either a hierarchical classification of things, or the principles underlying the classification. Almost anything, animate objects, inanimate objects, places, and events, may be classified according to some taxonomic scheme. And this followed the naming of the entities according to the site of their first discovery and since the first discoveries of the figurines was first discovered in the vicinity of the Nok site. Hence, the name "Nok Culture", owing to the fact that these figurines were first discovered in the vicinity of the Nok site one can argue that even the internationally accepted model of nomenclature ascribes the originality to Nok. Even though there is distribution of the figurines in plateau state, Benue, Kagarko and up to Kaduna. Professor Peter Breuning maintains that, where the Terracotta complex was born, is not known. However the fact stands that it was first discovered and named after the village Nok.

Hugely historical, archeologists have found human skeletons, stone tools and rock paintings around this area, not to mention the main act. The inhabitants of what is now called Nok Village were known to make some of the oldest and culturally intriguing sculptures found in Africa. This led to discoveries that the ancient culture of Nok has been around for some 2500 years. An

excursion and tourism to the Nok village will intrigue your senses and you will be delighted to rediscover an amazing group of people culturally and socially.

Nok artifacts include ancient sculptures made from wood, metal and finely fired clay or terra cotta. Art historians say Nok terra cotta is the earliest known sizable sculpture ever produced in Africa. Archaeologists agree "Nok culture made the transition to the Iron Age," and that the traditional occupation of the ancient Nok was subsistence farming and animal husbandry. But it remains unclear, why the people of ancient Nok set great store by their coiffure and body embellishments. Some theories from folk tales have suggested the purposes of these popular sculptures were used as charms to prevent crop failure, illness and infertility.

Nok village is a great place to take your family and be able to learn together about our world's amazing past civilization. The Nok Terracotta has become the symbol of the Ham people also known as Jaba people.

The Ham culture connection has been advanced much earlier by Soper (1965), in his hypothesis of probable existence from time immemorial of a plateau region where Nok culture predominated, (James 1997). The triangular shape of the Nok figurine, eye and mouth provide exciting geometric motifs, Ala'u (2006) and this goes along with the Ham contemporary crafts which are deplorable for adoption on fabrics through batik method of resist technique. The Nok head has continued to be a recurrent design motif of the Ham people both in the traditional and the contemporary crafts. Souvenirs, greeting cards, invitation cards, magazines, posters, calendars and other paraphernalia are always designed with the ancient Nok motifs. The figures below show how the Nok terracotta looks like and its various shapes.

Figure 1 below is the side view of the Nok Terracotta, source: James 2007

Figures 1.0: Front and Side view of the Nok Terracotta. Source James 2007

2.7.2 Design Characteristics of Nok Terracotta

The characteristics of the Nok sculpture is the clay body which is made up of decomposed gravel frequently incorporating small pieces of quartz and mica ingredients, which are used by traditional potters of Ham. Fagg (1990), says that all, except the Nok sculptures are modeled into a hollow shape with general supply of access holes. All the pupils of the teracotta's eyes of both human and animal heads of the ancient Nok terracotta have been pieced through to the interior. The shape of the eye is triangular and it is in the shallow triangular base that the perforated pupil of the eye is suspended. The nostrils, ears and mouth are all given the same treatment. According to Adon (1988) and James (1997) who in support of Fagg's view said the coil techniques and decorative figurines production of pottery crafts is still in common practiced by the traditional Ham today. The heads and limbs model separately but much of the surface details, dresses, hair, beads, necklaces and bracelets were made and then applied to the main figures. Fagg (1979) further stated that 'there is a great variety in the shape of the heads, these shapes include spherical, ovoid or elongated shapes'.

There is no clear sign of scarification on the cheeks and on the forehead, emphasizing the structure of the face or providing sculptural decorations may be an example of traditional marks.

2.7.3 Designs of ham Traditional Costumes

Costumes are distinctive forms of clothing, including official or ceremonial attire such as ecclesiastical vestments, coronation robes, academic gowns, armor, and theatrical dress. The use of ornament preceded the use of protective garments; its purpose was to emphasize social position by a great display of trophies, charms, and other valuables and to enhance attractiveness.

Superstition, caste distinction, and climatic necessity all have been influential in the evolution of dress, (Laver 2005). He further added that, the term costume also includes accessories, such as the shoe, hat, glove, corset, handkerchief, fan, umbrella, cane, and jewelry; styles of wearing the hair (see hairdressing) and beard; and primitive methods of body-marking and attaching ornaments to the body.

The Ham people have no specific traditional attire that they can be identified with, but there is a way in which they dress that is generally accepted in the society. The Maiden wears a wrapper round her chest with beads worn around her waist; these beads are called 'Dip' by the Ham people. According to Fagg (1979) as subscribed by James (2000) and Ala'u (2006), he says that " it does not seem that fabrics was used in the era of the ancient Ham culture, because such evidence have not been revealed in the ancient Nok terracotta. From available findings that are related to the Ham culture, the only thing that has been revealed on the terracotta pieces and can be considered as textiles of the ancient Ham people, are twisted twines and ropes, sashes, straps and aprons made from leaves and raffia

2.7.4 The Contemporary Artifacts and Traditional Designs of Ham

Contemporary crafts and designs are those crafts and designs whose changes are brought about by infiltrations of ideas and techniques through cultural interaction. Ayilla (1991) opines that a scientific and technological development has reduced the world to a global village, this means that there is no culture, including the Ham culture that is totally isolated and static. According to Peter and Murray (1976) and Eichierr (1976), as subscribed by Ala'u (2006), they said 'Nigeria is an exciting country with a wide variety of people and a terrain capable of providing raw materials not only for textile crafts, but also for all crafts. It is a developing country that is undergoing rapid change in a very fast pace. Nigeria is very rich in culture and various

traditional crafts, presenting a wide variety of technologies, common to West Africa. In a similar note, the Ham people have a fleet of crafts and design that are fast declining because of the inadequate attention that is given to them. Ahuwan (19760, says the crafts of Nigeria with particular reference to those of the southern part of Kaduna state has been a family tradition.

The crafts of the Ham people have been carefully categorized into two, namely, the household utilization crafts and crafts made for religious functions. Crafts made for religious functions as opined by Ahuwan (1976), have prescribed standard, they also have determined functions, aesthetic appeals and design functions. Symbolism in color, patterns and decorations were always prescribed by the committee of elders, in the Ham culture. The utilitarian household objects had the set values of functions on traditional design concept. The facts that a craft was a family tradition in itself, was a set value, because no family will like to disrupt and disrespect the family name by producing unacceptable and substandard crafts. The Ham people are a set of creative hardworking people who practice a lots of crafts and are very good in what they do, a few of some of the crafts they practice was looked into in this study, and they are: basketry, carving, weaving, calabash decoration, body decoration, mat weaving, blacksmithing, pottery, and a whole lot of others. These crafts ushered in Christianity and Islam along with their corresponding eastern and western ideas. This study therefore, in reviewing the crafts and designs of the Ham people, is reviewing the following crafts: Basketry, carving, black-smiting, pottery, body arts (body decoration) and mats weaving.

2.8 Basketry (Mat and Basket Weaving)

In the hands of certain craftsmen, basket weaving can be a form of art. They use fibers of different natural or dyed colors to achieve various decorative designs such as animal figures or geometric patterns. Basketry is not only used to make baskets, it is also used in the making of

other objects such as mats, containers, stools and even shields. This just goes to showcase the ingenuity of the African people when it comes to creating items for everyday use which end up becoming pieces of art because of the high level of craftsmanship involved in their design and creation. Trowell (1960) as subscribed by Aa'u (2006), refers to basketry as the ornamental craft of baskets making with splints, reeds, back of woven fibers which are interlocked to form variations of texture and geometrical motifs, very much similar to cloths weaving and mat-weaving. And this is practiced by all African societies, especially in the lower Niger, Benue and Congo basins area.

Basketry is a technique that is made up of central core of reed that are sown together with fibers threads and patterns are introduced through painting and coloring (usually black, red or brown) Kashim (2010). Baskets are usually made of different materials like grass, vines, leaves, raffia, papyrus etc. The techniques used are often quite complex and are similar to the methods used in textile weaving. Basketry has a variety of products that are often woven and these include winnowing trays, hand fan, mats and a variety of basket that are woven for different purposes. They are used for a variety of different purposes ranging from women carrying harvested crops from the fields, food from the market, goods for sale and also for storage, brewing of malt for local liquor and as traditional gifts to brides. The winnowing trays are used for drying farm products and sieving chaffs from grains, it is also woven into different sizes of small, medium or even big.

Plate I: A hand woven Ham winnowing tray, source: Magayaki (2014)

2.8.1 Carving

According to Tulloch (1997) and Trowell (1964), who defined wood carving as the art of shaping wood into sculptural forms or objects of cultural needs such as status, mask, stools, door panel and other decorative objects including wooding staff and wooden trays. The Ham people practiced carving as trade and also for leisure and some of the products carved by them are kitchen utensils, chairs, hoe, and cutlasses as well as other traditional farming implements. Mortars with diamond shape were also carved and these mortars were carved with their pestles, stools and wall decorations were also products of carving. Aside the wood carving, the Ham people also carved and decorated calabashes for the purpose of decoration and household use. The carved calabashes are decorated with spiral lines, moon and conical shapes depicting the topography of the Ham land.

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Plate II: A carved nyk shi wyong, source: Jaban Kogo (2013)

2.8.2 Pottery

Chaffer (1965) as subscribed by Ala'u (2006), says pottery and weaving as man's ancient cottage crafts, similarly, Newman (1974) describes pottery as a craft that is as old as man's civilization. Pottery provides comfort for man's basic needs for food and drink, just weaving provides needs for clothing. It is also in this line that Newman (1974) further stated that the word pottery is a general term that originally describes all objects modeled out of clay and fired in kiln. Pottery is in a general term seen as the potter's craft, and even though pottery is not practiced by all, it is used by virtually everybody in one form or the other. It is one important craft in which pots are produced and these pots serve man in different ways like cooking, storing of liquids and some other valuable items. In Nigeria, pottery has been practiced for over a century and as it is been

said by archeological findings which reveals pots shreds found indifferent parts of the country, (Rhoda 2006). Pottery is used to express cultural heritage and its in support of this that (Johnson 2001) said that pottery is a craft, a design and an industry as well as an academic discipline.

Pottery is a craft and its basic material is clay that is been manipulated to create pots and other items like plates, cup, flower vessels and wall decorations. The craft has been practiced by the Ham people of old who have passed it on to their children who are still practicing the craft till date. In the early days of the Ham people, pots and other utensils were made to serve different purposes, for example some pots were made for ritual purposes and others for the use in the house to store water, cook, store food items and so many other reasons. The designs on the pottery craft of the Ham people had designs that are usually in pressed and appliqué form of design (designs where additional clay is used to bring up designs in a relief form). Also, the potters create designs on the pots by stamping patterns of cultural symbols and meanings on them. The picture bellow is a perfect example of a product of pottery of the ancient Ham man and it is called ‘nikk pyier’ which means a pot with a rough texture and traditionally it was used in oath taking and swearing, it is a symbol of sincerity. It is kept in the custody of Kpop Khu.

Plate III: Nikk pyiper Source: Kwagiri. (2013)

2.9 Batik as a Concept

Batik is a fabric dying method using wax / paste to create patterns and designs. This method makes use of a resist technique; applying areas of cloth with wax or paste (a dye-resistant substance) to prevent them from absorbing colors when the cloth is dipped into dye. Not only as a dye-resistant substance, the wax /paste applied is also used to control colors from spreading out

from a particular area to create motif when the dye is painted. A method thought to be over a thousand years old, today; batik has taken on a much wider meaning. It can be referred to: cloth block printed with wax or Cloth decorated with hand-drawn designs.

Cloth decorated with traditional batik designs without the use of the resist method .The use of batik has also extended from clothing to everything from home furnishings and table cloths to handicrafts. The term batik is said to have been derived from the Malay word 'tik' which means 'to drip' or 'drop', Dunsmore (1996) but exactly where and when the technique was first practiced is uncertain. However, it is likely that the principle was discovered independently in several different areas. Moreover, (Dunsmore,1996) further expatiated that the earliest known batiks dated to the 5th-6th century AD, were evacuated in Egypt and include a linen cloth with white patterns showing biblical scenes blue background. It was first practiced by the ancient Egyptians but it reached its highest development in Java, where it has been since the 7th century AD. In addition, the technique is claimed to have been more than a millennium old, that historically evidence indicated that the cloth decorated through some form of resist technique was in use in the early centuries AD in several West African, middle-eastern and Asian communities. (The Encyclopedia Americana international, 1993) it was developed in java or introduced by others has not been established. More to that, Boehike, (2005) supported the claim that resist dyeing has a good geographical distribution, historically found in all continents except the pacific island and Australia. Roojen (1993) also provided and supported that a generally accepted theory is that, it was introduced by people from the Indian subcontinents, which are known to have travelled to Southeast Asia as early as 1000 AD.

Indian trade textiles exported during the second millennium were very popular in Southeast Asia, and some of these were decorated using a wax – resist technique. Roojen (1993) further claimed

that it was in java that the resist dye method of decorating fabric was developed to unprecedented heights and into unique art form. However, Dunsmore (1996) substantiated the claims that in West Africa resist is an ancient tradition that it is practiced with the main centers of production in West Africa, in Nigeria, Senegal, Sierra Leon and the Gambia. Kerlogue (2007) came to the conclusion that the earliest known written reference to "batik "is almost certainly in the Dutch bill of landing of 1641 connected with a shipment of cargo from Bataria in Java to Bengkulu on the west coast of Samatra. However, it is the researcher's opinion that whether the word was used to refer to precisely what we call "batik" today is uncertain. Due to many years of practical experience Quick, (1977) came to the conclusion that Batik is a resist technique for applying color and design to fabric and that each color dye protected by wax coating before the next color is applied.

Furthermore, Dunsmore (1996), attested to this evidence that resist dyeing technique, patterns are created on cloth (usually on dyed cotton or silk) by painting, or stenciling design in wax , rise, or cassava paste, mud, or some other dye assistance substance on the area intended to retain their original color after dyeing. Patterns are applied in hot wax onto a piece of un-dyed cloth, usually cotton.

2.10 The Influence of Traditional Designs and Artifacts on the Contemporary Traditional Ham Crafts

Most of the Nigerian cultural artifacts are often passed on from one generation to the other which makes the practice that of a family transfer of skills unto their children and generations yet to come. The process of designing on certain objects, creation of some crafts and designing and

making decorations on these crafts are usually inherited and sometimes these crafts are learnt through apprenticeship trainings. To this regard therefore, symbols, designs, patterns, emblems and decorations used by the Ham people in the early days of the Ham man has been affected. Change however is one constant thing in life and this change in our society has affected the crafts of the Ham people and this, is a result of the interaction with people from other parts of the world as well as other parts of the country, Nigeria. Emphasis was made by Eicher (1976), on the impacts of the changing society on the traditions of Africans, he further associated the change to the changing environments in which arts and crafts are been practiced. Civilization, industrialization and modernization, coupled with the changes of the needs and demands of the people, also has affected the culture and traditions of the people.

Craftsmanship aims at meeting man's personal desire to create and beautify things for the aesthetic service of the community and the need to link man with the spiritual power behind the visible world. There are historical and traditional modes of design and decorations in Hamland that are done by the craftsmen and when critically looked into, the historical designs and decorations have little or no influence, while crafts are affected to some extent by outside influence. The Ham culture which is portrayed in the Nok terracotta is purely traditional, because it has been assured that as at the time the terracotta was found, there was no eastern or western contact, (Ala'u 2006). James (1976) says, there exist today some influence on traditional of the contemporary crafts, Ala'u (2006). Nok design does not only portray or stimulate the tradition of terracotta portraits and bronzes that later developed in Ife and the subsequent Benin art form. James (2000) says that influence or continuity of the ancient Nok culture is the agricultural tools like the hoes, cooking utensils, pottery and religious cult. The Nok head (terracotta) which symbolizes the Ham culture is till date been engraved on carved staff, wooden stools and chairs,

it is also represented on paintings for room decorations. This terracotta is also painted on logos, printed on textiles used in identifying the modern Ham women and some other graphical products.

2.11 Adaptation of Ham Artifacts and Traditional Designs on Fabrics

There are constant urge to create products and projects that enables self-expression, emotional connections and a more sustainable design that have cultural meanings and also encourage business patronage model which continue to attract enviable patronage from indigenes around the world. These works emphasize the significance of communication and synergetic role for the running of a socio-political society. Other research effort had been vested into use of graphics design in establishing relationship between the use of advertisement and consumers urge to purchase products in Lagos State, (Kayode, 2010). It was established that languages of local expression used on outdoor bill board affects the urge to purchase products. The use of native language to target audience on outdoor bill board campaign in Lagos State was also advocated for. Oparinde, (2012) says Ogunduyile Sunday, a textile designer and design educator has worked on a number of textile projects which incorporated African motifs and symbols which mean incorporating the Ham culture onto the fabric will be in the same method of application. Chief Monica Nike Okundaiye is a celebrated textile artist who is in love with “indigo”, a traditional material used for dyeing fabrics, she has a method of design application on to fabric, and the researcher has decided to use that method of application in batik.

2.12 Summary

In essence, this chapter deals with the review of the literature that are related to this study and has ensured that it covered almost all the historical background of the design on the traditional and contemporary crafts, designs and motifs of the Ham people. It also reflects the influence of

the traditional design on the contemporary crafts of Ham and exploring the possibilities of adopting them (the traditional designs and motifs on crafts) on textile fabrics. Resist-dyeing techniques have been practiced worldwide and, in their simplest forms, were probably the first means of decorating textile fabrics. Resist-dyeing techniques require high levels of skill and are exceedingly labor intensive. Knowledge of such techniques, although they are remote in historical origin, should not be restricted to the anthropologist, archaeologist or historian, for such knowledge can form the basis from which to derive or develop a wide spectrum of aesthetic effects of great value to the modern designer. However, in more specialized, niche, couture-type markets, there is always the demand for the unique, exclusive, one-off, designed item. Beyond this, there is still much of value to the modern designer in their arts of inculcation, manipulation and transfer of designs, crafts and motifs. Experimentation with these techniques, within a modern studio environment, offers potential in the realms of design and product development, and as a complement to the numerous innovations in computer-aided design.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.0 Introduction

This chapter gives a descriptive analysis of the method and procedures used in the selection, collection and treatment of data for the study. This implies that, the study deals precisely with the research design according to the views of many scholars. The various factors that were involved in the study included the traditional designs of the Ham people, priority, socio cultural factor and preference for embellished fabrics. The dependent variables are culture and identity. The essence

of using this approach is for the respect of the fact that the research is aimed at collecting data on a particular problem from selected correspondences, suggestions, opinions, attitudes or beliefs in an estimable dimension of a large population. Okeke (1985) and Osuala (1987) in Ala'u (2006), states that the quality and success of research depends on the adequacy of research design, the investigators on the job, sample selection, the tabulations and reporting of the findings and the validity of the procedures employed. Similarly, Adetoro (1997) describes research design as the blue print of research "architecture" or "engineering", he further stated that a well planned research design could be picked and replicated by any competent researcher. Afolabi (1993) supportes this approach; according to him, because the survey method enable the study of relatively large population that may not be located in the same place and could still produce same result through the sample.

The research dealt with the identification of the traditional and contemporary artifacts and traditional designs of the Ham people and these were used for exploratory adaptation of some of them on textile fabrics and apparels for functional purpose using batik technique. Resist technique involves dyeing of textile materials by applying resist substances on portions to repel the dye when it is immersed in a dye solution, Alau (2006). A reapplication of paste and re-dyeing of same textile materials, produce a batik material or fabric which has more than one colour. The technique is the same in both traditional and contemporary methods of resist technique, the only thing that differentiate the traditional and contemporary method are the type of materials, tools and equipment used. This type of research according to Adetoro (1997) is called products development, and it is commonly used in the education, environmental sciences, engineering, and pharmacy, and medicine, veterinary and general science. It consists of a cycle

in which a conversion of a product is developed and field tested, (Alau 2000). This chapter was discussed under the following sub headings:

3.1 Research methodology and design

3.2 Pilot study (Motifs)

3.3 Population of the study

3.4 Sample size of the design Motifs

3.5 Resist materials / Equipment for Dyeing

a) Fabric

b) Resist paraffin /industrial wax

c) Motifs

d) Dyeing Vessels

e) Measuring spoons

f) Hand gloves

g) Local Calendaring

3.6 Studio Practice

a) Pre-treatment process

b) Waxing process

c) Dyeing process

d) De-waxing process

e) Starching process

f) Calendaring/ finishing process

g) Packaging and Exhibition process

3.8 Summary

3.1 Research Methodology and Design

The study adopted the exploratory, descriptive and studio practice based methodology as opined by Sullivan (2005) in Gundu (2014), that the exploratory and creative investigations that occur in studios, galleries and other places where artist work, are legitimate forms of research grounded in art practice. The stages of design used were: conceptual stage, design stage and actualization stage.

3.2 Pilot Study (Motifs)

The pilot study was focused on the following:

i. Interviewing of people

ii. Collection of Artifacts

iii. Picking of design motifs from collected artifacts

iv. Adapting the motifs on fabrics

Below are some of the artifacts, traditional designs and their sources from the pilot study;

1. The co-joined pot: a major symbolic motif of the Ham people derived from clay and it symbolizes peace, unity and oneness.

2. The nikk- kwaik: A symbol of financial self discipline, sourced from clay.

3. The co-joined spoon: A symbol of marriage sourced from a carved wood, often presented to daughters when getting married.

4. Hyep shi wyong: A symbol of beauty, sourced from carved calabash, given to a young Ham girl when leaving for her husband's house.

5. Nok terracotta: A major and symbolic artifact of the Ham people, derived from the replica of the ancient Nok terrracota.

6. Eye of the Nok (kpesu nok): A symbol of wisdom and experience, derived from the Nok terracotta.

7. Cowries (chirbi): Symbolic artifacts of wealth.

8. Web design (shak shantan): A symbolic traditional design of continuity, derived from the spider web.

9. Mat design (byet): Symbolic design of peace, and traditionally used in designing pottery, matting and carving.

10. Dip/ jigada: A symbolic artifact of beauty, derived from beads.

11. Ngban: A symbol of storage, derived from clay.

12. Lips of the terracotta (nyi nok): A symbol of maturity and of departing genius or elder. A traditional design derived from the Nok terracotta.

13. Marriage marks (Tsaing zar): A symbol of maturity for marriage among the young Ham girls.

14. Biyes: A traditional design that symbolizes the Ham feminine loyalty, sourced from carved wood.

15. Kyar nah: A Ham artifact used by the ancient Ham man fashioned several farming implements, a symbolic artifacts of creativity.

16. Zhwon: An artifact that symbolizes farming, used in tilling of the soil for planting.

17. Kponkpon: A symbolic artifact that symbolizes storage and preservation, derived from raffia.

18. Jija; A symbolic artifacts that symbolizes beauty, it is worn around the waist by the young Ham girl.

19. Nik fang: This is a symbol of truth and sincerity, it was used for swearing and oath taking, sourced from clay.

20. Zti ku: This is the drum that was used in the Khu dance, it is so tall that the drummers have to be huge in statue and will have to stand when playing the drum. It's a symbol of celebration and sourced from carved wood and animal skin.

21. Ngban: A symbolic artifact of storage, used in storing food crops and housing of animals like goat, hen and duck.

22. Tsar: A symbolic artifact of adornment, used in adorning the Kpop Khu.

23. Jijid motif: A motif derived from the dip.

24. Kpor nban motif: A motif derived from the stool of a bride.

25. Kpor Kpop motif: A motif derived from the stool of a village head.

26. Npin zhu motif: A motif derived from the calabash meant for room decoration.

27. Npin motif: A motif derived from the calabash used in the kitchen.

28. Jang chito: A leaf motif derived from ginger plant.

29. Chito: A motif derived from ginger.

30. Dar: A symbolic artifact derived from a carved wood.

31. Hair of the Nok terracotta: A motif derived from the Nok terracotta.

32. Sha ngban: A motif derived from the roof of a ngban.

33. Jin Ngban: A motif derived from the rough texture of a Ngban wall.

34. Weave band motif: A motif derived from basketry weaving.

35. Faar motif: A motif from the locally used broom, derived from palm front.

36. Chi motif: A symbol that announces death.

37. Dahep motif: A motif derived from biyes.

38. Web motif: A motif derived from a carved calabash.

39. Eye and diamond motif: Two different motifs put together to form one interesting motif.

40. Npan motif: derived from basketry.

41. Nangong motif: A symbolic artifact that symbolizes strength.

42. Gado motif: An artifact that symbolizes the simplicity of a maiden.

43. Maiden basket motif: Derived from basketry.

44. Penis sheath motif: An artifact that covers nudity in men.

45. An ear ring motif: An artifact that symbolizes beauty.

46. Chiye motif: An artifact that symbolizes beauty.

47. Loin covering: An artifact that covers nudity.

48. Zhi kpop motif: An artifact that announces the arrival of a king in the palace.

49. Ntereh motif: An artifact that symbolizes musical praises to a lover or the king.

50. Ngbo motif: an artifact that symbolizes announcement in royal palaces.

3.3 Population of the Study

The population of the study was one hundred and forty eight (148) craft people found in the five (5) randomly selected districts of the two (2) Local Government Areas of Jaba and Kachia.

Table 3.1: Population of the Study

S/N	Districts	No. of villages	No. of crafts	Crafts description	Crafts men	Crafts women	Total No. of craft people
1	Jaban Kogo	12	4	Matting, carving, pottery, basketry	20	25	45
2	Gidan Tawgwai	14	2	Basketry, blacksmith	12	10	22

3	Gyani	10	3	Matting, pottery			
Carving		18	12	30			
4	Nok	34	5	Matting, carving			
Basketry, metal work, pottery			25	20	25		
5	Sabon Sarki	11	4	Basketry, pottery			
Matting, metal		16	10	26			
	Total Me	81	18	91	77	148	

Table 3.1 above shows a total number of 148 crafts people, 81 villages in the five (5) randomly selected districts out of the twenty five (25) districts, five (5) different crafts still in practice which produces different artifacts for household use and farming implements. From the artifacts identified 50 motifs were selected.

3.4 Sample Size of Design Motifs

From the fifty (50) different traditional motif samples that were identified, 25 motifs representing fifty percent (50%) of the population of fifty (50) motifs were extracted and randomly selected as sample size for studio explorative batik of the study.

Thus: (Alau, 2006)

The 25 selected motifs were derived through balloting, that is, numbers one to twenty five were written and assigned to the identified designs on a sheet of paper and another set on pieces of papers and the ones on the pieces of papers were squeezed and put in a bowl. The first and second paper picked had numbers that corresponded with the numbers written on the sheet of

paper. Below, therefore, are the twenty five (25) randomly selected motifs with their source and meaning.

S/N MOTIF/ DESIGN SOURSE/ MEANING

1.

A major motif of a girdle skirt of the ancient Ham woman signifying the dignity of the female role of womanhood.

2. The Mat Motif

A symbolic motif derived from the locally made Ham mat, the motif is in the form of a diamond shape. The mat is a symbolic artifact of hospitality.

3. The Co-joined spoon

A symbol that unifies couples in marriage sourced from a carved wood, often given to the bride by her parent.

. A stool motif A simple motif derived from a carved traditional and locally made stool

5.

Hyep shi wong

A symbol of beauty, sourced from carved calabash, given to a young Ham girl when she's leaving for her husband's house.

6. Calabash motif A simple motif derived from a traditional calabash

7.

Tsaing Zar

A symbol of maturity in women, beautiful body marks made on women to show how matured they are for marriage.

8.

Tohz

A symbolic artifact that the carvers used in the carving of wood and calabash for the production of household tools.

9.

Nik Fang

A symbolic artifact of the Ham people that was used in swearing, which kept law and order in the early Ham villages.

10.

Jija

A symbolic artifact of beauty, used in adornment of young women

11. Chito (Ginger)

A major cash crop of the Ham that symbolizes their strength and source of wealth.

12. Ngban

A major symbol of storage that food crops are stored and at the same time serves as shelter for birds kept in the house

13. Khi Nok

A symbolic motif of the Ham culture that is derived from the replica of the ancient Nok head.

14.

Weave band

Weave band motif, a symbol of peace and unity. Source from hand woven piece.

15

Kpor motif

A motif derived from a locally design stool

16.

Simple eye of Nok terracotta

A simple eye of the Nok terracotta derived from the head of the Nok terracotta.

17.

Fa’a motif

A fa’a motif, derived from palm front

18. Chi motif

A symbol that announces the death of an indigene within a community

19

Head motif

Derived from the head of the Nok terracotta.

20

Tsaing zar

A motif derived from tsaing zar

21 Dahep motif

A motif derived from a biyes

22.

Jin motif

A motif derived from the wall texture of a ngban

23

Web motif

Web motif, derived from a carved calabash

24. Eye and diamond motif

A combination of the terracotta eye and the diamond shape motif

25.

Npan motif

Npan motif is a symbol of wisdom derived from basketry.

With the selection of the study sample, the resist materials are therefore put in place for the studio practice.

3.5 Resist Materials and Methods

Batik is the method of fabric embellishment in textiles that this research work is based on, and the materials and equipment needed for this practical work of the two selected designs of the Ham people include:

3.5.1 Materials

a) Fabric (100% cotton)

b) Dye stuff (vat dyes) of different colours and mordant (sodium hydrosulphite and caustic soda)

c) Wax and waxing materials (industrial wax, table, kerosene stove, small pot and foam)

d) Dyeing equipment (big bowls, measuring spoons, gloves and nose mask)

e) De-waxing equipment (big pots, bowls, firewood and long wooden rod)

f) Finishing (starch and calendaring equipment)

g) Water

Fabric: The fabric selected for the experimental aspects of this research work is one hundred percent (100%) cotton guinea brocade material, free from size, grease and mercerized to increase

the dye absorbance. The 100% guinea brocade was shown to the supervisory committee for their approval and then taken to the studio for the practical work.

a) Industrial Wax: Also known as paraffin wax was used in making of designs for the areas that were resisted after using heat to melt it.

b) Motifs: The selected motifs were sketched and coloured into small swatches. These coloured swatches were meant to guide the researcher in achieving the desired designs during the studio practical work with the fabric. The motifs for this work were adapted, twisted and intertwined to produce beautiful and meaningful designs on the fabric.

c) Dyeing equipment: The dyeing equipment that were used for this studio practical explorations are; big, wide bowls (wide enough for the fabric to be completely immersed for even penetration of the dye solution). A small kerosene stove (for melting of the wax), a small pot(one that can control the temperature of the molten wax), a wide table(for waxing of fabrics), foam(to be sharpened for waxing), hand gloves(for the protection of the hands and palms from direct contact with the dye solution).

d) Measuring Tools: The measuring spoons were used to measure the quantity of dye stuff (vat dyes) that were used, the chemicals (sodium hydro sulphite and caustic soda).

e) De-waxing Equipment: The de-waxing equipment were used in the removal of the wax paste from the fabric after the fabric has been dyed to the desired colours and these are; big pot, bowls, wooden rod and fire wood.

f) Starching and Calendaring Equipment: The starching equipment included the starch stuff (cassava starch) and bowls while the calendaring equipment included strong tree stems, where one was half buried and the other was used in beating the fabric.

3.6 Studio Practice

Having acquired the resist materials, the prospect of the research and development of the study through the practical exploration and manipulation of the randomly selected artifact and traditional design of the Ham people using batik method of resist technique is feasible. The practical exploration is essentially started with pencils and then colour sketches, waxing of the fabric with molten wax, dyeing of the fabric, de-waxing of the waxed fabric, starching of the fabric, calendaring and exhibition of the fabric. Below are some simple explanations of the methods of the practical exploration of the study;

i. Stage 1

Pre-treatment Process (scouring): Before waxing, the fabric was pre- treated by wetting and rinsing of the fabric to remove any impurities for better absorption of the dye solution. This was done by dipping the fabric into water and rinsing thoroughly to ensure that all impurities are rinsed off so as to have a better result.

Plate IV: Pretreatment of fabric, photograph by Christiana G. Danladi

ii. Stage 2

Waxing Process: Waxing is the method of using molten wax to create designs on fabric by painting some areas to prevent the penetration of dye in the resisted areas. The process, as it is practiced in many parts of the world, involves the application of hot molten wax to selected areas on the fabric's surface. On solidification of the wax, the fabric is immersed in a dye bath. The wax acts as a barrier to the dye and dye take-up only occurs in the un-waxed areas of the fabric. When the wax is too hot it has the tendency to spread too rapidly and when too cool it tends to solidify too quickly; clarity of design is lost in each case. With a monochromatic design, the fabric can be dyed soon after the wax sets.

Plate V: Waxing of fabric, photograph by Christiana G. Danladi

iii. Stage 3

Dyeing Process: This is the total immersion of the waxed fabric into the dye bath containing the dye solution and the mordant. Here the fabric is completely immersed for even absorption of the dye solution, in the un-waxed areas of the fabric. The depth and intensity of the resultant colour depended on the concentration of the dye, the duration in the dye bath and the number of immersions in the dye bath Guy, (1998). Ultimately, the colour developed through oxidation, which began after removal of the cloth from the dye.

Plate VI: Dyeing of fabric, photograph by Christiana G. Danladi

iv. Stage 4

De-waxing Process: Once dyeing has taken place the wax needs to be removed. This can be done by plunging the fabric into boiling water before ironing the fabric between layers of absorbent paper or vice versa. De-waxing is the removal of the wax that has been used in resisting the specified areas of the fabric. The method that is being used for this study, therefore, is the boiling of hot water method, which is easier and faster.

Plate VII: De-waxing of waxed fabric, photograph by Christiana G. Danladi

v. Stage 5

Starching Process: This is the first part of finishing in resist technique. The fabric is starched to give it a good look and for it to be presentable. Cassava starch was used for these fabrics. Its was prepared in a paste and mixed in the water dat was used in rinsing the fabric after dewaxing, afterwards it was lined to dry.

Plate VIII: Starching of de-waxed fabric, photograph by Christiana G. Danladi

vi. Stage 6

Calendaring/Finishing Process: This is the next stage after starching the fabric; here the fabric is calendared to bring out the beauty of the designed fabric. In Hausa, calendaring is called "bugu" following the way it is done locally. After this, the fabric is packaged and ready for exhibition.

Plate IX: Calendaring. Photograph by Danladi Joy, Twangh

vii. Stage 7

Packaging and exhibition process: Packaging is the next process after the calendaring process; it's a way of putting the fabric together in a very attractive form to attract the potential end users. The fabrics were neatly folded in the cause of the calandering and neatly arranged accordingly.

Plate X: Packaging and Exhibition. Photograph by Danladi Joy Twangh

3.7 Summary

The research methodology is an interesting part of the study, it gives the designer the fulfillment of achieving the set goals of the study in addition with the various artifacts and traditional designs of the Ham people.

Resist-dyeing techniques have been practiced worldwide and, in their simplest forms, were probably the first means of decorating textile fabrics. Knowledge of such techniques, although they are remote in historical origin, should not be restricted to the anthropologist, archaeologist or historian, for such knowledge can form the basis from which to derive or develop wider spectrum of aesthetic effects of great value to the modern designer.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Introduction

The idea of the study was built within the history, culture, artifacts and traditional designs of the Ham people of the southern part of Kaduna State. It focused with special interest on the artifacts and traditional designs of the Ham people and also the possibility of adopting the artifacts and traditional designs practically on textiles fabrics using batik method of fabric embellishment.

According to Belfer (1976), as subscribed by Alau (2006), there are a few links with the ancient past that have not been completely rejected by our immersion in the daily marvels of our merchandised age. Therefore, links such as the production of crafts and embellished fabrics are worth carrying over continuously.

The arts of textile embellishment have been in existence right from the day of the primitive man and the mastery of it is considered the most significant achievements of man. As cultural, social, political, economical and religious changes occurred in the life of man, the mastery of these skills became lost and today the little surviving ones only survived by documentary and oral evidences. It is same with the Nok terracotta culture and could also be so with some other

artifacts of the Ham people. It is with this background therefore that this study became necessary so as to encourage continuity. And the study's main objectives were to identify some of the artifacts and traditional designs of the Ham people and explore the possibility of adapting and representing them on textile fabrics using batik.

This chapter therefore deals with data collation, presentation, analysis and result on field work of the artifacts and traditional designs of the Ham people. The studio practice, production and assessment of the designed fabrics were analyzed through the administration of questionnaire. Using the Likert- type scale, the questions were presented before the respondents and they had the options to either strongly agree, agree, undecided, disagree or strongly disagree to each question and through this all the research questions were answered. The following sub groups are presented and discussed in this chapter and they are:

4.1 Data from the field survey of the Ham artifacts and traditional designs

4.2 Data from studio practice

4.3 Validity of the motifs and the resist fabrics

4.3.1 What are the available artifacts of the Ham people and the motifs found on them

4.3.2 Names of some artifacts among the Ham sub groups

4.3.3 State of production of the Ham artifacts and crafts

4.3.4 The design motifs identifiable on the Ham artifacts

4.4 The environmental factors guiding the use of Ham motifs

4.5 Comparative assessment of the embellished fabrics using the Ham artifacts and traditional Designs

4.6 Assessment of the newly embellished fabrics

4.7 Practical exhibition

4.8 Findings

4.9 Summary

4.1 Data from Field Analysis

Table 4.1: Survey Result

S/No	Survey Result	Data
1.	Motifs	5o
2.	Crafts still in practice	5
3.	Crafts people	147
4.	Districts	5
5.	No. villages	81

4.2 Data from Studio Practice

During the studio practice twenty five out of the artifacts of the Ham people were studied for their adaption for the production of the textile pieces. For the study, fifty (50) different motifs were found and twenty five (25) of them were randomly selected for the contemporary batik production of this study.

4.2.1 What are the Available Artifacts and Crafts of the Ham People?

The responses of the respondents on the randomly selected and interviewed Ham people in Gyani, Nok, Gidan Tagwai, Sabon Sarki, Jaban Kogo and Zaria based Ham indigenes shows that different artifacts and crafts of the Ham people corresponds with the population of the artifacts identified by the researcher in the cause of the field survey. Pottery, carving (wood and

calabash), basketry, blacksmithing and matting were among the crafts of the Ham people that were identified during the field survey and these artifacts are no longer produced by the crafts like in the early days. According to the responses of the respondent, the Ham people have been practicing these crafts right from the time of the ancient Ham man, and are still in practice even though the practice is on the downward trend which is leading the artifacts to extinction. The table below shows the responses of the respondent, where 100% of the respondents agree that the Ham artifacts are on the way to extinction.

4.2.2 The Questionnaire

Two questionnaires were used for the collation of data for this study. The first questionnaire was a set of questions used in interviewing the villagers and district heads in the five districts that were visited by the researcher and the second was a set of questions meant for some randomly selected Ham people that are based in Zaria. The first questionnaire (interview questions) was used in assessing the availability and existence of the various craft and artifacts of the Ham people. And the second questionnaire was used essentially in assessing and comparing the traditional artifacts and designs of the Ham people as well as the embellished fabrics and also answering the research questions of the study. The questionnaire consist of six (6) sections named A,B,C,D,E, and F and each section of the questionnaire comprises of questions raised from the five (5) objectives of the research.

The questionnaire was administered to 100 randomly selected Ham people (respondent), and it was modified from the studies on the work of Ala'u (2006) and Gwarri (2008). The drafts were submitted to the supervisory committee for approval and it was scrutinized, corrected and returned to the researcher. The questionnaire was further corrected and submitted to the data processing unit in IAR for further scrutiny before they were used. The responses from the

questionnaire were initially coded onto the data coding sheets by the researcher, then with the help of a professional and qualified statistician (computer data analyst), they were statistically analyzed.

4.2.3 Section A: Bio-data of Respondents

The section A of the questionnaire sought to know the demography of the respondent, and questions like age, gender, Ham clan and whether the respondent speaks Hyam or not. The table below shows the result of this section.

Table 4.2a: Gender of Respondent

	Frequency	Percent	Valid Percent	Cumulative Percent
Female	33	41.3	41.3	41.3
Male	47	58.8	58.8	100.0
Total	80	100.0	100.0	

The table above named table 4.2a shows that 80 out of the 100 questionnaire was returned and was used for the analysis of the study, and out of the 80 respondents 33 representing 41.3% of them were female and 47 representing 58.8% were male.

Table 4.2b: Age Group of Respondent

	Frequency	Percent	Valid Percent	Cumulative Percent
18-35	38	47.5	47.5	47.5
36-65	42	52.5	52.5	100.0
Total	80	100.0	100.0	

The table 4.2b above explains that 38 representing 47.5% of the respondents were between the ages of 18-35 and 42 representing 52% were between the ages of 36-65. With the result in the table above a good number of the youth is well represented as well as the adult.

Table 4.2c: Hamclan of Respondent

	Frequency	Percent	Valid Percent	Cumulative Percent
Bi- kudak	7	8.8	8.8	8.8
Chorh	3	3.8	3.8	12.5
Daddu	9	11.3	11.3	23.8
Dung	10	12.5	12.5	36.3
Dhuya	4	5.0	5.0	41.3
Faik	4	5.0	5.0	46.3
Gbacksang	3	3.8	3.8	50.0
Gyom	3	3.8	3.8	53.8
Gyakwa	2	2.5	2.5	56.3
Kwaing	3	3.8	3.8	60.0
Ngaing	9	11.3	11.3	71.3
Nok	9	11.3	11.3	82.5
Shambang	5	6.3	6.3	88.8
Wenyom	6	7.5	7.5	96.3
Sabon sarki	3	3.8	3.8	100.0
Total	80	100.0	100.0	

Table 4.2c is a representation of the clan to which the respondents belong and it clearly shows that the respondents were from a total of sixteen (16) Ham clans and in each of the Ham clan, there is a representation.

4.2d: Do you Speak Hyam

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	65	81.3	81.3	81.3
No	15	18.8	18.8	100.0
Total	80	100.0	100.0	

The table above shows that 65 (81.3%) of the respondents speak Hyam while 15 (18.8%) don't understand and speak Hyam. With this result, since above 81.3% 0f the respondents speak Hyam, then it means a good number of the respondents have ideas about the Ham culture and can give relevant answers to the questions asked in the questionnaire.

4.3 Section B: Determination of Various Unique Features of Ham Artifacts

Section B of the questionnaire sought to know the various unique features of the Ham artifacts and in this section five questions were asked in other to determine the unique feature that these artifacts have. This is relevant to research question one (1) of the study. The tables below shows the responses of the respondents to the questions asked.

Table 4.3a: Do the Ham People Have Artifacts

	Frequency	Percent	Valid Percent	Cumulative Percent	
Agreed	26	32.5	32.5	32.5	
strongly agreed		54	67.5	67.5	100.0

Total	80	100.0	100.0	

Using the Likert- type scale, the statement was “the Ham people have traditional artifacts” was made and it gives the respondents the option to either chose strongly agree, agree, undecided, disagreed or strongly disagree. From the table above, 26 (32.5%) of the respondents agreed that the Ham people have artifacts and 54 (67.5%) strongly agreed. From the result shown in the table the respondents are in support of the fact that the Ham people have traditional artifacts that they call their own.

Table 4.3b: Artifacts of the Ham People have Traditional Designs

	Frequency	Percent	Valid Percent	Cumulative Percent	
Undecided	1	1.3	1.3	1.3	
Agreed	42	52.5	52.5	53.8	
Strongly agreed		37	46.3	46.3	100.0
Total	80	100.0	100.0		

The respondents also had the options as in table 4.43a as to whether the Ham traditional artifacts are decorated with traditional designs and the table above shows the response of the respondents. 1 (1.3%) 0f the respondents was undecided while 42 (52.5%) agreed and 37 (46.3%) strongly agreed. This concludes that the Ham artifacts have traditional designs decorated on them.

Table 4.3c: The Ham Traditional Designs have Unique Features

	Frequency	Percent	Valid Percent	Cumulative Percent	
Agreed	37	46.3	46.3	46.3	
Strongly Agreed		43	53.8	53.8	100.0

Total	80	100.0	100.0	

The table above shows that 37 (46.3%) 0f the respondents agreed with the statement "the Ham traditional designs of the Ham people have unique features" while 43 (53.8%) strongly agreed. It therefore can be concluded that the traditional designs of the Ham people have unique features.

Table 4.3d: When the Traditional designs are studied, it will promote production

	Frequency	Percent	Valid Percent	Cumulative Percent	
Undecided	1	1.3	1.3	1.3	
Agreed	36	45.0	45.0	46.3	
Strongly Agreed		43	53.8	53.8	100.0
Total	80	100.0	100.0		

The table above shows that 1 (1.3%) of the respondents is undecided to the statement, "when the Ham traditional designs are studied, production of the Ham artifacts will be promoted" and 36 (45.0%) of the respondents agreed to the statement while 43 (53%) strongly agreed. And this is a clear indication that the study of the traditional designs of the Ham people will promote the production of the artifacts since 53% of the respondents not only agreed but strongly agreed.

Table 4.3e: Documentation as a means awareness creation

	Frequency	Percent	Valid Percent	Cumulative Percent	
Agreed	45	56.3	56.3	56.3	
Strongly Agreed		35	43.8	43.8	100.0
Total	80	100.0	100.0		

The table shows that 45 (56%) of the respondents agreed that when the Ham artifacts and traditional designs are studied and documented, it will help create awareness among the Ham people especially among the younger generation and 35 (43.8%) strongly agreed. Therefore the Ham traditional designs need to be documented following the responses of the respondents where 56.3% agreed.

4.4 Section C: Determining the Various Unique Features of the Ham Artifacts and Traditional Designs as Motifs

This section of the questionnaire that is named section C sought to know the various unique features of the Ham traditional designs as motifs and it is also relevant to research question two (2) of this study. The views of the respondents determine whether the Ham traditional designs can actually be adapted as motifs. The tables below show the responses gotten from the respondents.

Tables 4.4a: The Ham Traditional Designs Can be used as motifs

	Frequency	Percent	Valid Percent	Cumulative Percent	
Disagree	1	1.3	1.3	1.3	
Undecided	9	11.3	11.3	12.5	
Agreed	44	55.0	55.0	67.5	
Strongly Agreed	26	32.5	32.5	100.0	
Total	80	100.0	100.0		

Considering the unique features of the Ham artifacts and traditional designs, therefore these designs can be used as motifs in fabric embellishment is a statement generated from objective two of the study, and the reason for the statement is to know the view of the respondents. The respondents are again been given the options of either strongly agree, agree, undecided, disagree or strongly disagree. The tables above shows the views of the respondents where 1 (1.3%) of the respondents disagree, 9 (11.3%) were undecided while 44 (55.0%) agreed and 26 (32.5%) strongly agreed. The table conclusively shows that 55.0% of the respondents which is positive are in support of the fact that the Ham traditional designs can be used as motifs.

Table 4.4b: An Artifact of the Ham People can Generate so many Motifs

	Frequency	Percent	Valid Percent	Cumulative Percent	
Disagree	1	1.3	1.3	1.3	
Undecided	15	18.8	18.8	20.0	
Agreed	39	48.8	48.8	68.8	
Strongly Agreed	25	31.3	31.3	100.0	
Total	80	100.0	100.0		

From a single artifact of the Ham people, so many motifs can be generated or derived which can be further used in batik method of embellishment. The table above shows the views of the respondent on the above statement and they are thus, 1 (1.3%) of the respondents disagree with the statement, 15 (18.8%) of them were undecided while 39 (48.8%) agreed, 25 (31.3%) strongly agreed. Therefore, from the Ham artifacts many motifs can be generated.

Table 4.4c: Ham Motifs Are Beautiful

	Frequency	Percent	Valid Percent	Cumulative Percent	
Undecided	3	3.8	3.8	3.8	
Agreed	39	48.8	48.8	52.5	
Strongly Agreed		38	47.5	47.5	100.0
Total	80	100.0	100.0		

From the table, it can be concluded that the motifs gotten from the Ham traditional designs are beautiful because only 3 (3.8%) of the respondents were undecided and 39 (48.8%) while 38 (47.5%) strongly agreed with that the statement. The Ham traditional designs are therefore beautiful.

Table 4.4d: The Ham Motifs are Peculiar to Ham People

	Frequency	Percent	Valid Percent	Cumulative Percent	
Disagree	1	1.3	1.3	1.3	
Undecided	4	5.0	5.0	6.3	
Agreed	41	51.3	51.3	57.5	
Strongly Agreed		34	42.5	42.5	100.0
Total	80	100.0	100.0		

The table above shows that the Ham motifs can easily be identified as peculiar to Ham people. In statement 4 of the questionnaire, it sought to know how easy it is to recognize the Ham motif as motif extracted from the Ham culture and the result in table 4.44d proves the statement right. 1 (1.3%) of the respondents disagree, 4 (5.0%) were undecided, 41 (51%) agreed and 34 (42.5%) strongly agreed with the statement.

Table 4.4e: Ham Motifs have Aesthetic Values

	Frequency	Percent	Valid Percent	Cumulative Percent
Disagree	1	1.3	1.3	1.3
Undecided	10	12.5	12.5	13.8
Agreed	47	58.8	58.8	72.5
Strongly Agreed	22	27.5	27.5	100.0
Total	80	100.0	100.0	

Table 4.4e shows that yes, the Ham motifs when used will demonstrate the aesthetic value of the fabrics. In order to further explain the table, 1(1.3%) of the respondents disagree with the statement and 10 (12.5%) were undecided while 47 (58%) agreed and 22 (27.5%) strongly agreed with the statement. With the result shown above it can therefore be said that the Ham motifs have aesthetic values.

4.5 Section D: Selection of Artifacts and Traditional Designs for Design Purposes and Finding out the Acceptability among Ham People

This section named section D of the questionnaire was set to seek the acceptability of the embellished fabrics by the Ham people. The section like all the other sections is broken down into 5 questions asked in the form of a statement for the respondents to either strongly agree, agree, undecided, disagree or strongly disagree. The responses of the respondent are shown in the tables below according to each statement.

Table 4.5a: The State of Production of Ham Artifacts is Declining, thereby leading the Artifacts to Total Extinction

		Frequency	Percent	Valid Percent	Cumulative Percent
	Disagree	3	3.8	3.8	3.8
	Undecided	19	23.8	24.1	27.8
	Agreed	32	40.0	40.5	68.4
	Strongly agree	25	31.3	31.6	100.0
	Total	79	98.8	100.0	
Missing	System	1	1.3		
Total		80	100.0		

It is assumed that the state of production of the Ham artifacts is declining and the artifacts are gradually been lost. The older crafts people are either no more or are too weak to practice and the youth of this generation are not ready to inherit the craft work, everybody wants to go to school and some are just too lazy to practice. The table above shows the responses of the respondents on whether the lack of continuous production is leading the artifacts to total extinction. Result from the table shows that 3 (3.8%) of the respondents disagree with the statement, 19 (24.1%) were undecided, 32 (40.5%) agreed and 24 (31.6%) strongly agreed. From the result given, the assumption is therefore confirmed that the state of production of the Ham artifacts is on the decline.

Table 4.5b: Using the Traditional Designs as Motifs will Save the Artifacts

	Frequency	Percent	Valid Percent	Cumulative Percent
Disagree	2	2.5	2.5	2.5

	Undecided	4	5.0	5.1	7.6	
	Agreed	45	56.3	57.0	64.6	
	Strongly Agreed		28	35.0	35.4	100.0
	Total	79	98.8	100.0		
Missing	System	1	1.3			
Total	80	100.0				

The table shows that 2 (2.5%) of the respondents disagree with the statement, 4 (5.1%) were undecided, 45 (57.0%) agreed and 28 (35.4%) strongly agreed. The result shows that continuous use of the Ham traditional designs will save the artifacts.

Table 4.5c: The Embellished Fabrics will be Embraced by the Ham People

	Frequency	Percent	Valid Percent	Cumulative Percent	
	Disagree	1	1.3	1.3	1.3
	Undecided	6	7.5	7.6	8.9
	Agreed	46	57.5	58.2	67.1
	Strongly agreed		26	32.5	32.9	100.0
	Total	79	98.8	100.0		
Missing	System	1	1.3			
Total	80	100.0				

From the responses of the respondents, it shows that the Ham people will accept all fabrics that are beautifully embellished with Ham traditional designs. The table above shows the responses of the respondent and it says that 1 (1.3%) of the respondent disagreed, 6 (7.5%) were undecided,

46 (58.2%) agreed and 26 (32.9%). The Ham people accept and embrace the fabrics embellished with the Ham traditional designs.

Table 4.5d: Ham Artifacts can Automatically be used as Design sources

		Frequency	Percent	Valid Percent	Cumulative Percent	
	Disagree	1	1.3	1.3	1.3	
	Undecided	4	5.0	5.1	6.3	
	Agreed	47	58.8	59.5	65.8	
	Strongly agreed	27	33.8	34.2	100.0	
	Total	79	98.8	100.0		
Missing	System	1	1.3			
Total		80	100.0			

The Ham artifacts and traditional designs can automatically be used as design sources in textile design. The table above shows the responses of the respondent and it says, 1 (1.3%) of the respondents disagree with that statement, 5 (5.1%) were undecided, 47 (59.5%) of the respondents agreed and 27 (34.2%) strongly agreed. It can therefore be concluded that because of the uniqueness of the Ham traditional designs, they can be used as design sources.

Table 4.5e: Ham Motifs will give an Aesthetic Value in the Art of Textile Design

	Frequency	Percent	Valid Percent	Cumulative Percent	
Undecided	9	11.3	11.4	11.4	
Agreed	48	60.0	60.8	72.2	
Strongly agreed	22	27.5	27.8	100.0	
Total	79	98.8	100.0		

Missing	System	1	1.3
Total	80	100.0	

The Ham motifs represented on the fabrics and apparels using batik method of fabric embellishment will give an aesthetic value in the art of textile design is the last statement that was made in section D of the questionnaire. The table above shows the responses of the respondents as; 9 (11.4%) of the respondents were undecided, 48 (60.8%) respondents agreed with the statement and 22 (27.8%) strongly agreed, proving the statement correct.

4.6 Section E: Identifying the Meaning and Functions Attached to Various Artifacts and Traditional Designs of the Ham People

Every culture has cultural and environmental factors guiding the people and their way of life. This section named section E in the questionnaire is aimed to know whether the randomly selected artifacts and traditional designs have special meaning attached to them or they are just some small pieces made by the craft people. This is in accordance with research question four (4) of the study and this section will make the attempt to answer it. The responses of the respondents can be seen in all the tables below.

Table 4.6a: All Ham Artifacts and Traditional Designs have Special Symbolic Meaning

	Frequency	Percent	Valid Percent	Cumulative Percent	
	Disagree	2	2.5	2.5	2.5
	Undecided	5	6.3	6.3	8.9
	Agreed	45	56.3	57.0	65.8
	Strongly agreed	27	33.8	34.2	100.0

	Total	79	98.8	100.0	
Missing	System	1	1.3		
Total	80	100.0			

The table 4.6a shows the responses of the respondent to the statement "all Ham artifacts and traditional designs have a special symbolic meaning". The views of the respondents are as follows; 2 (2.5%) of the respondents disagree, 5 (6.3%) were undecided, 45 (57.0%) agreed and 27 (34.2%) strongly agreed. The result shows that the Ham artifacts and traditional designs have special symbolic meaning attached to each of them.

Table 4.6b: Identifying the Meaning Attached To the Artifacts will Educate the Younger Generation

	Frequency	Percent	Valid Percent	Cumulative Percent	
	Undecided	3	3.8	3.8	3.8
	Agreed	41	51.3	51.9	55.7
	Strongly agreed	35	43.8	44.3	100.0
	Total	79	98.8	100.0	
Missing	System	1	1.3		
Total	80	100.0			

The table above shows that 3 (3.8%) of the respondents were undecided, 41 (51.9%) agreed and 35 (44.3%) strongly agreed with the statement "identifying the meaning attached to each of the Ham artifacts will educate the younger generation".

Table 4.6c: The Ham motifs will Reveal the Unique Culture of the Ham People

		Frequency	Percent	Valid Percent	Cumulative Percent	
	Undecided	4	5.0	5.1	5.1	
	Agreed	51	63.8	64.6	69.6	
	Strongly agreed		23	28.8	29.1	98.7
	Total	79	98.8	100.0		
Missing	System	1	1.3			
Total	80	100.0				

The table above shows the responses of the respondents and it says; 4 (5.1%) of the respondents were undecided to the statement made in number 3 of section E, 51 (64.6%) of the respondents agreed and 23 (29.1%) strongly agreed that the Ham motifs will reveal the unique culture of the Ham people.

Table 4.6d: Color Representation will Promote Ham Culture

		Frequency	Percent	Valid Percent	Cumulative Percent	
	Strongly disagree		1	1.3	1.3	1.3
	Undecided	4	5.0	5.1	6.3	
	Agreed	49	61.3	62.0	68.4	
	Strongly agreed		25	31.3	31.6	100.0
	Total	79	98.8	100.0		
Missing	System	1	1.3			
Total	80	100.0				

From the table above, 1 (1.3%) of the respondents strongly disagreed with the statement "color representation will promote Ham culture, 4 (5.1%) of the respondents were undecided, 49 (62.0%) agreed and 25 (31.6%) strongly disagreed with it.

Table 4.6e: Identifying the Meaning will Explain What to Wear and When to Wear it

		Frequency	Percent	Valid Percent	Cumulative Percent
	Disagree	2	2.5	2.5	2.5
	Undecided	7	8.8	8.9	11.4
	Agreed	42	52.5	53.2	64.6
	Strongly agreed	28	35.0	35.4	100.0
	Total	79	98.8	100.0	
Missing	System	1	1.3		
Total		80	100.0		

The table 4.6e shows the responses of the respondent as 2 (2.5%) of the respondents disagree with the statement that when the Ham artifacts are studied and symbolic meaning attached to each is identified, it will help explain what attire to wear to what occasion. Also 7 (8.9%) respondents were undecided, 42 (53.2%) agreed with the statement and 28 (35.4%) strongly agreed.

4.7 Section F : Assessing the Relationship of the Newly Modified Motifs and the Traditional ones

This section of the questionnaire sought to assess the relationship of the newly modified motifs and the old traditional ones that have been in existence so as to ascertain their differences; this is relevant to research question four (4). The motifs are called newly modified because, with the help of the old traditional ones, two or three can be merged together to form a new interesting motif. So, therefore the views of the respondents are needed to help achieve them. There are five questions that were posed before the respondents in the form statements and their responses are seen in the tables below.

Table 4.7a: A Single Motif will Produce a Beautiful Embellished Fabric

		Frequency	Percent	Valid Percent	Cumulative Percent	
	Disagree	2	2.5	2.6	2.6	
	Undecided	9	11.3	11.5	14.1	
	agreed	48	60.0	61.5	75.6	
	Strongly agreed	19	23.8	24.4	100.0	
	Total	78	97.5	100.0		
Missing	System	2	2.5			
Total		80	100.0			

The table shows that 2 (2.5%) of the respondents disagree with the statement, 9 (11.5%) were undecided, 48 (61.5%) agreed and 19 (24.4%) strongly agreed with the statement. And with the responses of the respondents it can be concluded that yes, a single motif when used to embellish will produce a beautiful designed fabric.

Table 4.7b: Two or More Motifs produce More Interesting Result

		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	Disagree	1	1.3	1.3	1.3	
	undecided	13	16.3	16.7	17.9	
	Agreed	43	53.8	55.1	73.1	
	Strongly agreed		20	25.0	25.6	98.7
	44.00	1	1.3	1.3	100.0	
	Total	78	97.5	100.0		
Missing		System	2	2.5		
Total	80	100.0				

When two or more motifs are merged together, it will produce an embellished fabric that is more beautiful than the one with just one motif. And the responses of the respondents are thus; 1 (1.3%) of the respondents disagreed, 13 (16.3%) were undecided, 43 (55.1%) agreed and 20 (25.6%) strongly agreed with the statement.

Table 4.7c: Old Traditional Designs are Not to be Distorted

		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	Undecided	8	10.0	10.3	10.3	
	Agreed	43	53.8	55.1	65.4	
	Strongly agreed		27	33.8	34.6	100.0
	Total	78	97.5	100.0		
Missing		System	2	2.5		
Total	80	100.0				

The old traditional designs are not to be distorted so as to have what to educate the younger generation. The result of the respondents is seen in the table where 8 (10.3%) of the respondents were undecided, 43 (55.1%) agreed and 27 (34.6%) strongly agreed that the old traditional designs should not be tempered with.

	Frequency	Percentage
Strongly Agreed	17	21.8
Agreed	48	61.5
Undecided	11	14.1
Strongly Disagree	1	1.3
Disagree	1	1.3

The newly developed motifs formed through the combination of two or more motifs can be manipulated without any restriction or fear of distortion, and the responses of the respondents are: 1 (1.3%) of the respondents strongly disagree, 1 (1.3%) disagree, 11 (14.1%) were undecided, 48 (61.5%) agreed and 17 (21.8%) strongly agreed. The result shows that the respondents agree with the facts that the newly modified motifs can be twisted to any form or shape without restriction.

Table 4.7e: The Traditional Designs should be Preserved

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Disagree	1	1.3	1.3	1.3

	Undecided	2	2.5	2.6	3.8	
	Agreed	29	36.3	37.2	41.0	
	Strongly agreed		46	57.5	59.0	100.0
	Total	78	97.5	100.0		
Missing	System	2	2.5			
Total	80	100.0				

The table above shows the responses of the respondents to the statement, "the shape and figure of the old traditional artifacts and designs should be maintained so as to preserve them for the younger generation". 1 (1.3%) of the respondents disagree, 2 (2.5%) of the respondents were undecided, 29 (37.2%) agreed and 46 (59%) strongly agreed that the old traditional designs should be preserved for the younger generation.

4.8 Assessment of the Newly Embellished Fabrics

Having produced the resist fabrics through the adaptation of the randomly selected Ham artifacts and traditional designs, the fabrics were subjected to assessment by some randomly selected Ham people. The assessment was scaled in scores of (a) below 50 (b) 50-59 (c) 60-69 (d) 70- 79 (e) 80- 100. Each of the fabric of Nok terracotta, Tsoz, Hyep shi, multiple motif and motifs gotten from biyes and carved calabash were presented to the respondents and their responses are presented in the table below.

Table 4.8: Assessment of the Resist Fabrics

Resist fabric Below 50

A 50 -59

B 60 – 69

C 70 – 79

D 80 – 100

E

S/N	Motif	F	%	F	%	F	%	F	%	F	%
1	Nok Terracotta	0	0.0	0	0.0	15	12.5	20	25	85	70
2	Hiyep Shi	0	0.0	5	4.1	15	12.5	30	25	70	58.3
3	Tsoz motif	0	0.0	5	4.1	10	8.3	25	20.8	80	66.6
4	Diamond +eye motif	0	0.0	10	8.3	15	12.5	35	29.1	60	50
5	Terracotta eye motif	0	0.0	15	12.5	15	12.5	30	25	65	54.1
6	Multiple motif dress	0	0.0	5	4.1	10	8.3	20	25	85	70
7	Multiple motif for jacket	0	0.0	5	4.1	10	8.3	25	20.8	80	66.6

From the result shown in the table above, it is obvious that the respondent rated the resist fabrics above 80%, with the parameter of these scores therefore, it can be concluded that the respondents accepts the resist fabrics and the use of Ham designs as motifs.

4.9 Practical Exhibition

The data of this study, comprising the traditional design, artifacts, extracted motifs and the resist fabrics that were produced through the adaptation of the randomly selected were presented. Below are pictures of the newly embellished fabrics:

Plate XI: Eye of the Nok terracota motif

Plate XII: Nok terracota and npkin motif

Plate XIII: Tsohz and tsaing zar motif

Plate XIV: Ngban motif

Plate XV: Multiple motifs (jacket)

Plate XVI: Multiple motif (dress)

Plate XVII: Nkpin motif (dress)

Plate XVIII: Web motif

Plate XIX: Double motif (flowing gown) Plate XX: Eye of the Nok terracotta motif

4.10 Findings

Based on the analysis of the data for this study, the following major findings are pertinent.

1. Even though the production of traditional crafts of the Ham people is on the decline, it has been found that ten (10) different crafts are still in practice by the Ham people.
2. Cultural and environmental factors such as festivals, annual cultural day celebrations, burial, marriages, initiation rites and aesthetic values are guiding the use of traditional Ham designs.
3. Batik method of fabric embellishment is quite suitable for the adaptation of the Ham traditional designs and artifacts.
4. The traditional designs and artifacts of the Ham people have beautiful motifs from which fifty (50) motifs have been found.
5. The traditional designs and artifacts of the Ham people have symbolic motifs, which have traditional names and are adaptable on fabrics.
6. The Ham artifacts and traditional designs are on the decline but they can be saved from total extinction by documentation and adaptation in textile and other art of design.

4.11 Summary

In summary, this chapter deals with data presentation and the analysis of the data. The analysis showed that ten (10) different artifacts are still being produced by the Ham people. From the study of the crafts people and the artifacts produced, fifty (50) motifs were extracted and twenty five (25) of them were randomly selected and successfully adapted on fabric using the batik

method of resist technique. The selected artifacts and designs were not just adapted but were also manipulated and combined to give interesting designs.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Summary

In essence, this chapter summarizes this documentary study, which comprises of the introduction to the study, review of some related literature, main objectives, procedures, methodology and analysis. Furthermore, the study is comprised of observations, conclusion and recommendations based on the findings of the study.

This study report is in five (5) chapters, where chapter one mainly deals with the background of the study. Chapter two (2) deals with the review of some literature, related to the study. Chapter three (3) went further to deal with the research design and methodology. In chapter four (4), presentation, analysis and discussions were dealt with and finally chapter five was confined to summary, discussions, conclusion and recommendations. The history and origin of the Ham people as well as justification of the study and objectives were also discussed as in the sub topics below:

5.1 General objective

5.2 Procedures

5.3 Discussion

5.4 Conclusion

5.5 Recommendations

5.1 General Objective

The general objective of this study was to select some artifacts and traditional designs of the Ham people as design sources and adapt them on fabric using batik method of fabric embellishment. The general objectives of the study correlate with the problem of the study, which are the selection, exploration, documentation and preservation of the Ham artifacts and traditional designs for the younger generation. In addition, the problem of the study includes adapting the motifs and designs on textile fabrics using batik method of resist technique and was guided by research questions.

5.2 Procedures

The research instruments designed by the researcher for this study were questionnaire (for the assessment of the newly embellished fabrics) and scheduled interviews. This was done following the views unanimously advocated by Miller (1970) and Nwana (1981) as sited by Alau (2006), on the need for multiple instruments along with supervisor's inputs in research. The research proceeded with the study through production of sketches of the randomly selected artifacts and designs of the Ham people. The thirty (30) designs and motifs were identified as the population of the study, from which five (5) motifs were randomly selected and adapted on textile fabric.

5.4 Discussion

The artifacts and designs of the Ham people from which the symbolic motifs for this research were derived have functional uses. They are commonly used in the homes for household use, carrying and storing of farm produce and also for ritual purposes. Colors add meaning to fabrics thereby making the fabrics more appreciated by the people. Therefore, the economic, cultural,

social and political importance of fabrics embellished for apparels and other functional uses and also, the role played by the motifs in designing and giving symbolic meaning cannot be over emphasized. In the world of fashion, resist fabrics been tremendous use in the day to day life of humans. They are used in apparel as dresses, gowns for women, flowing gown for men (agbada), and shirts and in furnishing as curtains, cushion covers, table cloths and throw pillow cases, just for example. Furthermore, resist fabrics are used in decorative arts to produce wall hangings, cultural representation and documentation. These factors were fundamental in the motivation of this study. Paraffin wax was used as the resist agent as well as vat dyes and their mordant. Paraffin wax was deliberately chosen as the choice of resist agent due to the abundance of studies in the area as well as the beautiful effects of paraffin wax on textile fabrics.

The process of adaptation of these artifacts and traditional designs on fabrics was very tedious and demanding, but the determination to achieve the objectives of the research and answer the research questions of the study was the persevering weapon of the research. The embellished fabrics were achieved through determination, endurance and patience. The only problem and challenge encountered in the cause of production is the accidental dots and areas with over heat of the molten wax, which caused smearing of the wax on fabric and resulting in absorption of dye.

5.5 Conclusion

Based on the analysis of the study, the following conclusions were made:

1. In the comparative assessment it was discovered that the newly embellished fabrics were all accepted and appreciated among the Ham people. The fabrics embellished with the Nok terracotta were adjudged as the one with the most beautiful features that proudly represent the identity of the Ham people.

2. All the fabrics embellished with the artifacts and traditional designs of the Ham people had a considerable level of acceptance among the Ham people in one varied degree or the other as none of the fabrics was rejected. Thus, it can be concluded that the extent to which the fabrics are accepted is directly related to its unique features.

Based on the findings above it can therefore be concluded that the study has contributed positively to the Department of Industrial Design through the provision of another source of motifs as well as documentation on the Ham Traditional designs.

5.6 Recommendations

Based on the analysis, discussions and findings on the adaptation of Ham artifacts and traditional design as design sources for apparel using batik method of fabric embellishment, the following are recommended:

i. There is the need for preservation of artifacts, crafts and traditional designs of various cultures so that the younger generation would understand, appreciate and develop new exquisite skills. Therefore, it is recommended that studies should be made in other Nigerian cultures.

ii. Government agencies should work hand in hand with institutions like Universities and Colleges of education on the preservation of art works and designs in museums and Galleries for the people, both young and old to view and appreciate.

iii. The University should provide the department of Industrial Design with a Gallery where all embellished fabrics and designed produce of the department will be exhibited and sold, which will be source of revenue for students, the department and the university as a whole.

iv. Students of textile design should always concern themselves with traditional textiles so as to bring out their symbolism.

v. Textile Industries should work with textile researchers, provide and grants them research grants as well as support textile designers who use traditional motifs are design sources in the cause of their design and production.

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People interviewed with dates

HH Gimba Kogi (District Head, Gidan Tagwai) in blessed memory on 28th December, 2014 in his palace HH Jacob J. Dogo (District Head Gyani) on 5th May, 2015 in his palace

Mr. Danladi B. Anthony, (Magayaki, Gidan Tagwai) on 20th May 2015 in his house, behind St. Joseph's minor seminary, palladan zaria.

Mr. Jacob Gandu (Jaban Kogo) On 4th June, 2015 in his office, Kaduna state University, Kaduna.

Mr. Musa Gyang (Fai) On 5th May, 2015 in his office, Kaduna state civil service commission

Mal. Anthony Ngan Hayi (Magayaki, Gidan Tagwai) on 2nd May, 2015 in his house, magayaki village, Gidan Tagwai

Mal. Andrew Yakubu (Kurmin musa) on 5th May, 2015, in the palace of the district head, Kurmin Musa

Mal. Maida Kolo (Sabon sarki) on 5th May, 2015 in the palace of the district head Sabon Sarki

Mal. Usman Gyam (Sabon sarki) on 5th May, 2015 in the palace of the district head Sabon Sarki

Mal. Iliyasu Ibrahim (Chorr) on 4th June, 2015 in his office, Investment House Kaduna

Mama Mani Danboyi (Mother of the District Head of Jaban Kogo) on 5th May, 2015 at the palace of the district head Jaban Kogo

Appendices

APPENDIX II: Letter of Introduction

Department of Industrial Design

Faculty of Environmental Design

Ahmadu Bello University, Zaria

25th June, 2015.

Dear Respondent,

I am a Postgraduate student of the above named department conducting a research on the topic "Adaptation of Ham Traditional Designs and Artifacts as Design Sources for Fabrics and Apparels; using Batik method of Embellishment".

This research is purely meant for academic purpose. The identity of the respondent is not required. Your honest response to the questions provided is highly welcomed. All information provided will be treated with utmost confidentiality.

Thanks in anticipation for your cooperation.

Yours sincerely,

Danladi, Joy Twangh

APPENDIX II: Questionnaire on Feasibility Studies on the Design Motifs on the Crafts of Southern Kaduna People

Questionnaire Section A: Background information

Instruction: Please tick where appropriate.

1. Ham clan

a)	Bi- Kudak ( )	f) Dhuya ( )	k) Kwaing( )
b)	Bi- Kpat ( )	g) Faik ( )	l) Ngaing ( )
c)	Chorh ( )	h) Gbacksang ( )	m) Nok ( )
d)	Daddu ( )	i) Gyom ( )	n) Shambang ( )
e)	Dung ( )	j) Gyakwa ( )	o)Wenyom

2. Do you speak Hyam? Yes ( ) No ( )

3. Gender: Female ( ) Male ( )

4. Age: 18- 35 ( ) 36- 65 ( )

Section B

Instruction: Tick where appropriate

S/N

To study the various unique features of the Ham artifacts and traditional designs.

Strongly

Agreed

(SA)

Agreed

(A)

Undecided

(UD)

Disagree

(D)

Strongly

Disagree

(SD)

1. The Ham people have traditional artifacts
2. The artifacts of the Ham people that are still in existence are beautifully decorated with traditional designs.
3. Most of these traditional designs that are decorated on the Ham artifacts have special unique features.
4. The unique features of the Ham traditional designs when studied will promote the production of artifacts of the Ham people among the younger generation
5. Studying the Ham artifacts and traditional designs will create more awareness through documentation.

Section C:

Instruction: Tick where appropriate

S/N

Determination of the various unique features of the Ham artifacts and traditional designs as motifs.

Strongly

Agreed

(SA)

Agreed

(A)

Undecided

(UD)

Disagree

(D)

Strongly

Disagree

(SD)

1. Considering the unique features of the Ham artifacts and traditional designs, therefore these designs can be used as motifs in fabric embellishment.
2. It is believed that so many motifs can be generated or synthesized from a single artifact which can be used for fabric embellishment.
3. The motifs that are extracted from the artifacts and traditional designs of the Ham people are beautiful.
4. The unique features of the motifs extracted from the artifact can be easily recognized as peculiar to Ham people
5. The unique features of the Ham motifs when used as motifs will demonstrate the aesthetic value of the fabric.

Section D

Instruction: Tick where appropriate

S/N

To select some of the artifacts and motifs for decoration purpose and finding out the acceptability among Ham people.

Strongly

Agreed

(SA)

Agreed

(A)

Undecided

(UD)

Disagree

(D)

Strongly

Disagree

(SD)

1. The state of production of the traditional artifacts is declining thereby leading the Ham artifacts to total extinction.

2. When the traditional artifacts are used as motifs, they can save the artifacts from being completely lost.

3. Beautifully embellished fabrics and apparels when produced using the synthesized motifs from the artifacts will be embraced by the Ham people

4. The Ham artifacts can automatically be used as design sources.

5. The Ham motifs represented on the fabrics and apparels using batik method of embellishment will give an aesthetic value in the art of textile design.

Section E

Instruction: Tick where appropriate

S/N

To identify the meaning and functions attached to the various artifacts and traditional designs of the Ham people.

Strongly

Agreed

(SA)

Agreed

(A)

Undecided

(UD)

Disagree

(D)

Strongly

Disagree

(SD)

1. All the traditional the artifacts have one special symbolic meaning or another.

2. When the meaning attached to these artifacts and designs are identified, it will help educate the younger generation on the ancient Ham culture.

3. The motifs from the designed fabrics will reveal the unique culture of the Ham people.

4. The extracted motifs represented in the colors, movement and effects derived from the designed fabrics will promote the cultural values of the Ham people.

5. By identifying the symbolic meaning of the motifs will help explain what apparel to wear at what occasion.

Section F

Instruction: Tick where appropriate

S/N

Assess the relationship of the newly modified motifs and the traditional ones that have been in existence in order to ascertain their differences.

Strongly

Agreed

(SA)

Agreed

(A)

Undecided

(UD)

Disagree

(D)

Strongly

Disagree

(SD)

1. A single motif when used to embellish will produce a beautiful piece of fabric.

2. When two different motifs are used to embellish any fabric it gives a more interesting result.

3. The old traditional motifs should not be distorted because of the original meaning attached to them.

4. The combination of two or more motifs can be manipulated without restrictions.

5. The shape and figure of the old traditional artifacts and designs should be maintained so as to preserve them for the younger generation

APPENDIX III : Stages of Production and Resist Samples

Plate a: Stage one, pretreatment process.

Photography by Danladi Joy Twangh

Plate1b: Stage two, pretreatment process

Photography by Danladi Joy Twangh

Plate 2: Stage 2, waxing process

Photography by Daladi Joy twangh

plate 3: Stage 3, dying process

Photography by Danladi Joy Twangh

Plate 4: Stage 4, De-waxing process

Photography by Danladi Joy Twangh

plate 5: Stage 5, starching process

Photography by Danladi Joy Twangh

Plate 6: Stage 6, calendaring process

plate 7: Finished fabric

Photography by Danladi Joy Twangh

Photography by Danladi Joy Twangh

Plate 8a: Dip motif Apparel. Model, Tonia

Photography by Danladi Joy Twangh

Plate 8b: Complete dip motif apparel

Photography by Danladi Joy Twangh

Plate 9a: Front view Yok zar motif apparel

Photography by Danladi Joy Twangh

Plate 9b: Back view, Model: Elizabeth

Photography by Danladi Joy Twangh

Plate 10a: Front view multiple motif apparel

Photography by Danladi Joy Twangh

Plate 10b: Back view, Model: Tonia

Photography by Danladi Joy Twangh

Plate 11: Hyep shi motif, Model: Ladip

Photography by Danladi Joy Twangh

Plate 12: Exhibited Fabrics, Photography by Danladi Joy Twangh

The researcher and Mal. Saidwa of Sabon Sarki Gyani, during a research visit

Photography by Danladi Anthonia

The researcher and HH J.D. the district head of District, during a research visit to the palace

Photography by Danladi Anthonia

The Researcher and HH Alh. I. Nok, during a research visit

Photography by Danladi Anthonia

The researcher and HH Ali Danboyi, in the palace during research visit

Photography by Danladi Anthonia