NORTHERN GRANDEUR

(A STUDY OF SOME DECORATIVE ARTS OF NORTHERN NIGERIA)

BY

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DEDICATION

To my mother

with love and gratitude.

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My over-flowing gratitude goes to my wife and daughter for their understanding at critical times.

ABSTRACT

"Northern Grandeur" is an experimental painting project based on the patterns and motifs of some decorative arts of "Northern Nigeria" . This stylistic study derived its characteristic feature from the decorative patterns and motifs of some decorative arts which include Calabash decoration, Embroidery, Basketry, Leather/Horse trappings decoration and Wall decoration. The study developed an approach in which traditional forms and designs are integrated with modern or contemporary experimental painting forms and techniques*

The objective is to provide an awareness of the creative potentials, design resources and artistic wealth of the Nigerian environment. This, the researcher hope, may inspire younger generation of the possibilities that exist in the use and integration of traditional forms with contemporary western oriented styles taught in Nigerian art schools.

Data was collected through four sources:

1. Direct purchase of the decorative arts;
2. Photographic documentation;
3. Free hand drawing based on personal observation and direct visual study of the decorative arts;
4. Personal interviews with the craftsmen and designers in the field.

Data collected were analysed and discussed for the production of experimental paintings which formed the art works exhibited as the major requirement for the M.F.A. examination.

Featuring prominently in the exhibition are the varieties of Northern decorative patterns and motifs expressed in various traditional and experimental methods and techniques of painting.

In conclusion the researcher suggested that experimental art works of this type ought to be much more vigorously encouraged in contemporary Nigerian art schools and colleges. Efforts should be geared towards the study and use of traditional forms and local materials in Nigerian schools of art.

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CHAPTER ONE

INTRODUCTION

1.1 PREFACE

" Northern Grandeur" is the study of some decorative arts of Northern Nigeria. It is a study which attempts to reflect on some decorative elements of "Northern Nigeria" in studio painting. Northern decorative patterns and motifs have featured prominently in this study in terms of studio paintings and drawings for the purpose of enriching the public's aesthetic awareness and arousing further creative activities, and above all, retaining elements that will foster the continuity of traditional styles. The integration of traditional motifs and patterns with contemporary forms, through media[1], unto supports[2] for experimental paintings and drawings, is the main problem of this project.

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1. Media: The various technique of painting: Thus, the oil medium is oil painting. In a more general sense it is possible to talk of pen and ink or pencil as media. Penguin Dictionary of Art and Artists, (1976) Hazell, Walson and Viney Ltd. pg. 289.

2. Support: A support is the surface the backing on which the medium is applied. For paint the support is usually canvas or a panel made from mansonite or wood, (paper would be the equivalent support for a drawing) Bernard Chaet, artist note book, (1978) Holt, Rimehart and Winston pg. 59.

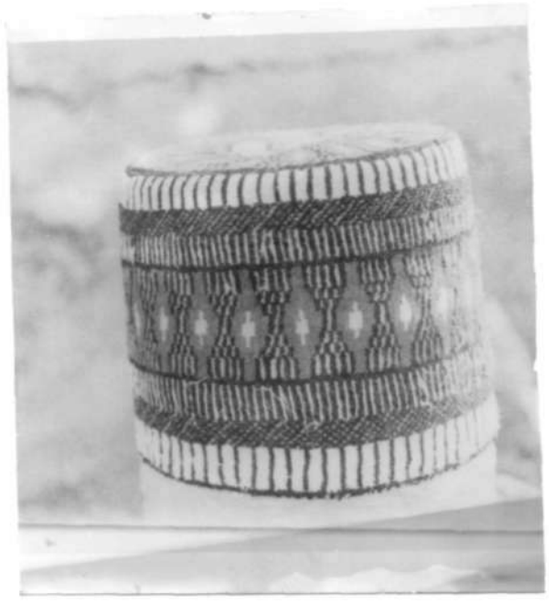
The motivation for this project is found in the unique and classic aesthetic qualities of these arts which includes Calabash decoration (plate 1,2), Embroidery (plate 3,4), Leather/Horse trapping decoration (plate 6), Wall decoration (plate 7,8) and Basketry (plate 5). These art objects are unique in a way because they have remained as some of the distinguished features of "Northern Nigeria". Their forms and designs are widely associated with the North. For example, a Fulani woman dressed in an embroidered traditional blouse and wrapper with a decorated calabash, a Hausa man dressed in gaily-patterned gown (Babanriga) and embroidered cap (Hula) or a rectangular flat or cupola topped wall house with relief decorations.

The moods, tempo and design orientation of these arts have been greatly influenced by the doctrine of Islamic faith which is widely spread throughout the whole of "Northern Nigeria". And in accordance with Islamic doctrine of non-figurative art, designs are rendered in geometric forms and linear patterns. Up to date, figurative objects are not allowed in some public places. However, the rate of enforcing this belief has been considerably reduced in recent times. It is now possible to see few stylised figurative forms within designs for decorations.



1

Calabash decorations

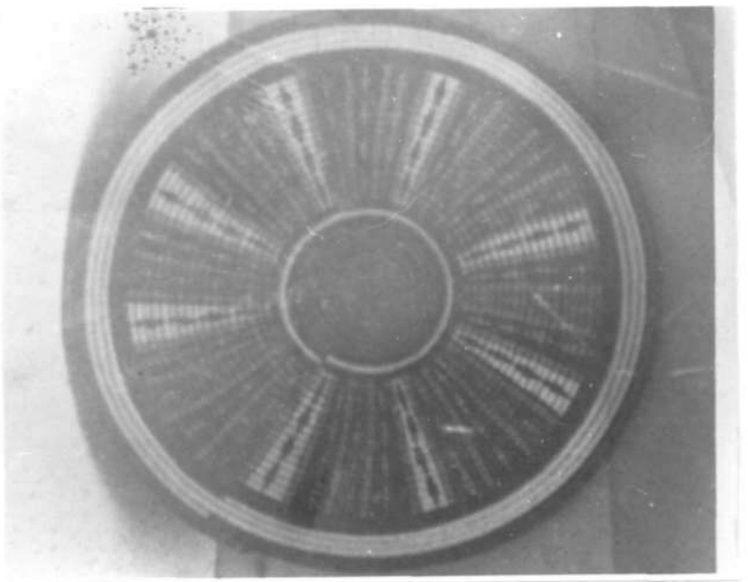


3

Embroidery on cap

Embroidery on gown 4





5

Basketry

Leather/Horse trappings 6





7.

Wall decorations

8



It is, therefore, not surprising to note that the initial motivation for this project was aroused by a visit to Zaria City during the Sallah[3] festival and the subsequent durbar. During this festival, art in its diverse forms played a significant role. Dancers with splendid costumes and formations, horsemen dressed in their decorated traditional warrior attires, paraded the ancient city buildings like medieval knights. The elaborate creative interplay and display of colours, designs and variety of decorations is typical of some of the aesthetic experience generated by this festival. This direct perceptual experience did generate some creativity current that was needed to power artistic expression, and with such gradiose application of the decorative arts the researcher cannot think of a better title than Northern Grandeur.

1.2 REVIEW OF RELEVANT LITTERATURE (Contemporary Nigerian Paintings):

The purpose of this review is to acknowledge the efforts of some Nigerian artists whose motivation for creativity have been influenced by the traditional art

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3. Sallah: Is a major Islamic festival following the the Ramadan fasting and is always celebrated with great zeal throughout the whole of "Northern Nigeria".

as presented by calabash decorations, wall decorations and embroidery; or artists who have expressed traditional decorative designs in their paintings or drawings in whatever form. This review is also geared towards a comparative appreciation of their styles and its relevance to the moods and tempo of the study of the Northern decorative arts.

Artists like Shina Yusuf, Bruce Onabrakpeya, Emma Inyang, Gani Odutokun, David West and Ayo Ajayi, have portrayed in some of their works traditional linear designs as manifested on textile design, calabash decoration, wall decoration and other forms of traditional decorations in different styles and techniques. They have accommodated traditional forms within the context of modern Nigerian artistic expression.

It was quite a difficult task getting at the works of the artists and the required information for the purpose of this review. This problem was partly due to the lack of a chronology of contemporary paintings and artists in Nigeria and to a large extent due to the little attention giving to Nigerian paintings and painters by art critics and writers.

Frank Aig Imonkhuede[4] acknowledged this fact in an introduction for a catalogue of Nigerian art exhibition in United States of America, Titled "Evolution in Nigerian Arts". According to him, The main objective of that exhibition is to provide visual illustration of a quiet evolution in Nigerian art which has received little attention in reviews". This review was derived from the observations made by the researcher on some of the works of artists who have used traditional motif relevant to the topic of this study. The works of these artists are currently in the permanent collection of the National Gallery of Modern Art, Lagos where this information was derived. One of the artists whose works were reviewed is Shina Yusuf.

Shina Yusuf's paintings in this gallery provides a good basis on which to begin the review. His sensitivity to the overall design of his painting surface leads to distortion of forms. The style, that might have been probably influenced by the works of Yusuf Grillo, is characterised by simplified forms, a bit of modelling, suggestion of depth and an intergration of traditional linear design as manifested

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4. Frank Aig-Imonkhuede is the Secretary, National Council for Arts and Culture, Lagos.



9- Kano Dyepits (oil)
122cm x 122cm

Yussuf Shina



10 Animal Kingdom (oil) 98cm x 118cm

on textile design and leather decorations. In "Kano Dye Pits" Plate 9 and Bata (oils) his expressive use of motifs from the dyed cloth and leather decorations respectively are quite interesting. Another painting by Yusuf titled: "Animal Kingdom" (oil) Plate IO did not suggest animal form as such, rather it suggests an overall integration of motifs, patterns and linear design as manifested by traditional Nigerian decorative arts.

Another artist whose works have attracted the researcher is Bruce Onabrakpeya. Bruce Onabrakpeya, the master etcher is internationally known for his prints. From the natural forms of tree trunks, earth, water, rock and religious forms he distills design which sometimes appear as a background to subjects taken from folk tales and Christian religion.

Lines becomes the most prominent elements in his works. These lines, after a lot of crossing and overlapping do create textural designs which is another prominent feature of his etching. His lines often depict forms in nature and sometimes introduces simple linear design as manifested by calabash decoration, body decoration and wall decoration.

OKOBRAKPEYA BRUCE

11



Threshold for the church of
resurection (photocast)
91.5cm x 122cm



12

Ntimi (oil)
106cm x 120cm

EMA INYANG

13



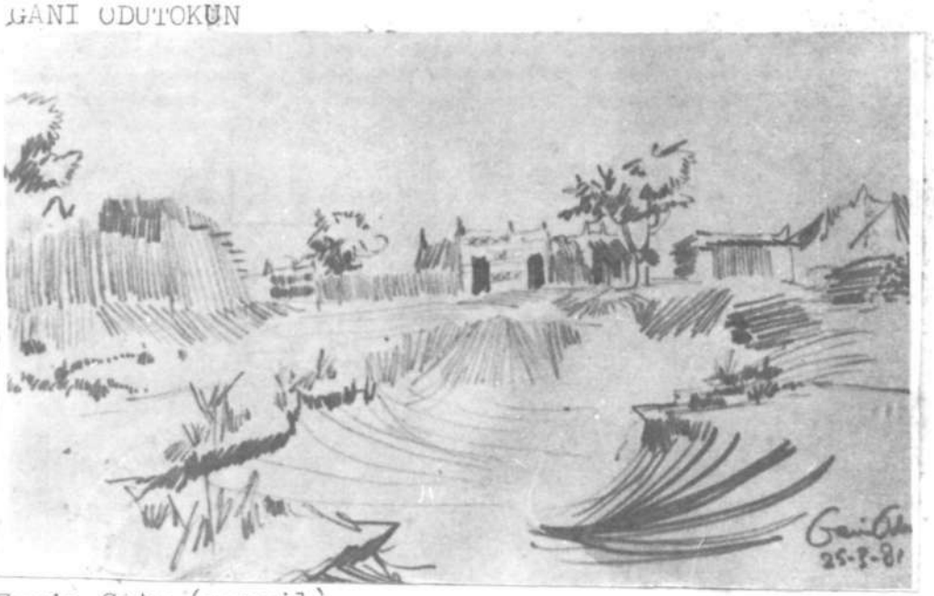
Yoruba drummer
(oil)
91cm x 120cm

Among his prominent works at the gallery are "Jesus takes the Cross" (etching print) and "Threshold to the Church of Resurrection" (photocast). Plate 11.

A major concern for overall design and total integration of the background with the subject of painting is the prominent characteristic of Ema Iyang's paintings. His surfaces are divided into segments of colours whose edges create lines that runs in different directions. Most of these segmented forms derive their shapes from the main stylised and modelled form whose designs are exaggerated into the background. Although human forms play a prominent role in his paintings most of them appear stiff in motion. Silhouette active figures are often introduced into the background for depth. If compared with Shina Yusuf, one will observe a loosely but harmonised stylised figures, while Ema goes for a total integration of his background design with the design of the main form. Above all efforts, Ema Inyang's works potray a good understanding of traditional forms and he is also sensitive to the demands for introducing them into experimental paintings. His exhibited works includes"Yoruba Drummer" (oil), "Ekomo" (oil) and "Ntimi" (oil). Plate I2 and I3.

GANI ODUTOKUN

14



Zaria City (pencil)
26.5cm x 40cm

The harmony of contrasting forces is the basis and problem of Gani Odutokun's paintings. Gani's forms within paintings and drawings are always reduced to elements that are either representational, stylised or abstracted in nature. The quality of his seemingly introverted paintings are enhanced by the elements used in them. When he uses lines as in "Zaria city" Plate I4 the weight and distance between the lines are handled in a creative manner for the expression of forms and linear decoration which sometimes form part of his work. Shapes and colour are handled in such a way that their conflicting nature of shapes bring about harmony. Gani has a significant interest in linear decoration as presented by traditional decorative arts, and in some works their design have found expressions - expression that are only aesthetic in meaning.

It is the view of the researcher that Gani Odutokun's drawingsand paintingsare basically experimental exercises, although full of inward and outward of meaning, they are valued most for the harmony of various elements that form each of them.

The researcher had been opportuned to witness a one man exhibition by David West at the Goethe Institute, Lagos.

DAVID - WEST



15

Protect our culture (creative poster)
70cm x 100cm



16 African mother (oil)
61cm x 122cm



17 Conversation (oil)
91.5cm x 91.5cm

David West is a talented artist with a highly graphic mind. He seeks for purity of colours which sometimes present silhouette forms ranging from hands to birds. David does not only believe in clean colours he also believes in traditional design on decorative objects. These he sometimes emphasised either as a background study in "Seku Apu" (creative poster) or as a main theme in "Protect Our Culture" (creative poster). Plate I5. In "Protect Our Culture" David brought in linear designs and motifs onto an area of Ochre carried by two silhouette hands over an off-white background. Sometimes the story behind his creative posters are symbolic.

Ayo Ajayi's use of his painter's space is sculptural. His rendering of forms, including colours, exhibit elements of wood carving. The colours and forms are stylised as if the study was made from wood carving. His application of decorations from wood carvings and those that are reminiscent of calabash and wall decoration create an interesting break from the sculptural forms of his paintings.
"Conversation" (oil) and "African Mother" (oil) are some of his paintings. Plate I6 and I7.

The major characteristic of all these artists is a tendency towards a synthesis of the modern style of paintings and traditional decorative arts.

But the methods of introducing these designs have been personal to each artist. This is to say that artists may practise in the same medium, on the same source of inspiration but the end results shall never be the same.

'Another characteristic of their works is that of expressing traditional form and design out of context. For example a design that was supposed to have been studies from calabash decoration was introduced into the garment of Ayo Ajayi's conversation figures.

On this same issue, most of their paintings, which were based on a general knowledge of African or Nigerian decorative arts were meant to revitalise the western styled image of contemporary Nigerian painting.

On the other hand, out of about 150 paintings in this gallery at about the time of this review, only 13 of them were not executed in oil. This has illustrated the researchers conviction that most Nigerian painters concentrate on oil medium. In as much as this is the most flexible medium it could be highly rewarding, for the purpose of creativity, for artists to try and find expression in other media.

While a good understanding of relevant artists and their paintings have been established it will be necessary to explain why this attempt is going to be a new source of knowledge, what are the characteristics of the grandeur that is so unique of the work and this study?

1. A documentation and specific study of some decorative arts of Northern Nigeria, for the purpose of painting, is attempted.

2. The study is made within the context of their functional ramification. The designs have been expressed in and out of the basic shapes of the object and the environment that created them.

3. A comprehensive study of different materials and methods used in the realisation of the objectives has been made.

It will be conclusive here, to say that Northern grandeur is a new study in terms of form, content and technique aimed at enlightening the public and creating a visual path for the diversification of some of the qualities of traditional forms for the purpose of teaching, learning and practice.

1.3 PROBLEM DEFINITION

The main problem of this project is to make a study of some decorative arts of "Northern Nigeria" with a view to using their forms and designs to adopt them to paintings and drawings - a visual study

of design resources that is to enhance creativity and foster traditional artistic values within the context of modern artistic expression. These arts shall include calabash decoration, embroidery, leather decoration/horse trappings, wall decorations and basketry.

In simple terms it is an attempt towards a marriage of the traditional forms, line, colour, shape, texture and rhythm of the decorative arts and the modern idioms of expression learnt in the schools. For the purpose of clarity they are itemized below:

1. To study and analyse the design element of art as the artists/designers have presented them in their works. These design elements shall include line, colour, shape, texture and rhythm.

2. To create designs, painting and drawings based on this study of the decorations, and other forms, an orderly conception of paintings, drawings and designs from the simplest pattern to patterns of increasing complexity.

However, these design elements are intended to be either representational, functional, expressive or simply decorative in meaning. These plastic elements of design are the basic elements employed by an artist in the creation of his works. According to Nathan Knobler[5] "The plastic elements of the visual arts are the basic components used by an artist to construct each of his work".

Knobler further illustrated this point when he said that "a painter in one instance combines, colour, form, texture and line to produce a representational image in another he may combine these same elements in an entirely different way to express his subjective response to a personal experience." Feldman[6] also emphasised the importance of design elements in the creation of art works.

> Artists working in all media and styles have trained their perception so that they see more than the common images visible to everyone; they can also change gears readily to see in terms of contrast, brightness, line space, colour volume. The practice of fashioning images for others to see has accustomed them to think in terms of image constituents - the visual elements.

This is further underlined by Herbert Read[7] in the meaning of arts. Read said that: "These elements in a particular work may be isolated, considered separately and in relation to one another".

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5. Nathan Knobler: Visual dialogue. Holt, Rinehart and Wiston Publishing. New York. 1971.

6. Edmund Burke Feldman: Variety of visual experience, Harry M. Abrahams Icc. Pub. New York pg. 280. 1972.

7. Herbert Read: The meaning of art. Faber and Faber Ltd. pg. 50. 1972.

This creative flexible use of these elements shall play - act in the creation of the works. Each element has been analysed separately and each has also contributed to the effect of one or more of the others.

1.4 OBJECTIVE OF THE STUDY:

There are three main reasons for undergoing this study. The first is to create visual forms out of the design of the decorative arts in order to enrich the aesthetic lives of the ever eager public, drawing from their tempo, mood and aesthetic background.

The second reason is to create a new forum whereby traditional designs and forms are integrated into experimental paintings. The researcher hopes that the creative capabilities of Artists and Students shall be awakened towards a better understanding of traditional forms and designs for the purpose of teaching, learning and practise.

Thirdly, by this same project the researcher intends to develop a good knowledge of various media and supports that are already in use, and experiment on the possibilities of using other new materials for the purpose of two dimensional expression for comprehensive documentation.

Above all purpose and intention however, this study will serve as a source of sensuos and intellectual satisfaction that needs no external reference.

1.5 METHODOLOGY:

The method of achieving the aim of this project to a great extent has been creative. Creative in the sense that it afforded the kind of preliminary studies necessary for creative activities. The basis for the method is that of perceptual experience or visual contact with these arts; which were made possible in terms of purchase, photographs, drawings, sketches and interviews. These aspects of the methodology is the collection of data, other aspects are data sampling/analysis, studio practise or creation of art works and presentation/exhibition.

1. COLLECTION OF DATA

   (a) Purchase: Some of these arts were purchased for a closer and sustained perceptual contact. This has inspired creativity. However, the projected purchase could not be reached due to lack of funds. Some had to be borrowed for some time during the course of the study.

   (b) Photography: Photographys have complemented the inadequacy and efforts of purchase.

They also placed on records these forms, within the context of their functional ramifications. By these, the aesthetic value of these objects within the environment was brought to light.

(c) Drawing and Sketches: These were artist's drawings and sketches made for study purposes. They expressed moods, tempo and design orientation - visual concepts in charcoal, pen and ink, conte and other media. Varieties of drawings and sketches illustrating the decoration on art object were made and exhibited alongside with the studio experimental paintings.

(d) Interviews: Interviews have brought to light the influence, choice of patterns, preference for colours and the technique of decorating the art forms. Questions were drawn up on informal basis, since most of the craftsmen and artists were illitrates. Language barrier also did not help the interview, most of the questions and answers had to go through translators. However, the researcher was able to establish some facts through interviews. Most of the questions asked are categorised into four major headings:

1. Reasons for decoration
2. Technique of decorating the objects
3. Design resources/meaning
4. Choice of colours.

2. VISUAL SAMPLING/DATA ANALYSIS:

This is a visual sampling of the data collected - a study of the basic shape of the objects and their relationship with the designs expressed within their decorations. The analysis is the discussion and interpretation of the design element of the art works under review (the various motifs and patterns of design). The design elements have been analysed and discussed in terms of their use, application and visual appearances.

3. STUDIO PRACTICE: (Creation of Art works)

The creation of art works has been divided into three categories. First part did consolidate on the use and mastery of the traditional material - oil paint - the most flexible painting medium with its almost endless variety of surface effects and textural qualities.

The second part of creativity has tried the mixture of two or more existing media for particular art works. The third aspect is the artist's experiment with new materials for two dimensional composition. Efforts have been geared towards a comprehensive study and documentation of a variety of materials and methods which is in consonance with the objective of this programme.

Below is a list of materials and products. They have been categorised under three headings. Also see table (1) page (130)

Supports	Media	Art Works
Wall	Emulsion colour	Mural painting
Canvas	Enamel colour	Enamel paintings
Plywood	Water colour	Charcoal drawings
Paper	Charcoal	Water colour painting
Particle board	Pencil	Pencil drawings
	Crayon	Mixed media paintings
	Acrylic	Gouache designs
	Gouache	Acrylic paintings
	Conte	P.V.A. colour paintings.
	P.V.A. colour	

Each of these materials has been subjected to the creative mood of the artist. A total number of about thirty art works were produced for the exhibition which represent the aims and objective of the project.

Mural Painting

The methodology for the realisation of this project require a special mention because of its size and nature, it is a project within a project - a way of extending the aim of this project onto a wall surface for wider public enjoyment. A strategic stretch of wall surface was painted.

4. PRESENTATION/EXHIBITION

The researcher is of the opinion that the beauty of a painting can be enhanced by its mode of presentation. Therefore a keen interest was taken to effect the following:

1. Varnishing of paintings
2. Fixing of drawings
3. Selection of Frames for paintings and drawings
4. Acquisition of an exhibition space
5. Adequate publicity for the exhibition.

1.6 DELIMITATION:

Each of these decorative arts had been treated elaborately in former thesis, books, magazines and exhibition write-ups.

The treatment given to these decorations have been that of historical analysis, techniques of production, usage and few on design resources. In this project, however, emphasis is placed on the study of these arts as a means to an end - a study of their form and design for the purpose of painting.

Those who look for detail analysis on history, technique and usage of this decorative arts may not find this write-up suitable.

1.7 ORGANIZATION OF THE REST OF THE STUDY:

This write-up has been made in six chapters. The first chapter is the introduction. Chapter two introduces "Northern Nigeria" and the decorative arts under study. This chapter attempts to answer questions, such as who are the Northerners? What is their language, religion and occupation? How is their building and what are their arts and crafts activities? The researcher hopes that this brief introduction will help readers who are new to "Northern Nigeria" and the decorative arts.

Chapter three is an analysis of the visual elements of design as the designers have presented them in their works. Each of the five decorative arts have been studied separately. The chapter is an exposition of sample designs and patterns coupled with the creative design resources of the artists and designers.

Chapter four has been written on the assumption that the reader or the observer will recognize the interdependence between means and ends in painting. While the last two chapters are discussing the means, chapter four have discussed the ends. An analysis of design elements and a review of paintings and drawings that have been created for the realisation of the set objectives formed the main part of this chapter.

A comprehensive study of the variety of materials and methods of painting used have also been discussed under this chapter.

In chapter five, the researcher has tried to introduce the reader to his solutions for the problem of presentation, for the purpose of exhibition. The researcher is convinced that the mode of finish and presentation can, to a large extent enhance the quality of a painting. Hence the need to inform the reader about this aspect that is rarely talked about. In as much as this issue is a problem for individual artists to solve, experience share in this chapter can help to improve the way artists have always finished their paintings and the type of framing that they adopt for each painting. This has been followed up by a list of works, table of works, supports and media.

Chapter six is the last and concluding chapter which offers suggestions, discussions and recommendations for the purpose of promoting Nigerian traditional values in our western oriented art schools in Nigeria.

CHAPTER TWO

NORTHERN NIGERIA AND THE DECORATIVE ARTS

2.1 ENVIRONMENTAL SETTING

The vast land of Northern Nigeria with an area of about 704.435 square kilometres is bounded to the North and West by Niger Republic and Benin Republic respectively. On the Eastern boundary is the Cameroon Republic while her southern boundary was created by the former Western, Mid-Western and Eastern Region of Nigeria (Fig. 1).

Northern Nigeria has the most varied vegetation in Nigeria, scanning from open woodland in the South through a more pleasant high elevations of Plateau area, to the sparse vegetation shrubland of the North. Although this land lies within the tropics its climate is far removed from the steamy tropics. The year is divided into two seasons governed by rainfall rather than temperature. The dry season begins in October, and early in December until about early in February the sun may often be obscured by a haze known as the harmattan. The harmattan veils most cities with its mantle of Sahara borne particles which infiltrates everywhere, The rainy season is for about a period of five months; May to September with occassional heavy storms and wash-out recording about 20 cm rainfall.

FIG. 1



NIGERIA: SHADING SHOWS AREA COVERERD BY NORTHERN NIGERIA

Kirk Grene[8] in his book This is Northern Nigeria also describes this land as a "territory that contains such a sensational range of scenery" .

2.2 HISTORICAL OUTLINE:

People and their occupation

There exist about 255 language groups in Northern Nigeria but the five major ones are the Hausa, Fulani, Kanuri, Tiv and Nupe. "The most widely distributed group is the Hausa . They are centred around Sokoto, Katsina, Kano and Zaria and they can be found in every part of the North in varying number. The Hausas have a reputation as astute traders. They are also skilled in such crafts as forging, casting, tanning, dyeing, weaving, embroidery and are particularly famous for their leather work. Their voluminous white patterned gown and embroidered cap have become the representative dress of the North.

The Fulani are often distinguishable from the Hausa among whom they live. Nomad Fulani wander all over the cities, but their principal settlements are in Yola and the far Northern part. Settled Fulani, exercises the chief political control in all the cities excepts Borno, and so are to be found in all the cities. Fulani women can be found in all parts of the North selling milk with their decorated calabashes.

8. Kirk Grene (1956) This is Northern Nigeria Government Printer, Kaduna (pg. 12).

Another important group are the Tiv. Tivs are found in the Benue valley of Northern Nigeria. Their traditional occupation is farming. The Kanuri people live in small agricultural villages of the lake chad region. They are descendant of one of the desert nomadic peoples. The women of this group are noted for their very distinctive hair styles. Nupe people from the North of the middle belt of Nigeria are known as good farmers and skilled craftsmen.

Language:

There are about 255 language groups in Northern Nigeria but the common language is Hausa. No one who studies this language can fail to be impressed by the gamut of salutation and greetings for every occassion in the span of a day and a life.

Religion:

The dominant religion is Islam and almost two thirds of the inhabitants profess this faith. Islamic laws and customs are predominant in most area, although strict observation of Islam religious practises are less in remote areas, Islamic students chanting verses from the Quaran are common sight.

The process of Islamisation was brought about by the nomadic Fulani. The nomadic Fulani with their drastic programme of Islamic religion reform in the eighteenth century, established themselves as a new rulling class.

Descendants of these rulers, though their traditional powers have been considerably modified in recent years, still hold positions as emirs today.

Christianity is naturally of a very recent date in Northern Nigeria but there are large and expanding christian churches. Some Northerners still embraces tradition connected with early religious beliefs, rites and practices.

Architecture:

The dry climate of the North has given way to mud buildings which can be maintained throughout the year. Most of them were made of successive layer of well trodden mud which is moulded into walls and left to bake in the sun. Often the outer walls are richly decorated with high and low releif designs; drawn by hand in the mud before it dries. Only the rich could afford concrete masonry. A round hut is the normal design but in far north, especially in Kano, Sokoto, Zaria, Katsina and Maiduguri there are many fine rectangular houses, flat roofed or cupola toped, whose vaulted ceiling and great mud ribs reinforced with fan palm timber form an impressive and delightful cool architecture.

Art and Craft Activities:

Islam and its doctrine of non-representational art has been an important catalyst in Northern Nigeria artistic development.

Art and craft work are predominantly decorative. They have grown out of the urge to improve the appearances of things such as houses, clothes, utensils and tools. Some of their products are in the form of calabash decoration, embroidery, wall decoration, basketry, leather/horse trapping decoration, pottery, wood carving, indigo dyeing and weaving.

THE DECORATIVE ARTS

The urge to improve the outward appearance of objects is deep-rooted in Northern Nigeria. Since prehistoric times there have been embelishment of a wide variety of possesion - from their weapon and building to clothing and even their bodies. The process of Islamic reforms which forbid oestentations living and non-representational art gave way to purely decorative patterns and design which bore an influence by Islamic and oriental art.

Over the years the standard of design and workmanship have developed. These developments although favourable, has not been fully met by the required public awareness enjoyed by these arts in the past. The downward trend in the level of appreciation of these arts is largely due to increased wave of imported materials - which are fast taking the place of our evergreen traditional utilitarian objects. Despite this uncontrollable lust for imported materials embroidery decoration on gown and cap have enjoyed a wider public patronage especially in recent times.

The level of public awareness and patronage enjoyed by this art of decoration can be attained by other forms of decoration if only their aesthetic value can be re-appraised from time to time. The decorative arts of Northern Nigeria are mainly Calabash decoration, Wall decoration, Basketry, Weaving, Metal work, Wood decoration, Leather work/horse trapping decoration. Others include indigo dyeing, embroidery and calligraphy.

The aim of this project is to study some decorative arts of Northern Nigeria. The study had to limit itself to five because of time limit for this project and for the purpose of effective documentation. The researcher therefore made a choice of five decorative arts that do not only present interesting forms for creativity but are identifying features of Northern Nigeria. The selection is calabash decoration, embroidery, basketry, leather/horse trapping decoration and wall decoration.

2.3 CALABASH DECORATION:

The act of calabash (plate 1) or gourd decoration developed out of the need to improve the appearances of the traditional vessel. Before the advent of modernity and the use of metal, plastic and porcelain wares the traditional society have been using calabash for the purpose of food, drink, as storage vessels and carrier containers. Besides its use as receptacles calabash items are important and often essential household equipment valued as prize personal possessions.

Calabash collection is often treasured as part of a new bride's property, and also reflects her status. According to Mallam Muazu, a carver in Zaria City, "decorated calabash are more valued than the undecorated ones". His reason for this is that they are "better to look art". In Kano City, a seasoned carver, with about twenty five years of experience who refused to give his name emphasised the aesthetic value of the decorated calabash. In part of his long but interesting half an hour lecture he said: "On certain occassions, decorated calabash may be presented by their owners, with the intention of contributing towards an aesthetic response on the part of an individual observer, or group of observers. He illustrated his point with the visit of an important guest. To mark the occassion of the visit, the wife or the "head" wife may decide to use her best decorated calabash, usually reserved for special occassions in order to enhance the degree of the aesthetic experience which the provision and presentation of food and drink provides." The aesthetic experience usually does not come to mind but is realized without or with lesser consciousness. It only helps to drive a point home that the host is pleased to meet the guest and also that the guest is held in high/higher/highest esteem.

The technique of calabash decoration can be divided into three parts; engraved, porker work and colouring.

Engraving:

Engraving is a laborious and painstaking activity requiring the application of a fair ammount of physical pressure as the engraving tool, gripped like a dagger is dragged across the surface of the calabash. When one considers the laborious and complicated methods which the designers are obliged to employ their achievement seem all the more admirable. Everything is done by hand with utter dedication and elaborate craftsmanship. The technique demands concentration on small areas of the calabash, the position of the calabash being frequently adjusted to allow for the maximum degree of controlled pressure on the engraving tool, The rigid geometrical frame work had in no way hindered the design creativity. Though the technique imposes few limitations on either the amount of detailed decorations introduced by the carver or the arrangement of the design element which are simply shapes circumscribed by lines.

Porker-work:

Porker-work on the other hand is a much quicker broader treatment of the design surface. The technique is that of broad-bladed heated knife which is needed to be worked quickly before the knife cools. The smooth passage of the heated blade across the surface of the calabash is further facilitated by rotating the calabash with the other hand, in the opposite direction.

Colouring:

Colouring is always done with 'Kora dafi' dye. This dye is either applied to achieve an overall dark red or black tone. Designs are then carved out using the engraving method. Calabashes done in this way are used mainly as decorative items.

In the three techniques the motifs for design may be either simple or complex, regular or irregular, representational or non-representational. Whichever method is used designs are arranged in orderly rows following the form of the calabash. Repetitions and continuation are some of the elements employed for the overall unity of design. No one can fail to be impressed by the variety of designs motifs and patterns exhibited by the calabash decoration. This exhibition of design resources have found expression in some of the paintings provided by their study "Four Heads and Four calabashes" (plate 25), "Two girls and the calabashes" (plate 27) and "Milk Maid I" (plate 26) are some of these experimental paintings.

2.4 EMBROIDERY:

The history of embroidery in Northern Nigeria have witnessed external influences, but a truly original form of embroidery have developed over the years. This form of embroidery in use is a blend of oriental, Islamic embroidery and extracts from the indigineous African decoration, applied to pots, wooden food bowls and baskets.

The popularity of embroidery has increased during recent years and with this, a higher standard of design and workmanship has developed. A high increase in the level of embroidery clothes patronage especially on men's gown and cap was recorded in the years that followed the 1979 General Election. This is as a result of the public awareness generated by the ostentations living pattern of the executive which gave rise to flamboyant manner of dressing that employed uncontrolled embroidery refered to as "Shagari Style".

The materials for embroidery are quite similar to those used by embroiderers anywhere in the world. They are simply thread, needles, fabrics, thimbles and may be a design pattern. Needles and thmbles can be replaced by the machine.

Embroidery On Garment:

Embroidery on garment started from an urge to increase the aesthetic appeal of the traditionally woven material or imported fabric sewn into different styles of dresses. The design area for most of these dresses is always the area around the neck region. But as time goes on, and more people begin to appreciate this adornment art, the design area may be extended to cover up to the entire surface of the front, depending on the wealth of the owner.

There are two techniques of embroidery on dress: The hand stitched embroidery and machine stitched embroidery. The first is a laborious technique that takes a longer time to accomplish while the machine technique developed out of the need to increase the level of production.

Before the advent of modernity and the production of machines for embroidery thehand stitching method was used for all the various sizes and design of embroidery. The continuous overlapping of stitches are used to create different textural effects. The needle is inserted in and out of the fabric, making a line of stitches which can vary in length and distance. Designs are predrawn or purchased from designers, but in most cases the level of design knowledge does not require the employment of a designer.

The machine stitch developed out of the need to increase the production capacity of the embroiderers. Specialised machines are used. To be able to achieve firm grip, since the fabric being used is somehow very fine in texture, light brown paper is attached behind. Since the machine needle cannot be moved around like hand needle, the movement that is required for continuous designs is afforded by moving the fabric arround the machine needle point. The success of the embroidery rely on the good control of the fabric and the manipulation of the machine controls.

After the design to be worked is finished the paper is removed. The mesh of thread at the back of the fabric is covered with linen. Varieties of colour are common in the traditional embroidery on local woven material: but one colour embroidery is very common these days.

There are several ways by which the designer presents decoration on garments but these varieties have been classified into two major orientation as illustrated by fig. 11a and fig. 11b.

The motifs on the garments are mostly non-representational with the Northern knot playing a major role.

Kaftan Embroidery:

Kaftan embroidery are usually woven on erstwhile imported fabrics. The embroidery area is usually arround the opening for the neck. Designs are arranged symetrically on both sides of the opening. The monotony is only broken by the introduction of the false pocket. The technique is based on stitchery with different sizes of threads. The design can be elaborate or simple enough.

Embroidery On Caps:

This is generally called "Zanan Bukar" . The tradition of embroidery in this way is fairly recent. However, the hand embroidered caps has remained as one of the outstanding decorative arts of "Northern Nigeria".

The technique is that of stitching - which is applied on ruled white cotton material. As the stitches are applied onto the linen, shapes and patterns are also incorporated. Interesting colours of varying lengths of stitches are worked in a regimental manner. The upper and the lower part always carry the same design and colour while the middle design often represent varied geometrical motifs and sometimes stylised representations of animals and birds. Fig. (14d).

In another design a half part of the cap to the top is left out of heavy stitching. This also create pleasing contrasting effects. (Fig. 14c). In some caps designs are reduced to boxes of colour stitches which are arranged in different orders. (Fig. 14e). Whichever way the design goes the designers always exhibits a good sense of colour and composition.

The study of design on embroidery has been conceived as a whole. The cap and the garments are studied as complementing each other. And in the creation of painting based on this study thy have been expressed together as in "Hula da Babanriga" (plate 18,20), "Rawani da Babanriga" (plate 24) and as part of "Northern Grandeur" (plate 22).

2.5 BASKETRY:

The study on basketry has been restricted to coil basket trays (Fai fai) which is the most interesting out of the decorated forms of basketry.

Fai fai is predominantly woven in Kano. And like any other form of Northern decorative arts they could be found in all parts of Northern Nigeria. The major producing areas are Gusau, Maiduguri, Kaduna, Zaria and Kano. Fai fai (plate 5) is used as cover for food bowls, as fan in kitchen and as circular tray for processing grains. They are also used as a pure form of decoration.

The weaving material for Fai fai are obtained from two kinds of grasses "Karandafi" and "Toba".. The grasses are collected and preserved so as to avoid damaging their natural structure. These are later processed by removing their mid rib. The processed leaves are dyed in different colours usually purple, brown, yellow and green. The introduction of woollen thread is a recent development.

The production of designs on Fai fai is usually very fascinating. Its design is accentuated by the spiral contour lines which usually form its furface texture. The motifs of its design are based on geometrical shapes - circles, line, rectangular triangle, each motif is oriented to suit the general frame work of the whole structure. The arrangements of the motifs are based on a rational order as shown in plate (5). The geometric motifs, most of which are linear, are related to each other in an abstract pattern to create a coherent and interesting whole: The researcher believes that the dominant factor for the creation of these designs is purely aesthetic.

The designer is only concerned, may be, with creating something beautiful and fascinating something to be hanged on the wall like a painting. The design setting may appear to be the same, but careful examination has shown that there is a lot of variation in designs. The researcher has thereby found creative expression in this beautiful decorative art as exemplified by "A Tray And Its Shadow" (plate 36 oil painting) and "Fai Fai" (mixed media) drawing. (plate 35).

2.6 LEATHER/HORSE TRAPPING DECORATION:

Leather work is a widely practised form of decoration throughout the Northern states of Nigeria but has achieved international fame through Sokoto, Kano and Maiduguri.

Leather has been used as foot wear and loins round the waist. Bags, cushions, wallet calabash, horse trappings and quaran sheaths have also been made from leather. Leather is also used as part and decorative detail for other arts such as musical instrument and straw-hats.

The technique of preparing leather for use begins with tanning, sooner after the skin has been acquired and dried. The dried skin is soaked in an unpleasant smelling chemical mixture called "sarri" to facilitate the loosening of the hair.

At about the third day the hair is removed and soaked in water for about eight hours and another solution "Sarri" mixture is added overnight.

After the tanning the skin is stretched out to dry. The dried tanned goat skin is cut into different parts for different colours. Imported dye called "galura" is used for the colouring. Apart from the goat skin, sheep and cow skin can be treated similarly. Other skins used are those of snakes, crocodiles, lizards and skin of wild animals, for example leopards.

One of the most important areas of leather craft is that of horse trapping although the craft is not completely with only leather since it is partly complimented with metal. The horse trappings are to a greater extent worked and accomplished by the leather experts. The horse trapping is made up of the briddle, the blinkers, bit and curb and the collar. Some of the best saddles are made in Kano. Horse trapping in this region can be very colourful. Very good examples of leather decoration which shows variety of patterns and designs that can be found on all other items of leather work. The trappings have been developed into an agglomeration of decorative detail which often represent the status of the owner. In the past, the Emirs, as the number one citizen in their societies possessed the most elaborately decorated horse trappings.

They appear in all their splendour in the parades held for visitors, dignitaries and on certain religious feast days. For example during the Sallah and the subsequent durbar.

The Emir and his horse have featured prominently in the studies for "Northern Grandeur". Intricately woven embroidery decoration of the Emir's hooded robe (Alkyabba) and the delightfully coloured patterns on the highly decorated horse trapping is the theme of "Emir of the Landscape" (plate 37), "The Emir and a Horse" (plate 23), "The Emir With The Umbrella" and "The Racing Emir" (plate 30).

2.7 WALL DECORATION:

The dry climate of the North has encouraged mud buildings which can be maintained throughout the year. The beginning and the end of each predominant season is often marked by occassional strong wind and rainstorm. The knowledge of this environmental predicament also contributes to the development of solid mud buildings.

They are made of successive layers of well trodden mud which is moulded into walls and left to bake in the sun. The degree of plasticity required of the mud is provided by the addition of straw. This quality is essential to make the house durable since there is no roof to protect it from the intense heat of the sun during the dry seasons and the torrential rains washing down the walls during the rainy season.

The prepared plastic mud is used for building the house, for coating and for fashioning the decorations. Often the outer walls of the buildings are richly decorated with high and low relief designs and painted design in glossy enamel, (cement is also used for this purpose).

The majority of the designs are abstract in nature - geometric linear design and motifs of which the most prominent is the "Northern Knot"(Dagi). This motif has also been adapted into different forms of decoration on buildings. It can be seen in the form of perforated bricks and iron works. It is however important to mention here that the adaptation of the "Northern Knot" into different forms has contributed to popularising this motif. The researcher therefore is of opinion that a continuous adaptation and exposition of our traditional decorative designs within modern decorated objects can help in no small measure to ensure their continuity and thereby improving their aesthetic quality.

As a source of inspiration the surface decorations on the outer walls of these buildings have found expression in "Northern Grandeur". Their variety of motifs, patterns and design have been synthesised for the purpose of experimental paintings. "The Rainbow Facade" (plateI9) and "Distilled Northern Knot" (plate 34) are some of the researcher's intuitive expression of this decorative art .

CHAPTER THREE

ANALYSIS OF THE ELEMENTS OF DESIGN ON THE DECORATIVE ARTS

3.1 INTRODUCTION:

"No art school or textbook taught this artist anything about unity and variety, yet the designs shows it so markedly, "There must be an intuitive satisfaction that does not have to be taught in the idea of related variations".

These are the words of David Lauer[9] in describing a tappa cloth done by a Samoa craftsman. This statement is also very true of designers of the decorative arts from Northern Nigeria. Line, Texture, Shape, Colour and Rhythm were employed in such a way that clearly suggests an intuitive understanding of the properties and structure of design.

In the series of illustrations that follows, the design resources of these decorative arts have been analysed, itemized and categorised. The illustrations are not supplementary but are a necessary and integral part of the write-up. It represents a sequential and logical analysis of patterns motifs and use of colour in order to establish the principles which lie behind them. It begins with the basic element and shows how

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9. David Lauer Design Basics, Holt, Rine hart and Winston, pg. 16. (1979).

this has been developed from the simplest linear oriented patterns to the complicated Textural and Rhythm oriented patterns.

This analysis has been categorised as provided for in the problem definition, see page (22). Line, Colour, Shape, Texture and Rhythm are the headings under which they are discussed. Their corresponding patterns and motif are stated below:

1 Line — Line oriented patterns
2 Texture — Texture " "
3 Shape — Shape " motifs
4 Rhythm — Rhythm " patterns
5 Colour — Colour application
6 Miscellaneous — Miscellaneous patterns.

However, it is important to note that while the introduction to this analysis was done in the above order, the presentation of illustration has been done on the basis of each decorative item. This, hopefully, will bring about a better comprehension of elements present within each item.

Line Oriented Patterns:

In the production of designsfor decoration the designers have used various tools to make varieties of lines. Line is the basic element used by every designer and they have been developed into various forms within the decoration.

And for the purpose of this study repeated or continuous motifs in a relatively straight row have been classified as line oriented patterns.

The major element used in calabash decoration is line, every other element take their orientation from the marked line of the various knives employed. The line oriented pattern are arranged in orderly rows, following the shape of the calabash for the overall unity of designs (Fig. 2). There is an appreciable use of line oriented design on calabash decoration (fig. 2), embroidery (fig. 7), leather/horse trappings (fig. 18), basketry (fig. 15), and wall decoration (fig. 22).

Texture Oriented Patterns:

Different methods were employed by designers for textural effects within designs. They have used the texture oriented patterns to compliment the efforts of other elements in the search for overall unity. Wall decoration has revealed the most interesting and variety of texture oriented patterns (fig. 23). The calabash decoration also posses some textured patterns (fig. 4), while the textural patterns on baskets got its orientation from the plaiting material used. The variation of stichery used in embroidery creates varied overall texture (fig. 8). There is no appreciable texture oriented pattern on leather.

Rhythm Oriented Patterns:

Rhythm has been classified as those large combined repeated motifs found on some of the decorative arts. Calabash (fig. 3), leather (fig. 19) and embroidery (fig. 9).

Shape Oriented Motifs:

Varieties of motifs were employed by designers to bring together all other elements. Most of them are geometric but there is also an appreciable number of figurative motifs. Throughout the course of this study, it was observed that triangle play a major role in designs. Although the reason for this has not been properly established some people, however, claim that the triangle is an islamic representation of the devils eye. Northern Knot "Dagi" (fig. 25g) is also a very prominent feature especially on wall decoration, leather and embroidery. Some of the motifs are exhibited as in calabash (fig. 5), leather (fig. 20), embroidery (fig. 10), wall decoration (fig. 25) and basketry (fig.16).

Colour Application:

The use of colour on the decorative arts have been restricted to wall decorations, basketry, leather/ horse trappings and embroidery on cap. Colour has a basic instinctive, visual appeal and its application depend largely on the understanding of the colourist.

The application of colour can be pleasing in their own way and when they describe some other forms they can contribute aesthetic quality for the total efforts of all the elements.

Different colours were used by the designer especially on embroidered cap (fig. 14), Colour on basketry has been restricted to purple, yellow, green, red and brown (fig. 17). Constrasting colours is very common on leather. Red and green were used to create pleasing harmony (fig. 21g).

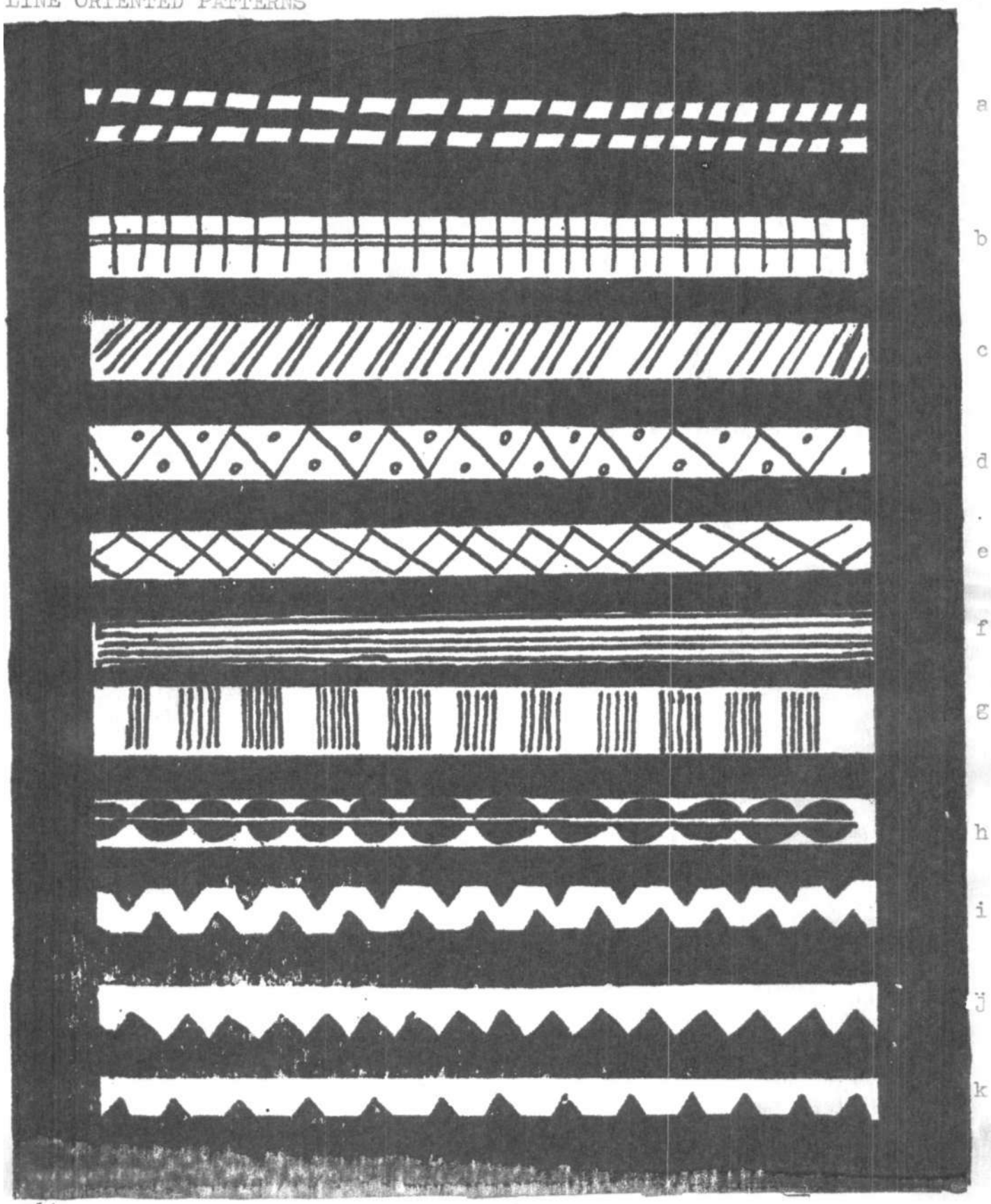
Miscellaneous Patterns:

Miscellaneous patterns are those that cannot be classified into the above headings. They are in form of base pattern in calabash (fig. 6), window design in wall decoration (fig. 26), and a complete illustration of some of these elements within the form of their decorative arts — calabash (fig. 6), wall decoration (fig. 26), leather/horse trapping (fig. 21). While these are intended to be the concluding part of the design analysis the researcher will like to point out that there are several other patterns and motifs than could be documented here. Therefore, this is an effort aimed at stimulating further creative studies for the purpose of exposing more motifs and patterns. The studied patterns and motifs are illustrated as follows.

3.2 CALABASH DECORATIONS

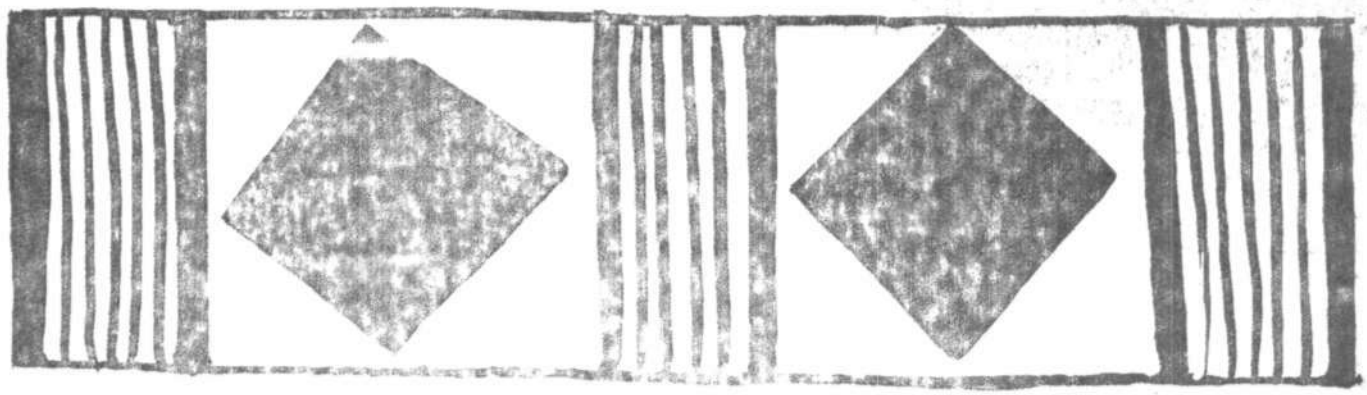
LINE ORIENTED PATTERNS

FIG. 2

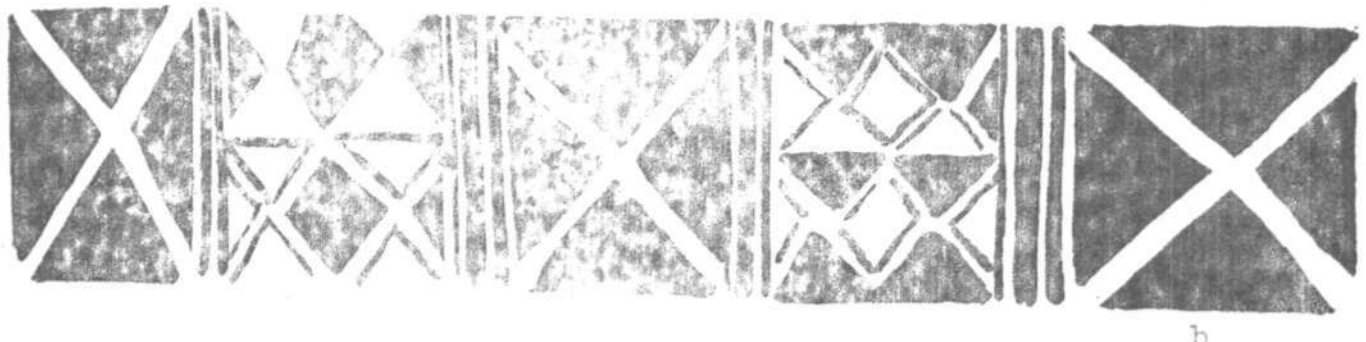


RHYTHM ORIENTED PATTERNS

FIG. 3



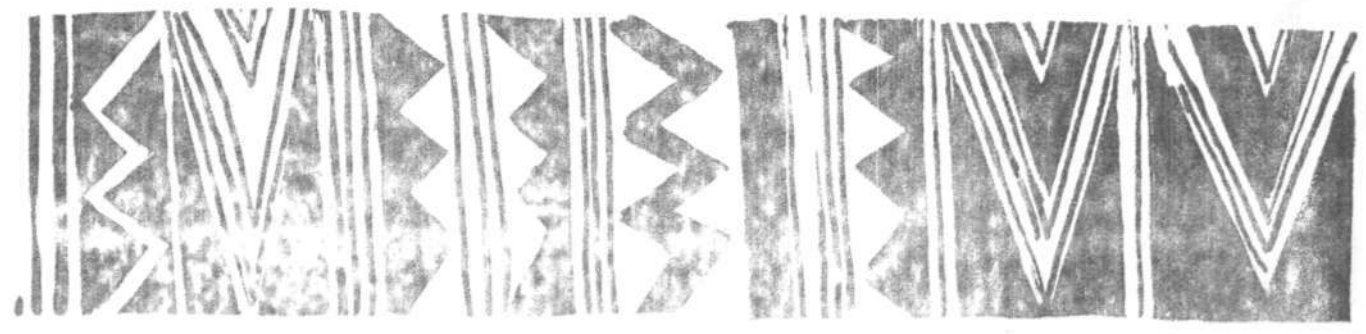
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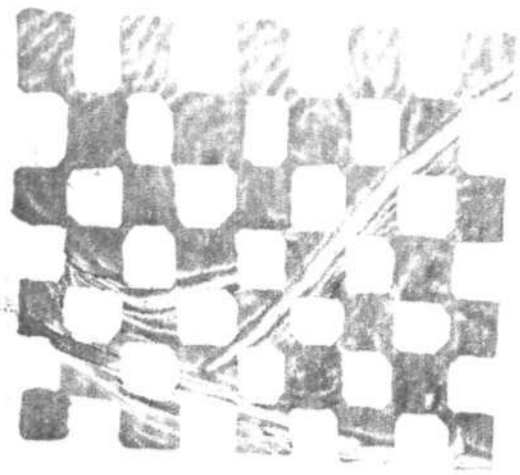
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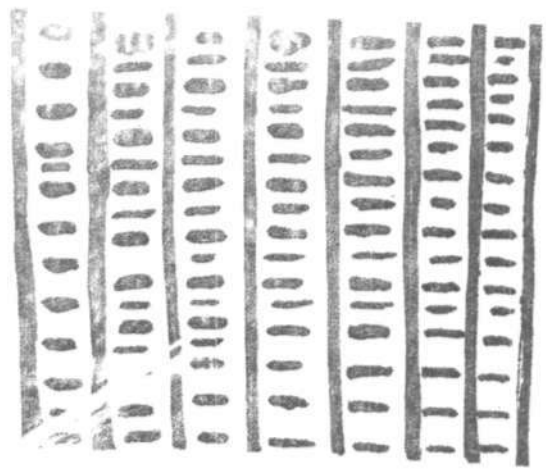
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TEXTURE ORIENTED PATTERNS

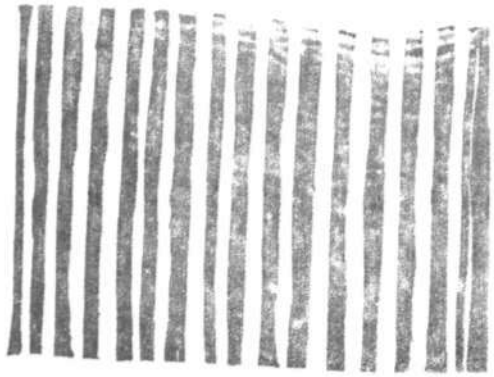
FIG. 4



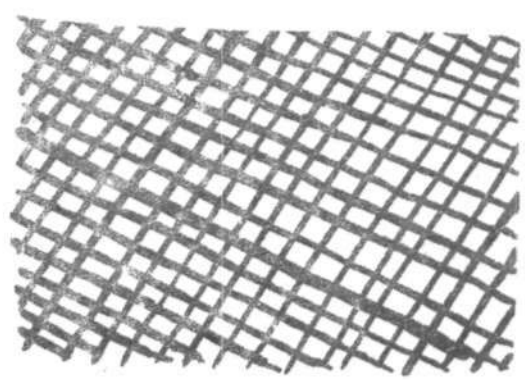
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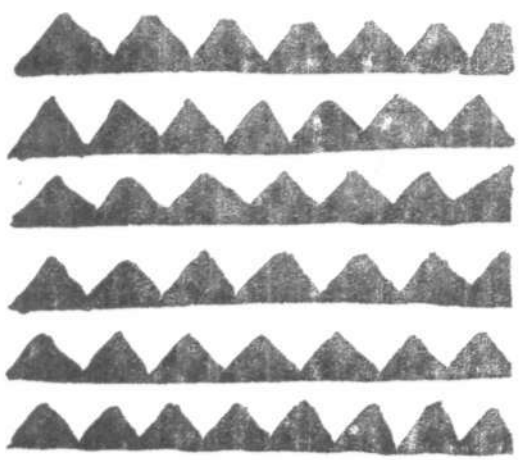
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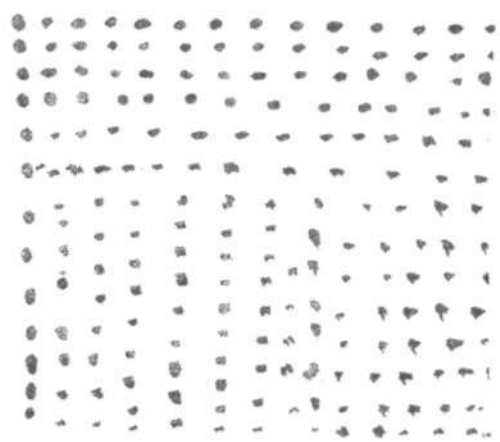
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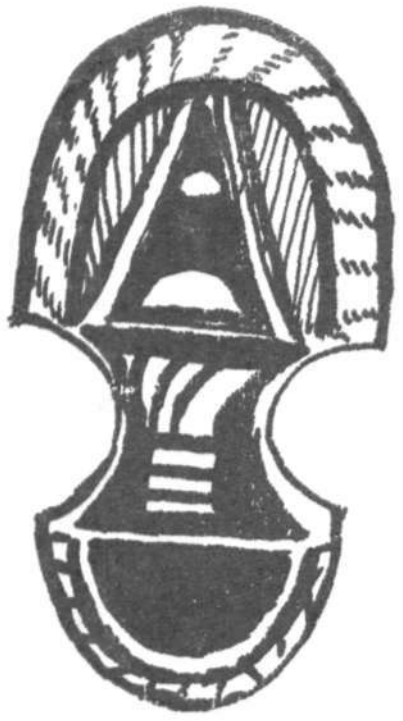
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SHAPE ORIENTED MOTIFS

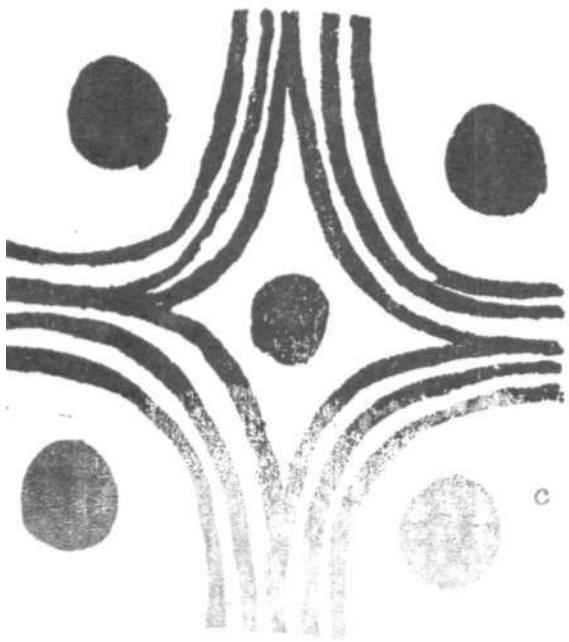
FIG. 5



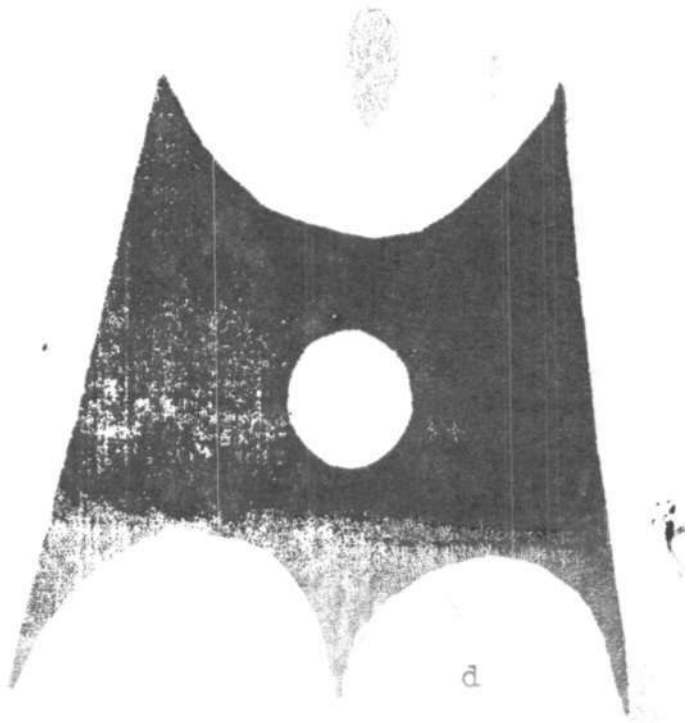
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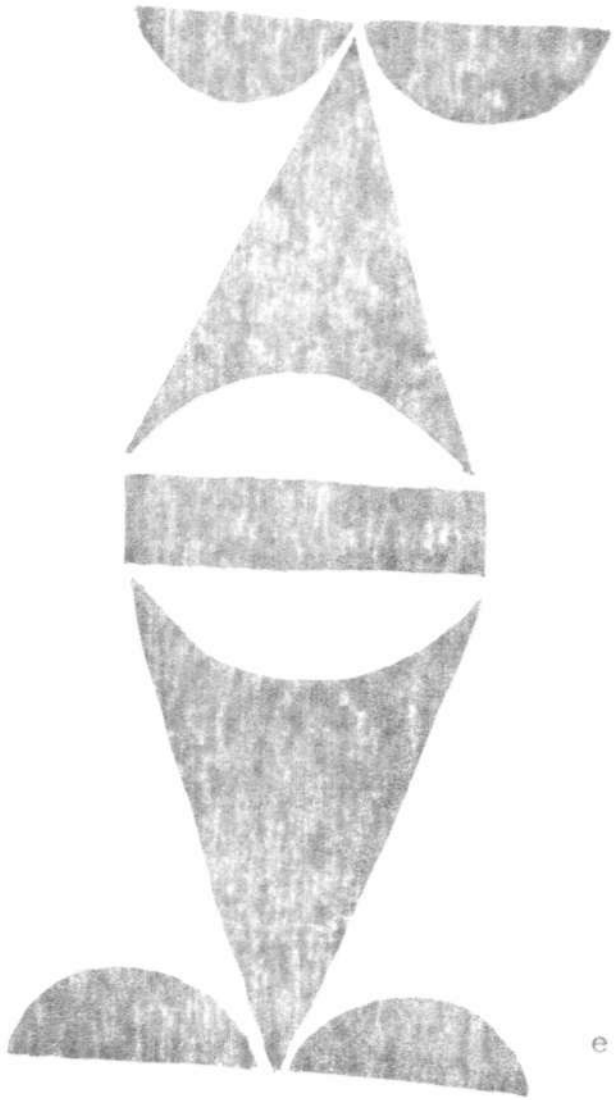
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d



e



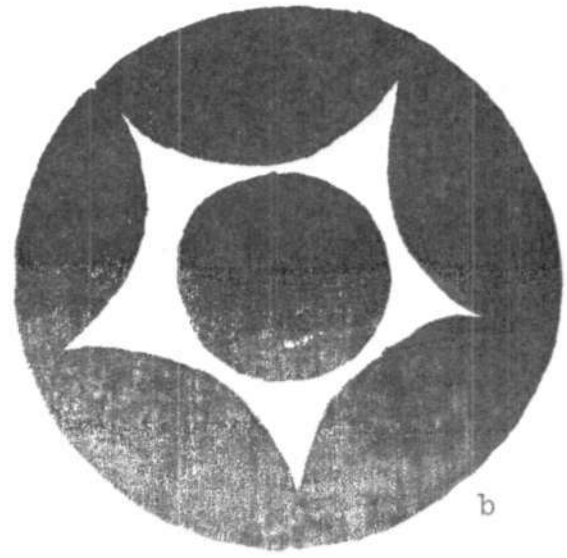
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MISCELLANEOUS PATTERNS

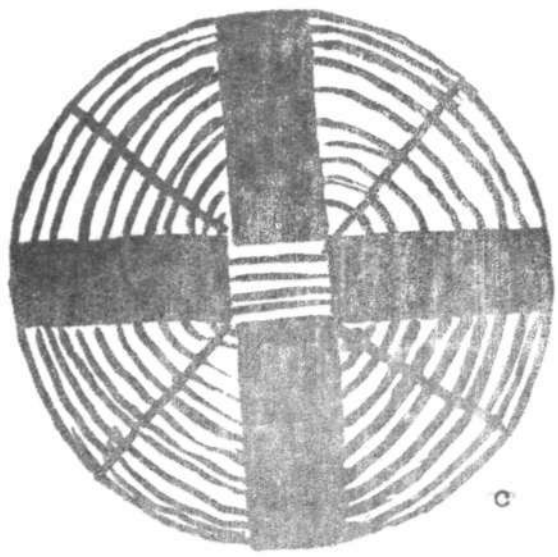
FIG. 6



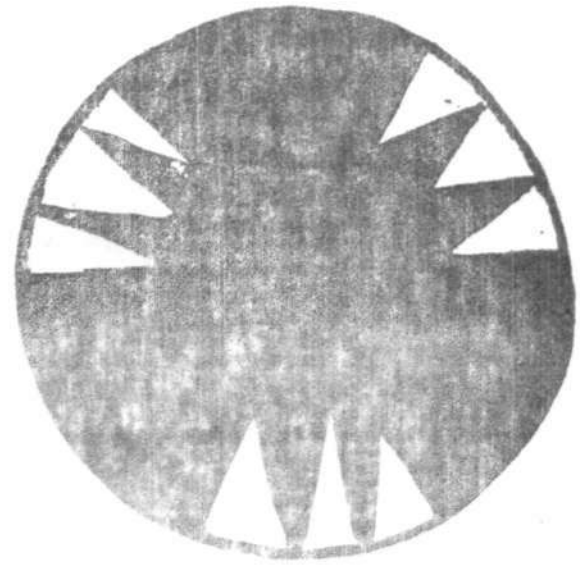
a



b



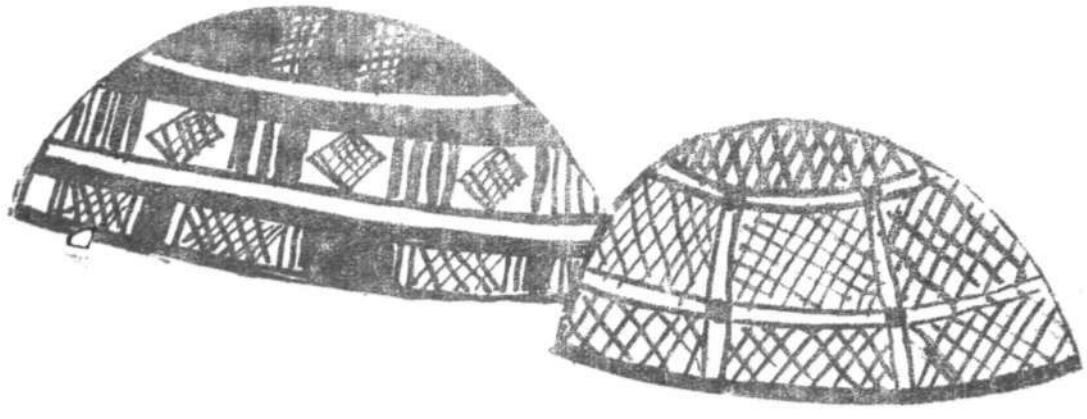
c



d



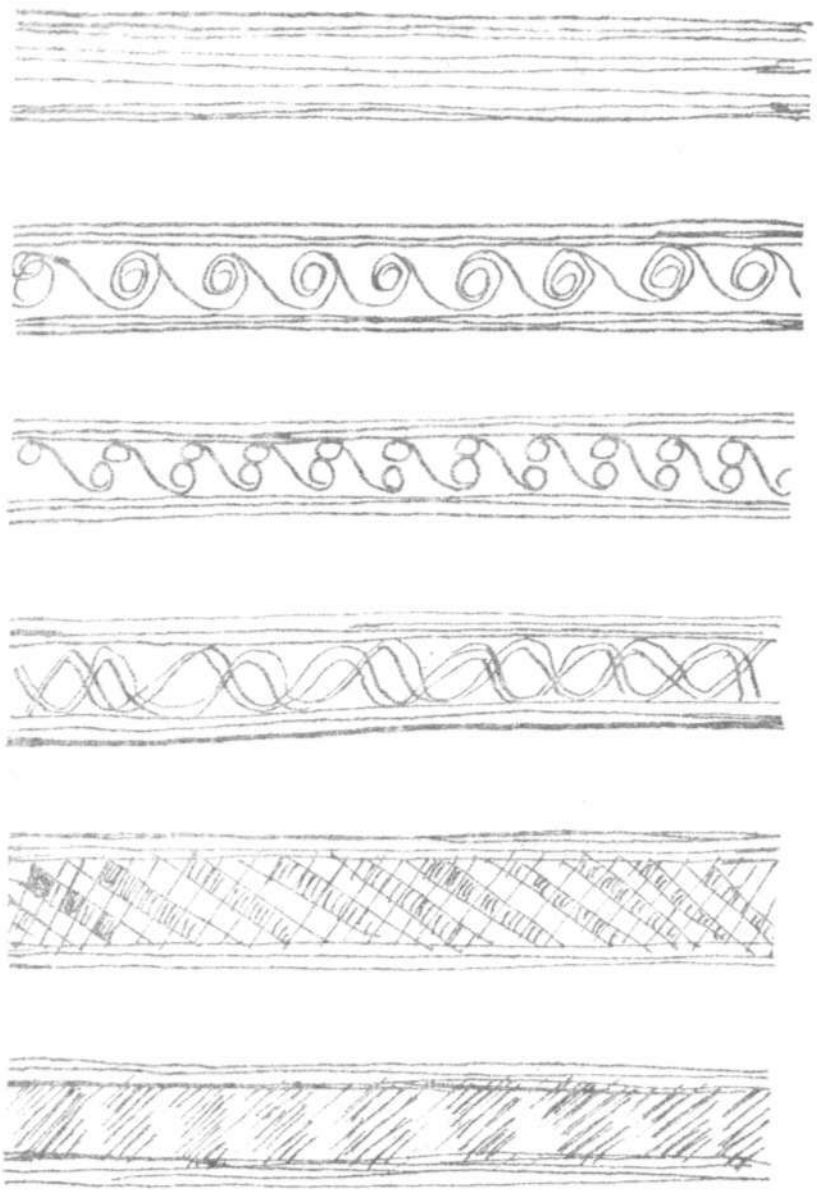
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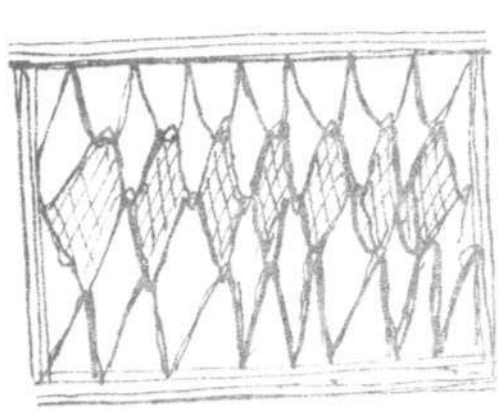
3.3 EMBROIDERY

LINE ORIENTED PATTERNS

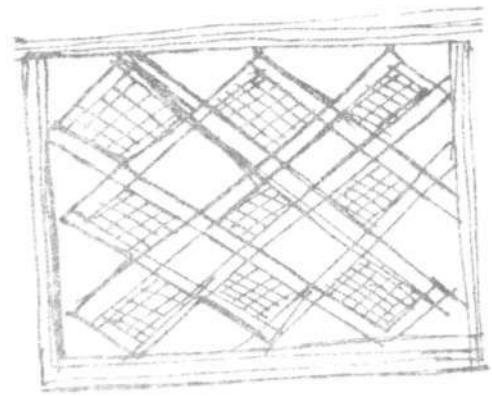
FIG. 7



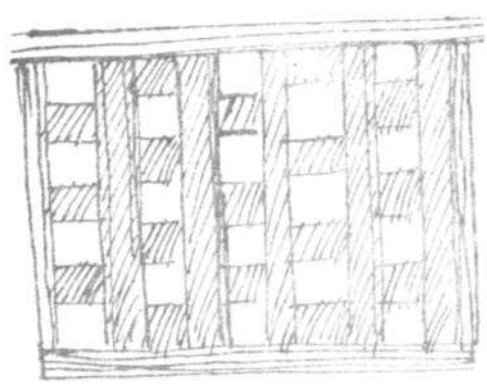
TEXTURE ORIENTED PATTERNS FIG. 8



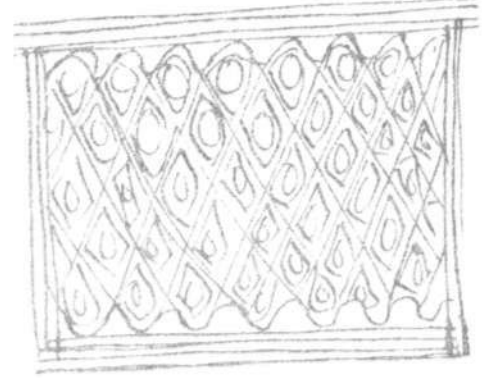
a



b

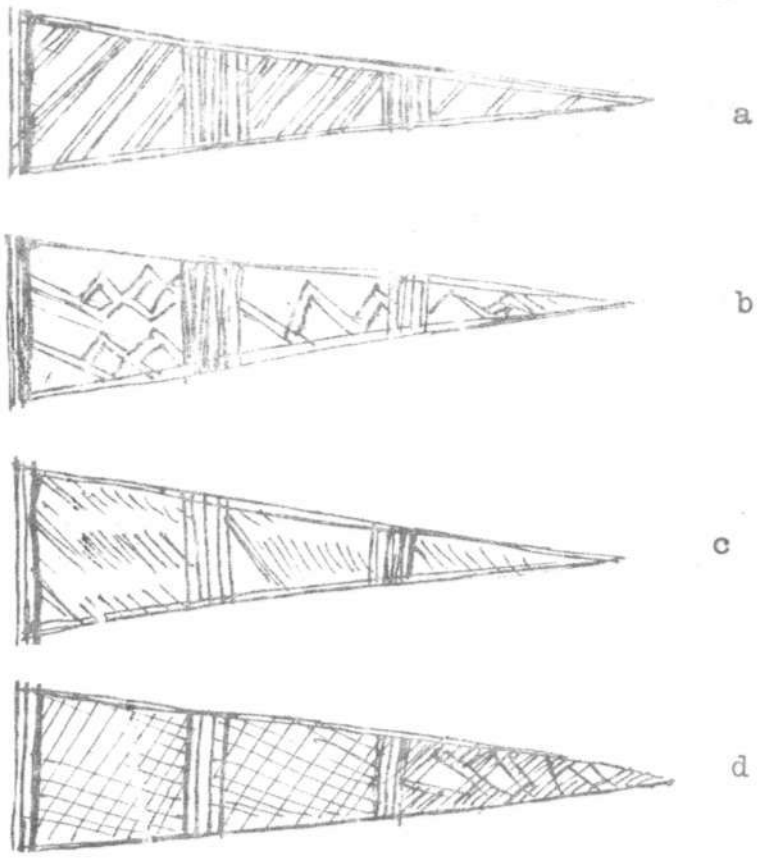


c

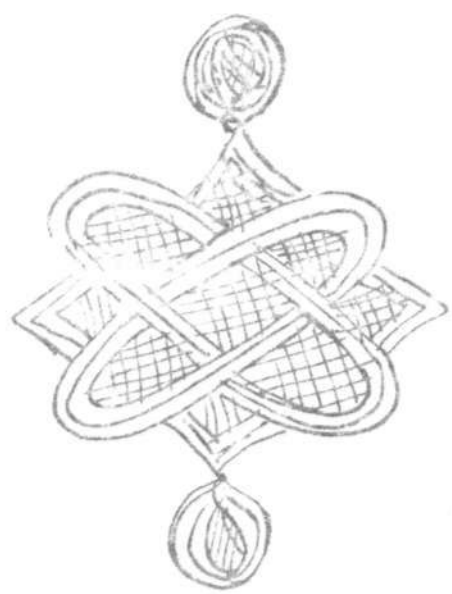


d

RHYTHM ORIENTED PATTERNS FIG. 9



SHAPE ORIENTED MOTIFS FIG. 10

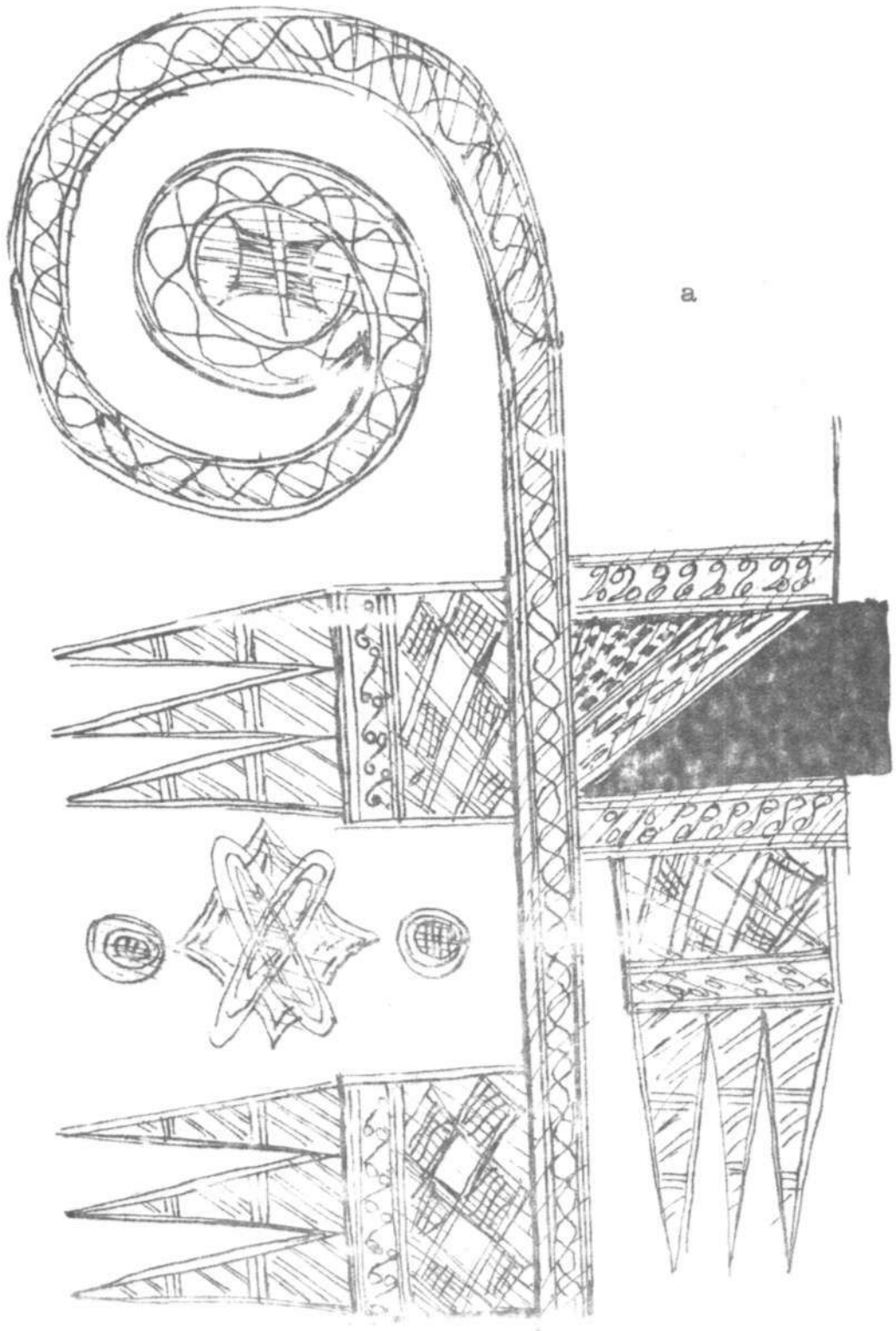


a

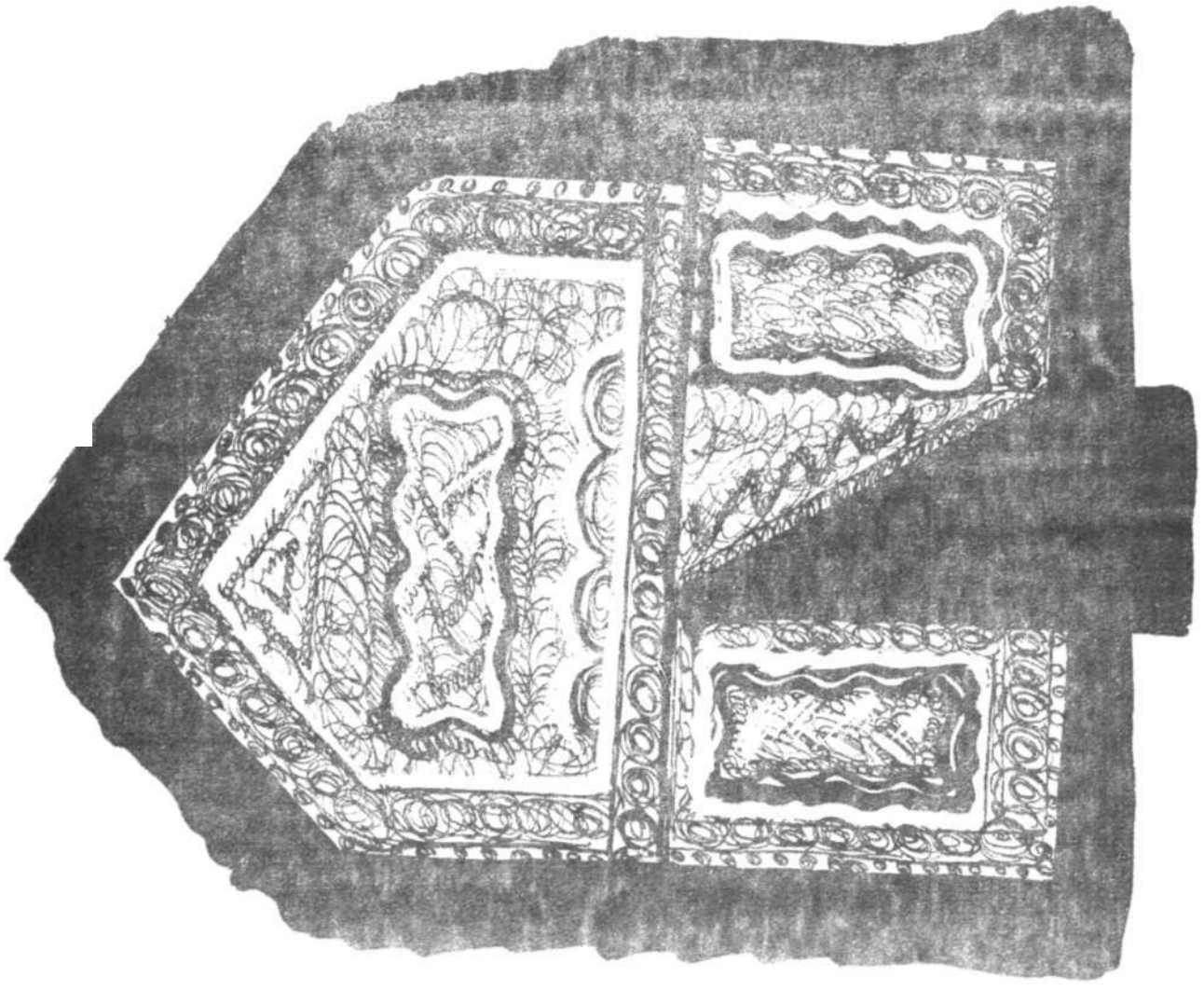


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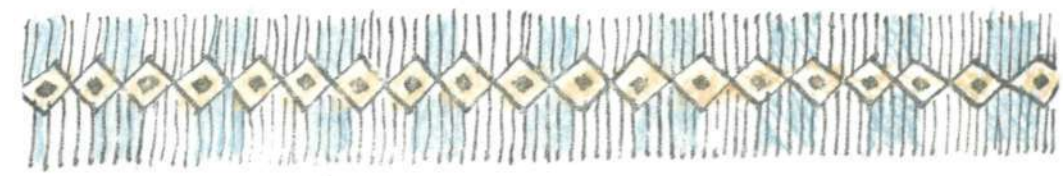
MISCELLANEOUS PATTERNS FIG. 11



b



LINE ORIENTED/COLOURED PATTERNS FIG. 12



a



b



c



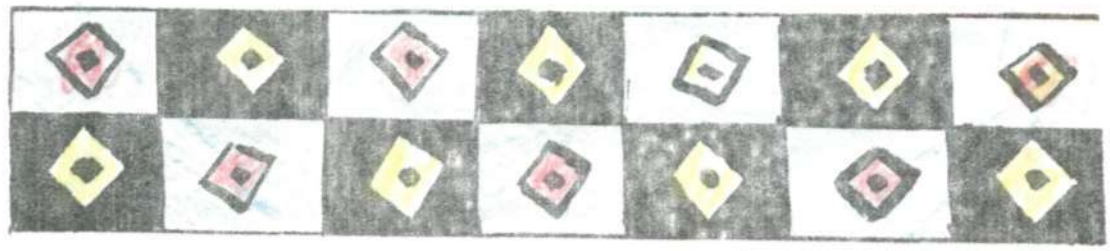
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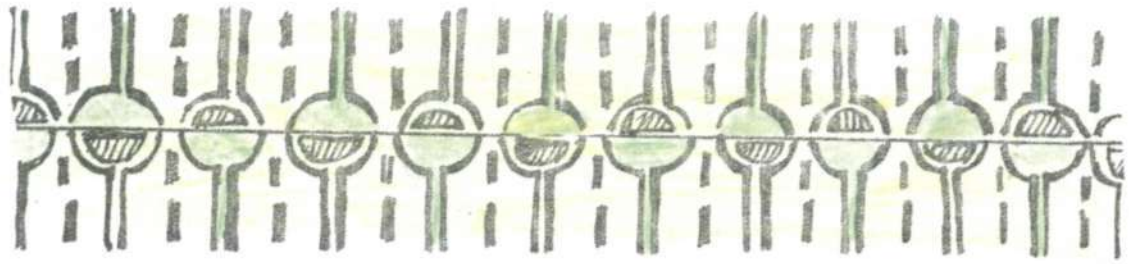
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COLOUR APPLICATION CONT'D

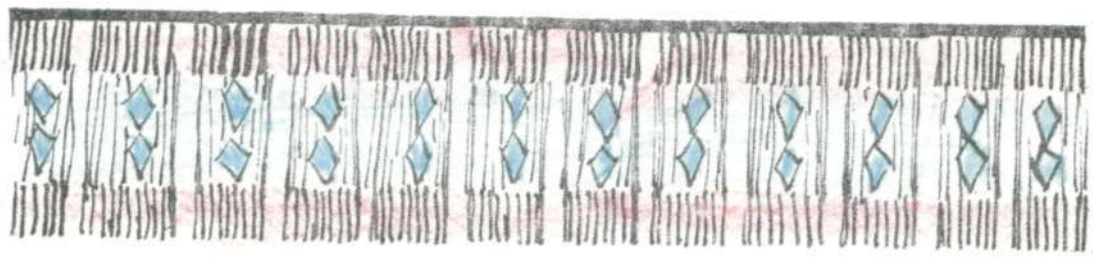
FIG. 13



a.



b



c



d

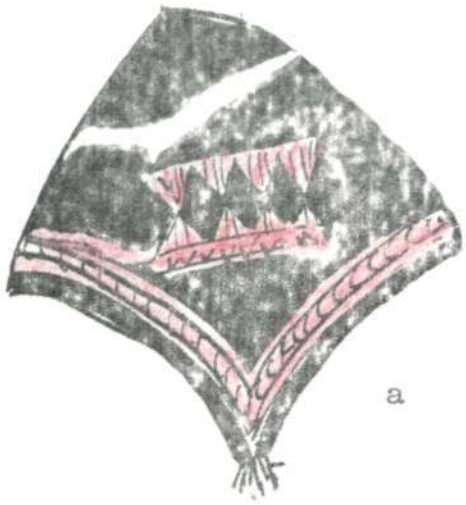


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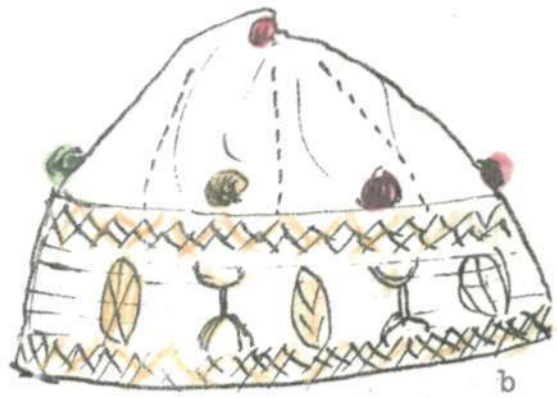


f

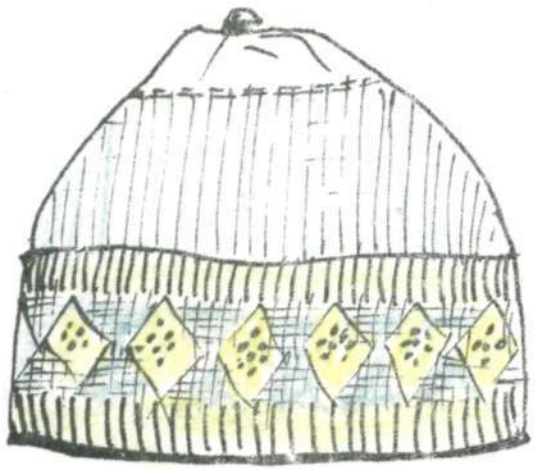
MISCELLANEOUS PATTERNS/COLOUR APPLICATION FIG. 14



a



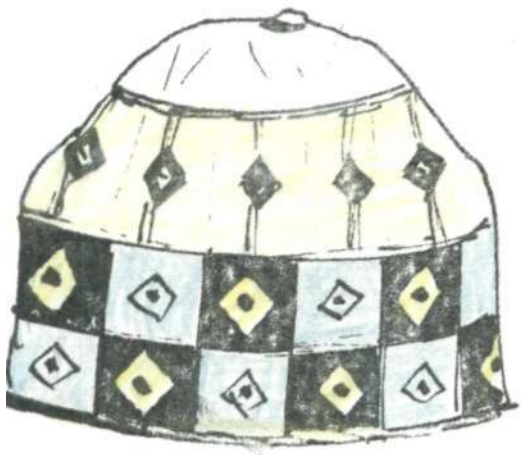
b



c



d



e



f

3.4 BASKETRY

LINE ORIENTED PATTERNS/

RHYTHM ORIENTED ,,

COLOUR APPLICATION

FIG. 15



a



b



c



d



e



f

SHAPE ORIENTED MOTIFS/COLOUR APPLICATION CON'T FIG. 16

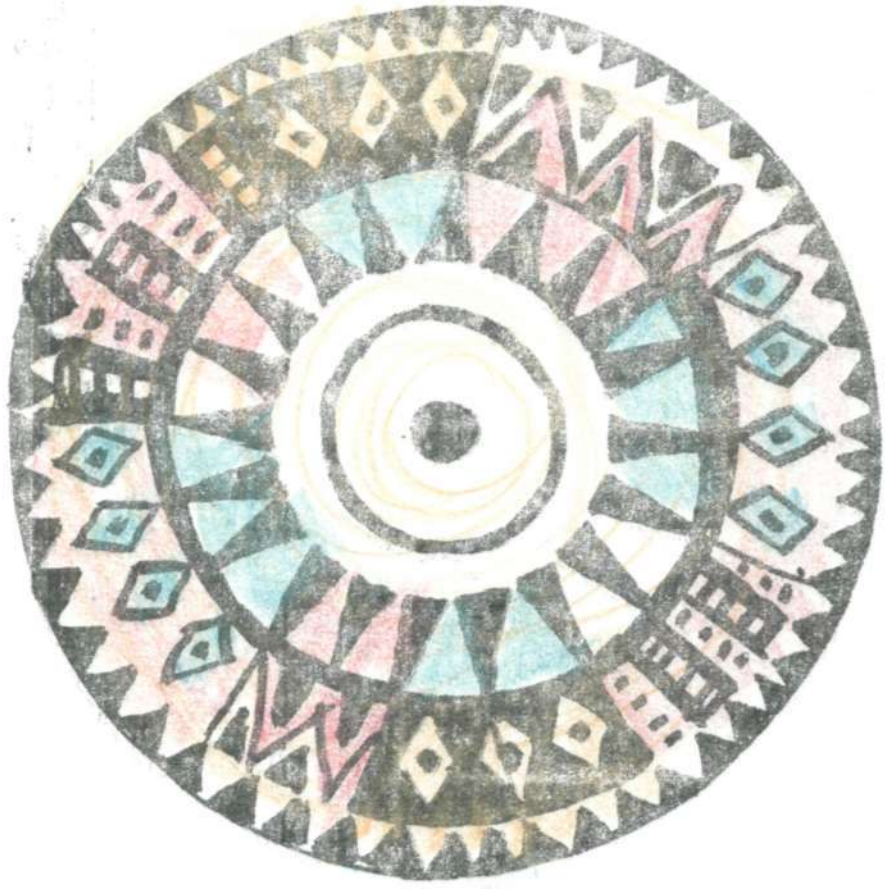


a



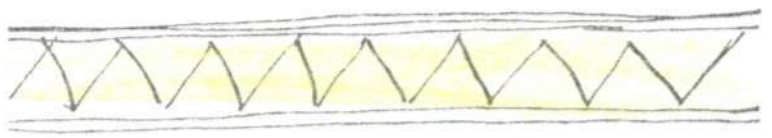
b

MISCELLANEOUS PATTERNS/COLOUR APPLICATION FIG. 17



3.5 LEATHER/HORSE TRAPPINGS

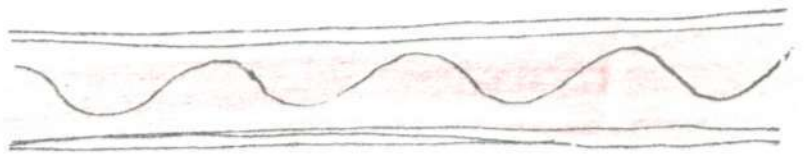
LINE ORIENTED PATTERNS FIG. 18



a



b



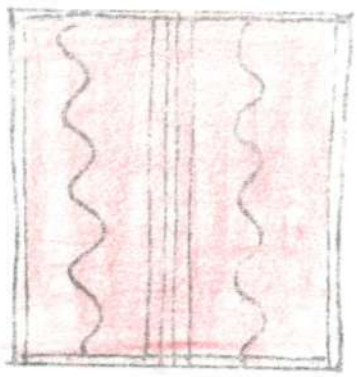
c



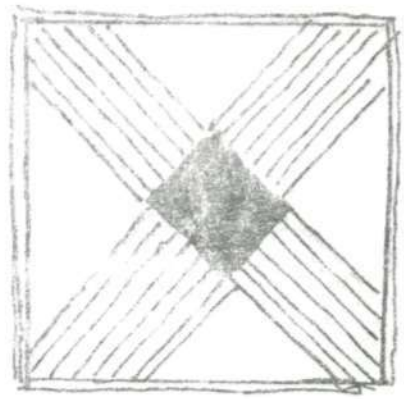
d

RHYTHM ORIENTED PATTERNS

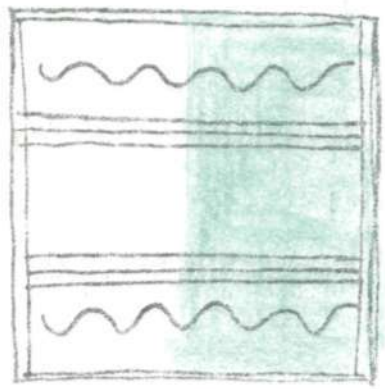
FIG. 19



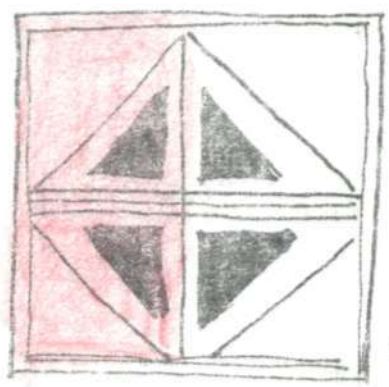
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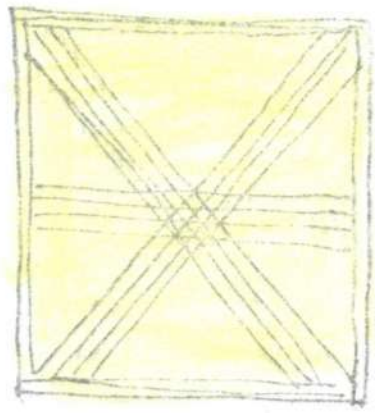
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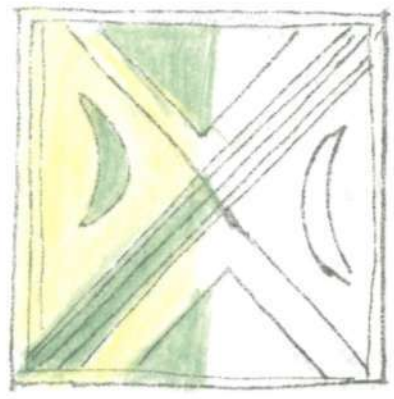
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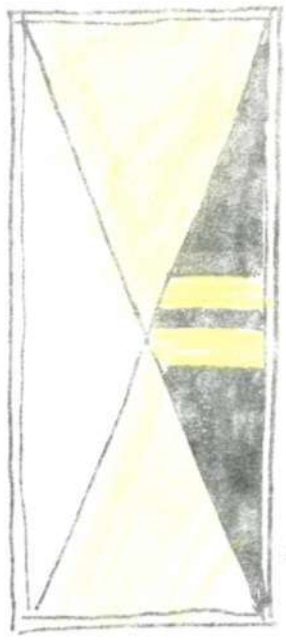
d



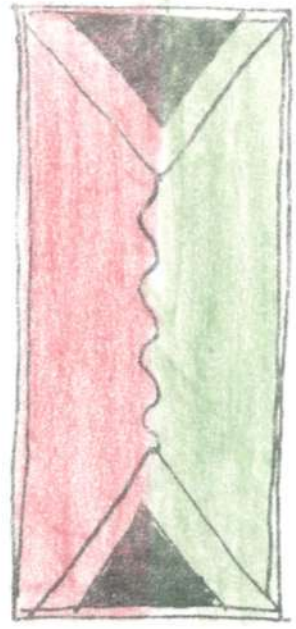
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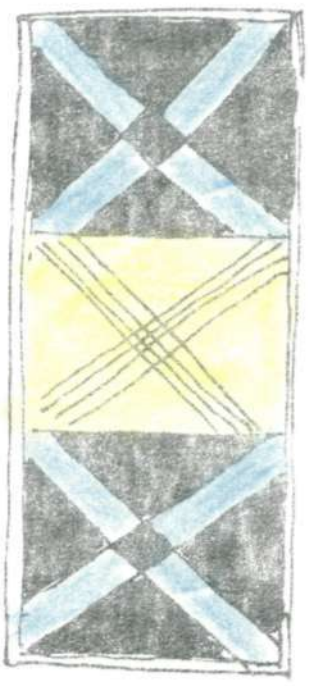
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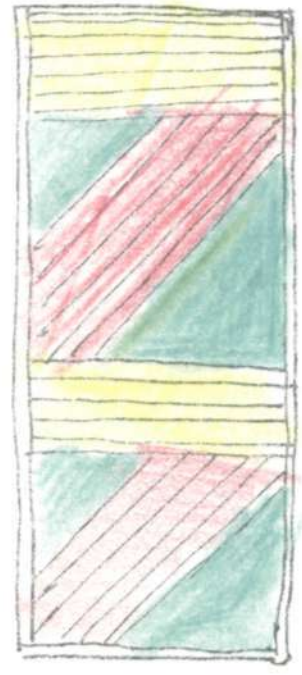
g



h



i

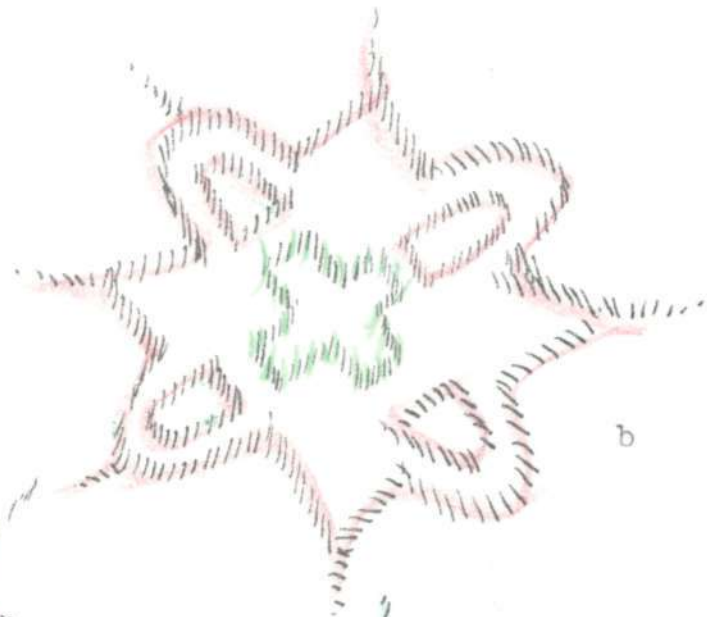


j

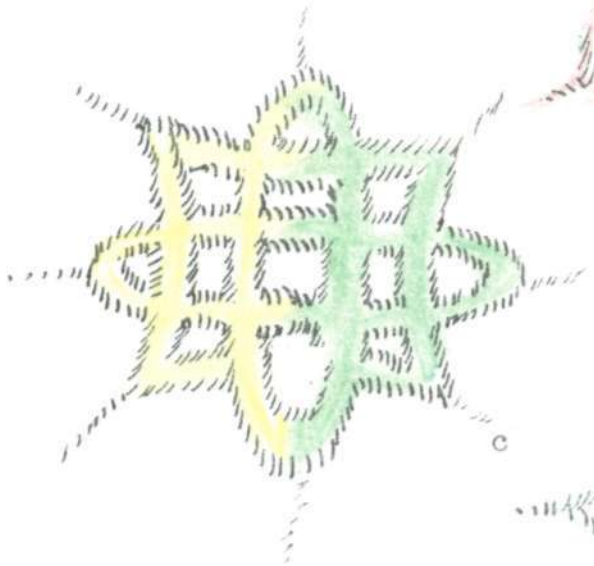
SHAPE ORIENTED MOTIFS FIG. 20



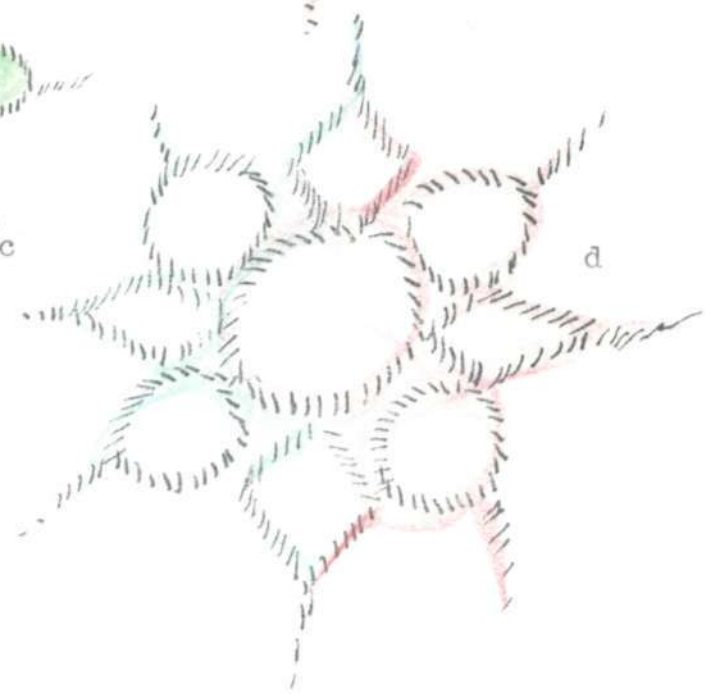
a



b

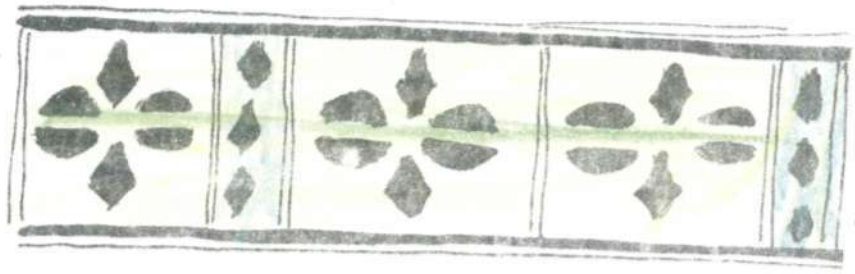


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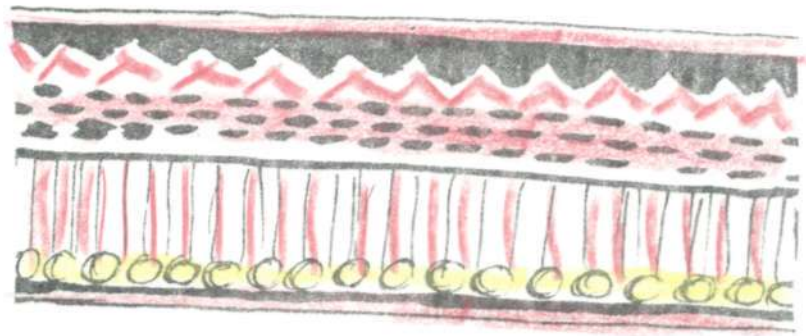


d

MISCELLANEOUS PATTERNS FIG. 21



a



b



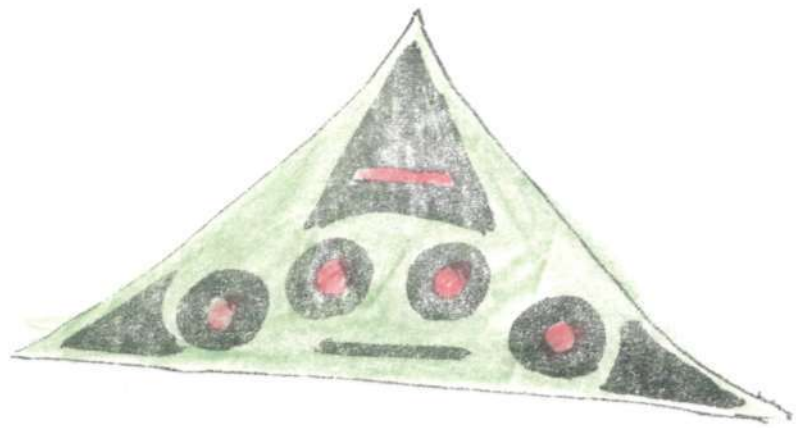
c



d



e

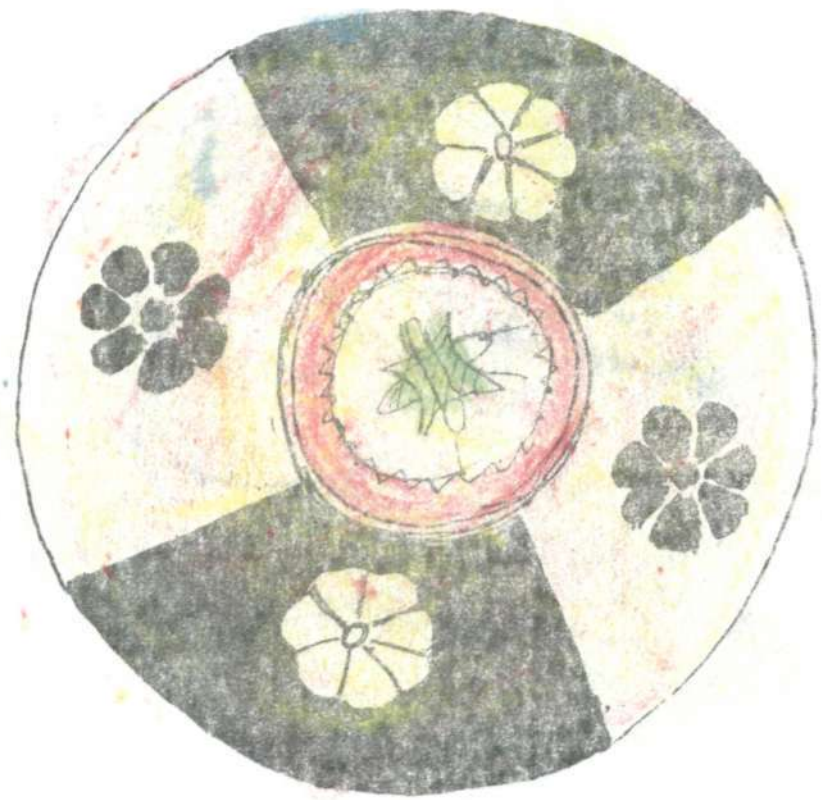


f



g

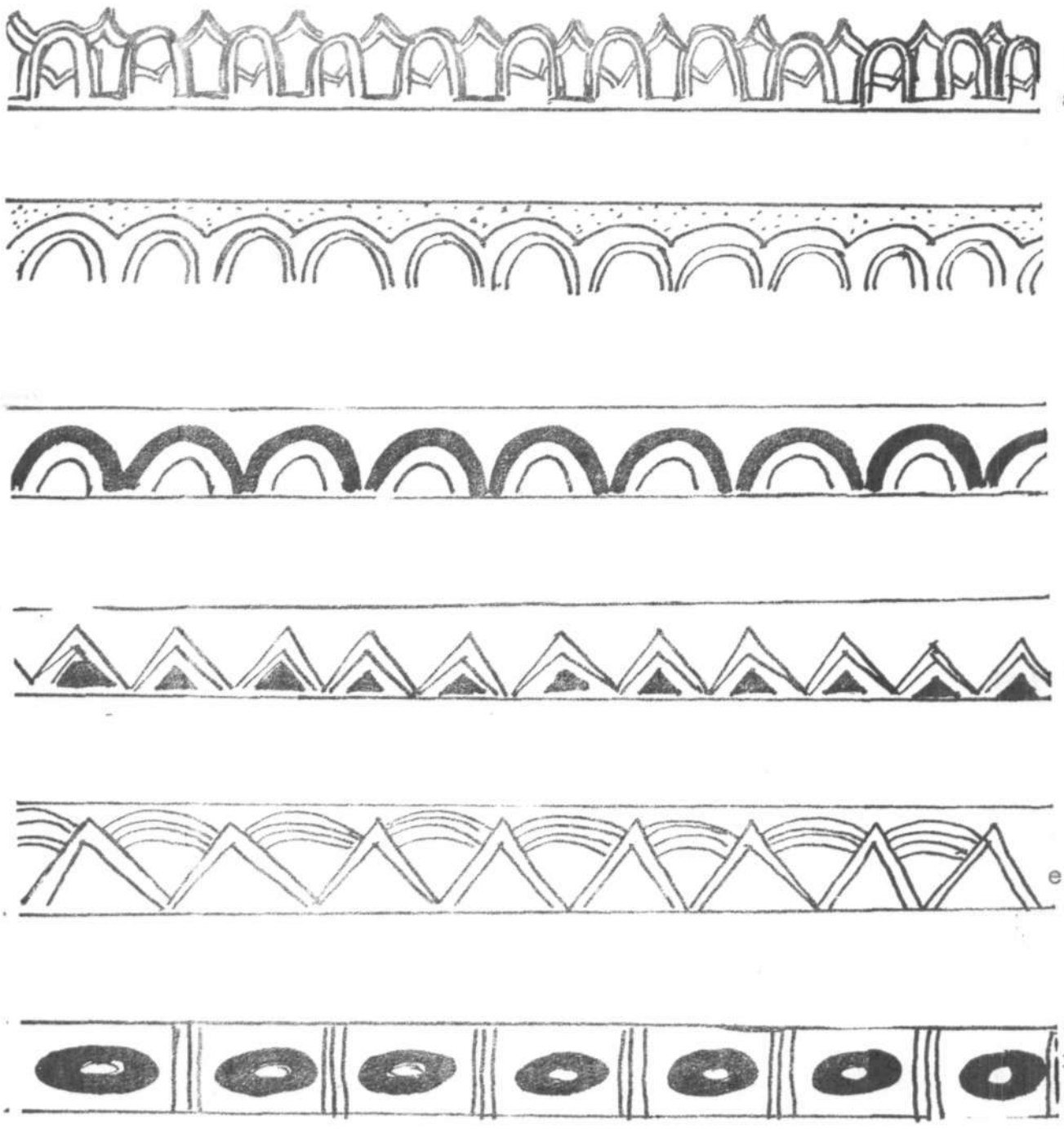




i

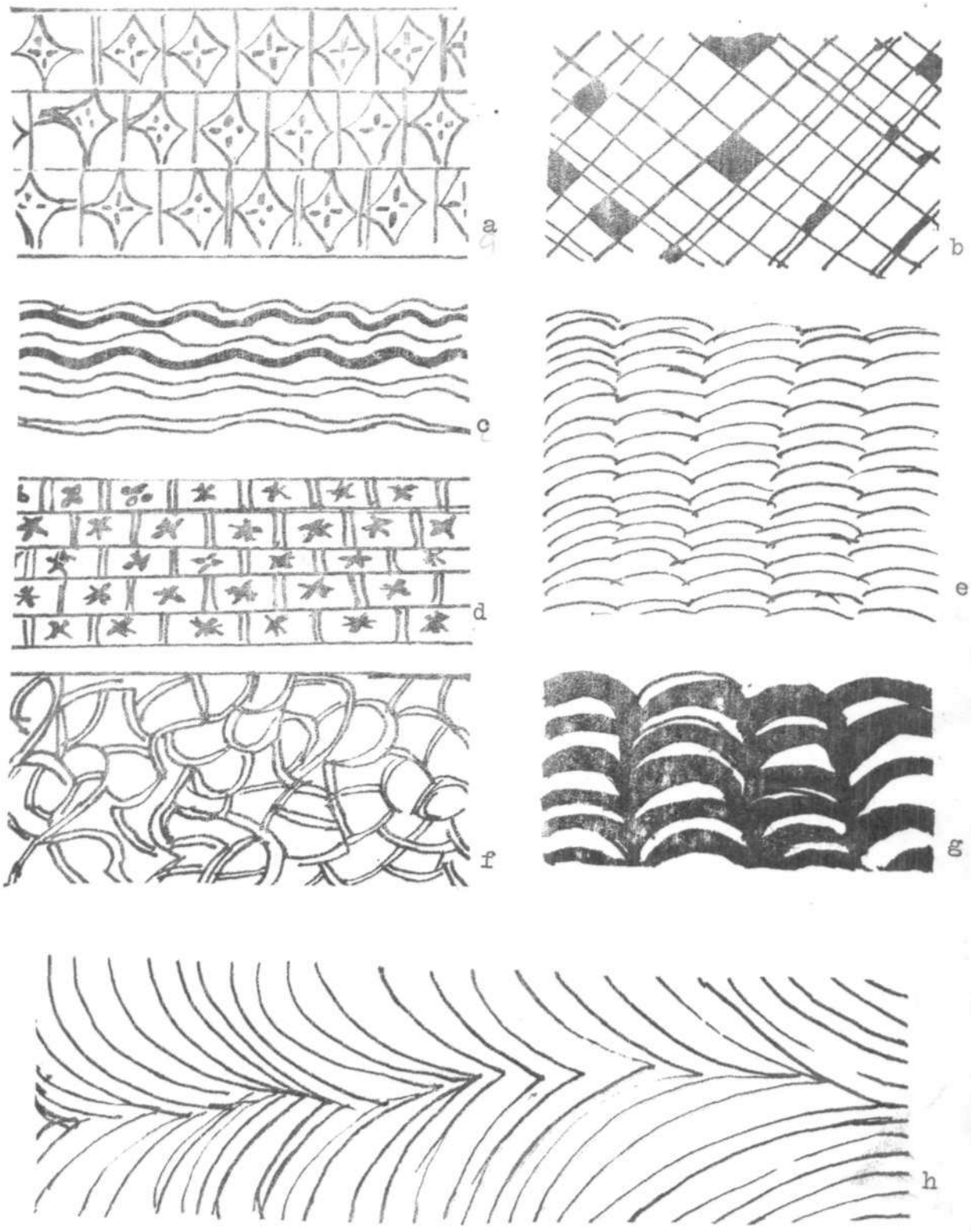
3.6 WALL DECORATION

LINE ORIENTED PATTERNS FIG. 22



TEXTURE ORIENTED PATTERNS

FIG. 23



RHYTHM ORIENTED PATTERNS

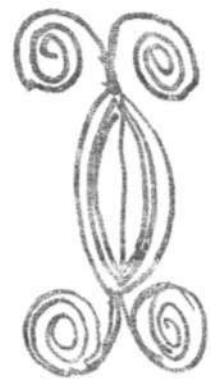
FIG. 24



a



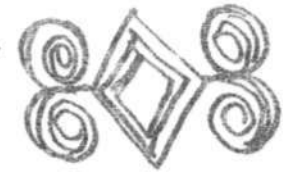
b



c



d



e



f



g

SHAPE ORIENTED MOTIFS

FIG. 25



a



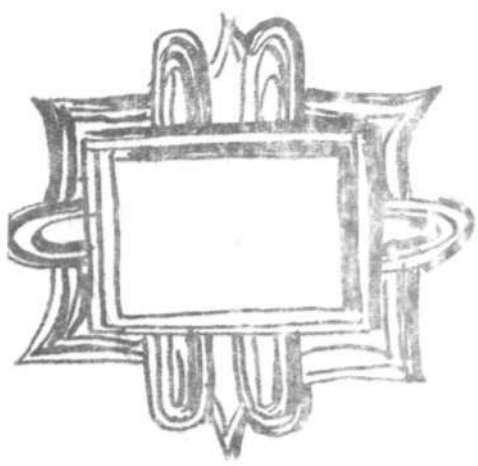
b



c



d

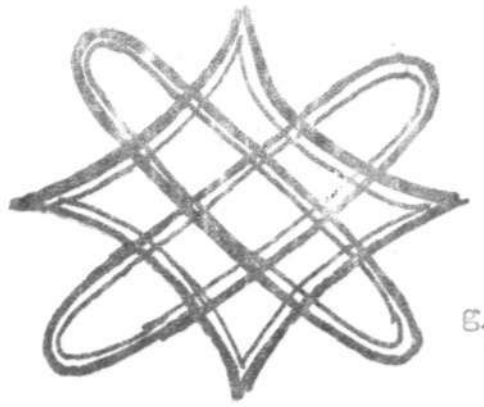


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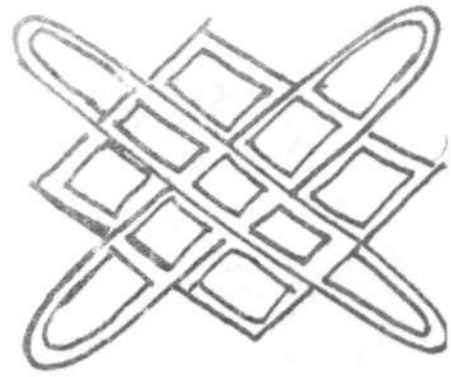


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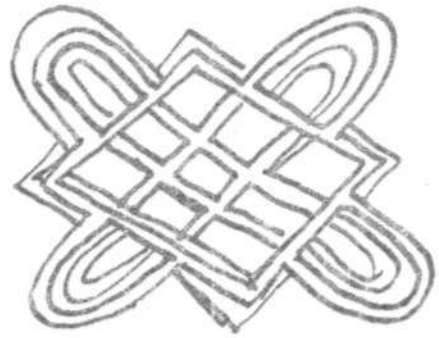
VARIETIES OF NORTHERN KNOT (DAGI)



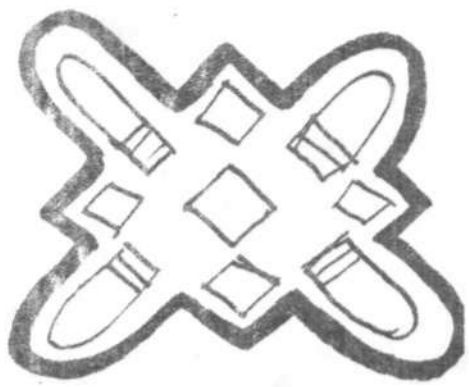
G1



G2



G3



G4

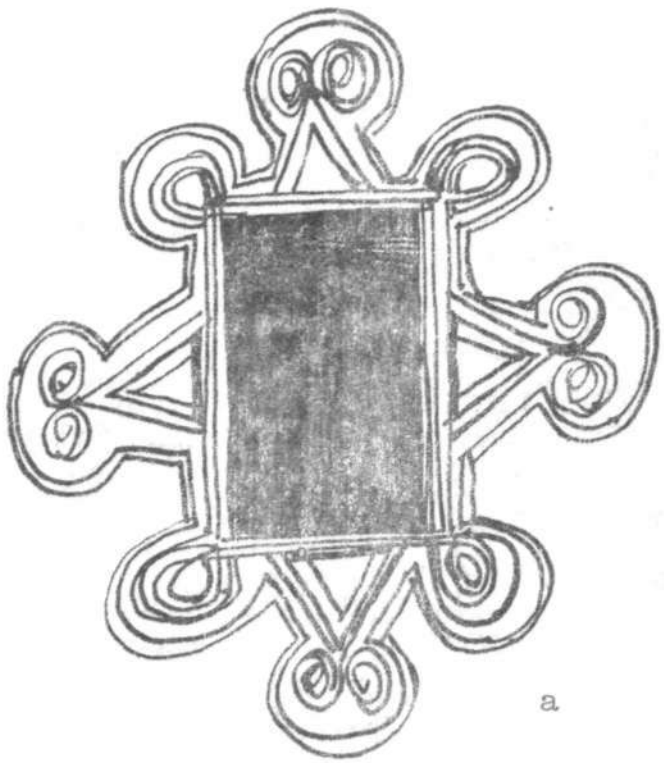


G5

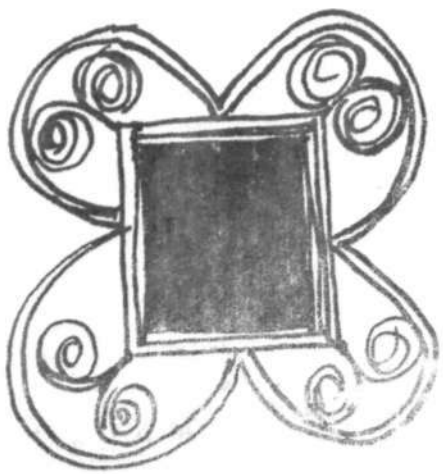


G6

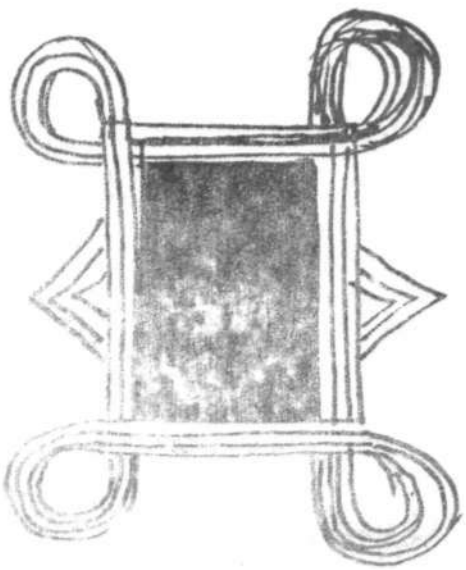
MISCELLANEOUS PATTERNS FIG. 26



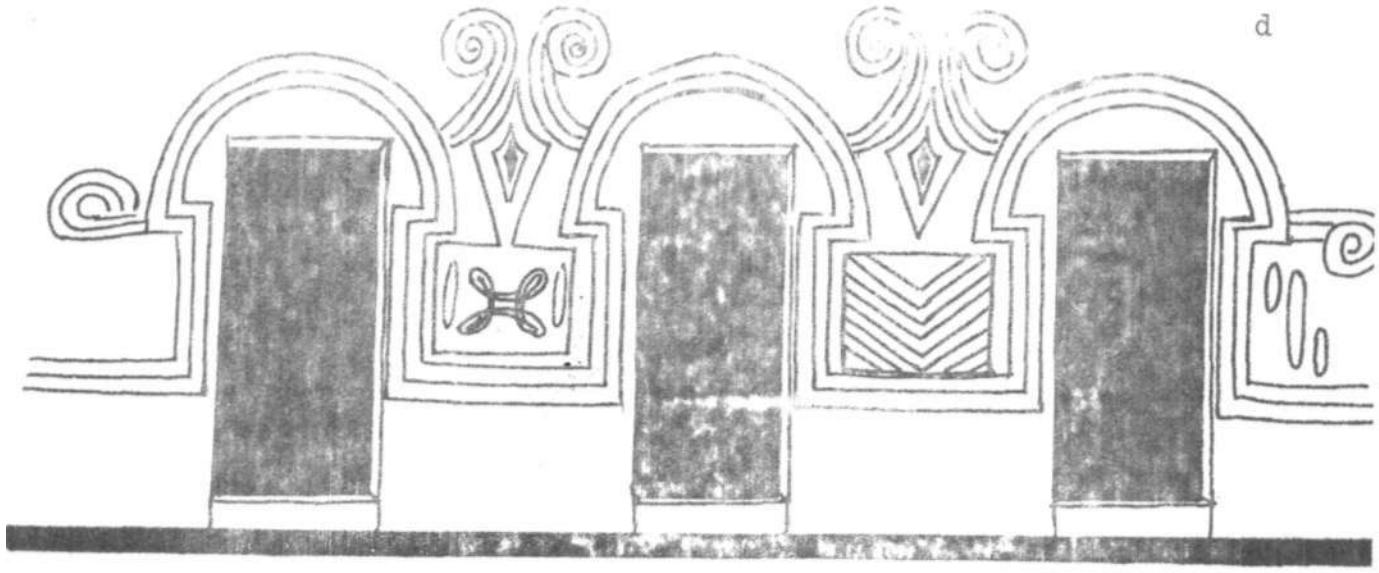
a

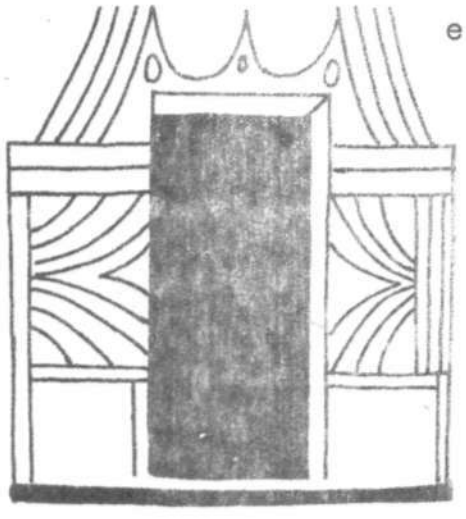


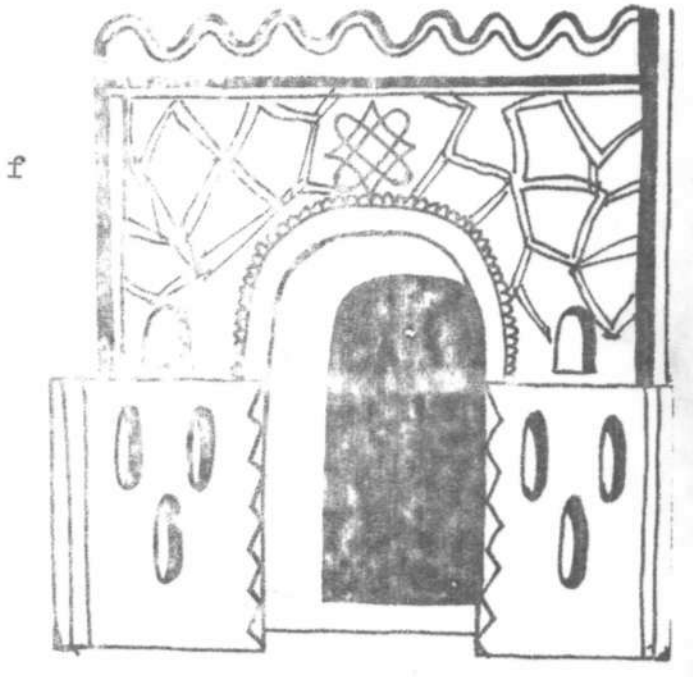
b



c


d


e


f

CHAPTER FOUR

STUDIO EXPERIMENTS AND REVIEW OF INDIVIDUAL CASES

4.1 THEORETICAL BASE:

No description or explanation can do more than present a few general idea about particular qualities and experience underlying the creation of art works. Words cannot do a perfect job of explaining visual images because it is no direct avenue for sensory contact with reality. Gombrich,[10] a renowned art historian and critic caught up in the web of describing the underlying principles of the twentieth century experimental art claimed that "No painting can be fully explained in words. But words are sometimes useful pointers, they help to clear misunderstandings and can give us at least an inkling of the situation in which the artist finds himself".

The principles underlying the creation of experimental paintings for the purpose of this research, has been that of a total integration of the decorative arts form, the human forms that use or make them and the immediate environmental space. For this purpose, fundamental aspects of the forms were selected and by means of one or more of the plastic elements reproduced on

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10. Gombrich E.H. The Story of art. Phaidon Press Ltd. pg. 459 (1972).

supports in such a way that the beholder who are familiar with the decorative arts can respond with a sense of recognition. Space and forms were reduced to units as if they are section drawings for architectural design. This unit system allows for more patterns and motifs than could have been possible, naturally.

Within each unit patterns and motifs are laid out in such a way that the beholder can perceive their individual nature and relate them to the total unity of all other element employed in the creation of each work. The unit derived their orientation from the basic shapes of the decorative arts. For instance, in "Rainbow Facade" (plate 19), the rectangular nature of the units was derived from the rectangular mud buildings in, "Four Heads and Four Calabashes" (plate 25). The curvilinear shape of the calabash was employed for the creation of the units.

The unity of these different patterns, motifs, forms and units is the major concern of the researcher. And in order to achieve this desired unity, focal point were created, patterns and motifs were repeated and continued in different cases.

Focal point was used to arrest attention and provide a pattern that will create contrast and stimulate the viewer by offering some visual satisfaction. Viewers are shown immediately the most important element in the painting. Althouth focal point is

peculiar to all the paintings,they are more prominent in the large paintings. Bright colours were used as in "The Emir and Horse" (plate 23) to emphasize the importance of the decoration on the Emir's gown and his horse.

Repetition of colour, shape, texture, a direction, angle, motif, patterns and so forth were employed. These elements were repeated in various parts of the paintings to relate those parts together. For example, in "Hula da Babanriga I" (plate 18), the triangular shape from the cap (hula) was repeated on the background as well as on the gown (riga). Continuity was employed so that the viewers' eyes are carried from one element to another by the placement of just touching or continuous lines from one part of the painting to the next. In "Northern Grandeur (plate 22) and "The Rainbow Facade" (plate 19) to mention few, lines, coloursand shapes were used in different manner to achieve continuity.

4.2 MATERIAL RESOURCES:

In consonance with the objective of this programme different materials of painting and drawing were used. Each medium offers a great number of possibilities for the production of colour and surface effects within their capacities to suit personal and aesthetic need.

During the course of this research it was observed that Nigerian painters have concentrated on oil medium. In as much as oil offers rich flexible possibilities it will be highly rewarding, for the purpose of creativity, for artist especially those in academy , to try and find expression in other media.

OIL COLOUR: Support-Canvas and Masonite

Oil medium is of primary importance to artists all over the world. The medium which offers rich possibilities for the artist, is as old as the history of painting itself. One can achieve endless variety of surface effect and textural qualities. Oil paint dries very slowly, so that the tones can be worked into each other without difficulty in very subtle transitions and alterations can be made if necessary. It allow the artist to employ lively brush work which made individual handwritting easily recognisable. One of the most distinctive qualities of oil paint is its strong appeal to the senses, its brilliance and glowing lustre. Oil colour was employed by the researcher in the execution of some of the easel paintings, — Hula da Babanriga I "(plate18), A Tray and its shadow" (plate36), "Rectilinear City" and "Transparent Complex".

ACRYLIC (Water Base): Support - Canvas

Acrylic polymer has gained popularity not only for its unique creative and innovative possibilities, but also for its easy adaptability to traditional techniques and practical uses. Here is a medium that could easily and safely be used on most grounds and surfaces in all the traditional techniques and even new ones. If the artist desired, he could combine washes, glazes, impasto, sculptured relief, textural and collage like additives in one piece of work. This media was used by the researcher for "Arround the City" (plate 39). Although black and white acrylic was used the speed with which they are rendered suggest an aspect of its characteristics.

Acrylic dry fast and so layers upon layers of paint can be achieved in a very short time.

P.V.A. (Polyvinl Acetate) COLOUR OR ACRYLIC EMULSION: Supports - Canvas, Particle Board and Wall:

P.V.A. colour has the same characteristics as acrylic except that impasto and textural effects cannot be achieved withit. A good number of the work exhibited were painted in this colour. "Rainbow Facade" (plate 19) "Northern Grandeur" (plate 22), "The Emir and A Horse" (plate 23) and "Four Heads and Four calabashes" (plate 25). Its use have also been extended to wall surface for mural paintings.

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It is a very permanent material that hardens within few hours.

GOUACHE (Poster Colour): Support - Paper

Gouache is often regarded as beginner's painting material. Some people regard it as lesser material in painting. Gouache is a water base medium bounded in gum arabic. Its principal characteristic is that it is opaque and can be affected by water even when properly dried except fixed. Its effect can be utilised for initial design for mural paintings and can also be used for small area of painting on paper. All the initial designs for mural in the exhibition were in gouache. Plate 28 - 31.

WATER COLOUR: - Support - Paper

At first glance, water colour looks like the simplest possible painting medium.

But water colour is the most challenging of all painting media. First, because the liquid colour flows across the paper freely, it takes a lot of practice to learn how to control the fluid paint so it goes where you want it to go and stays there. Second, because water colour dries so rapidly one must plan every step before touching the paper with brush. The whole secret is frequent practice.

Series of water colour painting were made but the only one exhibited is "Outskirts of City (plate 29). Colours were rendered spontaneously on wet paper supports with brushes and sponge. The light tones were first worked into the surface while the details and the dark tones came towards the end. This wet to wet technique allows for correction of mistakes before the colour dries. The greatest danger for beginners is that of too much care in order to avoid mistakes. A good water colour painting is often associated with "mistakes". All that is important is a good understanding of the material and its various possibilities. This understanding only come through constant practice.

WASH DRAWINGS: Support - Paper

The use of this medium like any other medium is very flexible. Different tones of black wash can be laid on the paper surface. Like water colour it dries fast therefore there is the need for careful planning. The medium was used for "calabash carvers." The drawing was executed from the lightest to the darkest tone. Pen was used for details while dry point of biro pen was used for engraving the patterns and texture.

GRAHITE PENCIL: -Support - Paper

Pencil is manufactured in different grades (soft B series to hard H series) and is the most common drawing materials. They are used for preliminary

studies and for finish drawings. It can be sharpened to produce delicate linear work and its edge can be used for building of tones in drawing. Linear quality of this material was employed by the researcher as in "Garba", "Alice" and "Outskirts of the City II".

CHARCOAL: Support - Paper

One can make its own charcoal from burnt woods. There are also manufactured charcoal that comes in grades (hard-medium - soft). Light and dark linear or tonal effect can be achieved with this medium. Nearly all variety of charcoal produces a black line if pressed hard. Infinite corrections and alterations can be made by complete erazing. Charcoal has never been surpased as a medium for compositional sketches and studies of detail for other mediums. Variety of finished drawings were produced in charcoal. Some of them are "Milk Maid I" (plate 26), "Hula da, Babanriga" (plate 20) and "Two Girls with calabashes" (plate 27). However, charcoal have to be fixed because it smudges easily.

CONTE: Support - Paper

Conte are refered to as hard chalk that come in shades of black, white, red and brown. Conte like charcoal can be handled in different ways. The point on the side of conte is drawn with according to whether a linear or tonal effect is desired.

Its main problem is the fixing because it is almost totally lacking in any form of binding medium and a fixative easily destroy its delicate pastel - like quality. "Faifai" (plate 35) and "Emir of the landscape" were executed in these medium.

ENAMEL: Support - Canvas

Enamel is an oil base medium that is normally used for painting of houses. Its use have also been extended unto mural paintings and canvas painting that required dripping paints. The characteristic of this material was also experienced during this study. "The durbar" and "Three at play" were executed in Enamel.

MIX MEDIA: Support - Canvas, Paper

Some of the paintings and drawings have utilized at least two media in their execution. "Distilled Northern Knot" (plate 34) was painted in oil and P.V.A. colour, while "Faifai" (plate 35) was executed in charcoal, conte and Crayon.

EXPERIMENTAL MEDIUM:

A series of experimental paintings and drawings were attempted. The basic concept is to use a flowing point of colour to draw on a support. This was tried in "Milk Maid" II (plate 41). P.V.A. colour was used on black painted particle board.

In "Patterned wall" the dripping effect of the P.V.A. colour was carried further, this time, with liquid candle wax. Liquid wax was used to draw the patterns on the particle board. The particle board is painted black and the wax was removed with a hot plate so as to reveal the pattern. This approach is similar to batik technique in textile production. The third experiment had colour (P.V.A.) on the particle board before the candle wax drawing. And by the time the covered area is revealed the colour shows in all area that is not covered by black paint. The approach is subject to further study and careful understanding so that its potential can be fully developed to perfection

Having said so much on aesthetic and technical aspects of the paintings and drawings it might just be right to review some individual cases.

4.3 REVIEW OF INDIVIDUAL CASES:

It is not the intention of the researcher to replace the visual perception of this paintings and drawings with language and photographs. The photographs in this review cannot fully represent the art works as the scale of the art work is an important part of its meaning. This is one point at which the proliferation of book publishing has had a disastrous effect upon people's ideas about art. And this write-up cannot escape

adding its quota to the damage. The sizes giving to these experimental paintings and drawingsdetermines the way in which the viewer shall perceive them. But in this write-up, all the paintings and drawings of whatever sizes have been reduced to more or less uniform dimensions. And so, it is hopeful that with these considerations in mind, readers will endeavour to look at the actual paintings and drawings.

NORTHERN GRANDEUR (Plate 22):

This painting as the title suggests, presents within its frame some of the aim and objective of this research. The idea is to put up a painting that will potray most of the elements from the decorative arts.

The design surface was divided into vertical and horizontal segments. Vertical segments are arranged in five different blocks and each block carry one or more aspects of the decorative arts. Horizontal segments are divided into four main blocks. The second and fourth block contain most of the decorations. The focal point on the painting is the second horizontal segments whose bright red, yellow and green colours create contrasting and pleasing visual excitement from the general cool colours of the painting. The material for this painting is polymer base colour (P.V.A. Colour) on canvas. P.V.A. colour is water base and it has almost the same character as acrylic except that high impasto painting cannot be realised with it.

RAINBOW FACADE (Plate 19):

Rainbow Facade is also executed with polymer colours. It is the major study on wall decoration — representing in a regimental manner, walls, patterns, motifs, door ways and figures as if they were rectilinear cross section study from a landscape. Here also design surface was divided into segments. The central motif is the Northern Knot and every other motif or pattern is directly or indirectly related to this motif. Each segment present its own pattern or motif in such a way that eye can be led smoothly from it to another segment. Three figures were introduced into different parts of the painting to bring about lively activities within the Facade.

THE EMIR AND A HORSE (Plate 23):

Emphasis on the decoration that is associated with the Emir's gown and the horse is the main problem of this painting. Every other shape or form that is not decorative have been religated to the background. The design area which started from the Emir's Umbrella through the Emir's gown to his horse is characterised by curvilinear lines and shapes. The richly decorative embroidery on the Emir's gown and his horse trappings were centrally placed in the middle of the painting.

DISTILLED NORTHERN KNOT (Plate 34):

Northern Knot is a very prominent motif in the decorative arts of Northern Nigeria. Its use have been extended unto various form of decorations even in modern decorative items like iron works and perforated burnt bricks. This painting expressed different faces of the knot. Its form were reduced to linear, curvilinear, rectilinear and triangular shapes. All these elements have either been exaggerated or repeated in different direction so as to enhance the expressionist representation of the knot.

A TRAY AND ITS SHADOW (Plate 36):

This is basically a colour exercise aimed at expressing the colourful nature of the basket tray (Faifai). It is a subjective approach based on the researchers' knowledge of shape, form and colour.

APPROACHING THE CITY (Plate 40):

The search for variety of approach in expressing this decorative arts gave birth to this painting. The basic idea is to create a painting using relief presentation for its major forms. Two figures approaching the entrance to the city and motifs and patterns arround the entrance were prominently expressed. Different textures on the walls were also exhibited.

MILK MAID II (Plate 41):

This drawing is an expressionist approach to forms. Although the technique is experimental the forms is suggestive of a calabash, its decoration and a maid. All the forms were expressed in simple lines so as to enhance the nature of rendering the medium and technique used.

PATTERNED WALL (Plate 42):

Patterned wall is a continuation from the above experiment. The material used is simply candle wax and black paint on particle board. Motifs and patterns from wall decoration is the major element expressed in this drawing. Liquid candle wax was used to draw the design which was gone over with black paint. The design area is exposed by removing the candle wax with a hot plate.

MURAL PAINTING (Plate 32 - 33):

The art of painting on wall surfaces is very old. This technique was employed so as to extend the aim of this research onto a wall surface for wider public enjoyment.

The design concept is based on the shape, motifs and patterns from calabash decorations. P.V.A. colour, whose durability and water and weather resistant qualities make them good for outside painting was used for the painting.

18



HULA DA BABANRIGA I
(OIL)
43cm x 114cm

THE RAINBOW FACADE (P.V.A. COLOUR)
105cm x 206cm

19



20



HULA DA BABANRIGA II (CHARCOAL)
58cm x 83cm

WALLS, PATTERNS AND A MOTIF (CHARCOAL)
65cm x 83cm

21



22



NORTHERN GRANDEUR (P.V.A. COLOUR)
110cm x 184cm

THE EMIR AND A HORSE (P.V.A. COLOUR)
110cm x 104cm

23





24

RAWANI DA BABANRIGA (P.V.A. COLOUR)
68cm x 83cm

FOUR HEADS AND FOUR CALABASHES (P.V.A. COLOUR)
76cm x 103cm



25



MILK MAID I (CHARCOAL)
58cm x 83cm

26

TWO GIRLS AND THE CALABASHES I (CHARCOAL)
68cm x 86cm

27



28



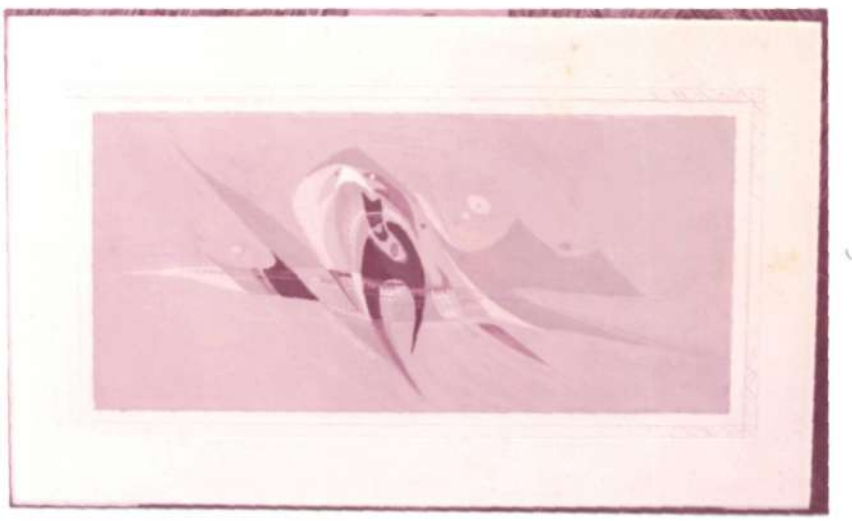
THE EMIR AND A HORSE II (GOUACHE DESIGN)
29cm x 50cm

TWO GIRLS AND THE CALABASHES II
(GOUACHE DESIGN) 46cm x 38cm

29



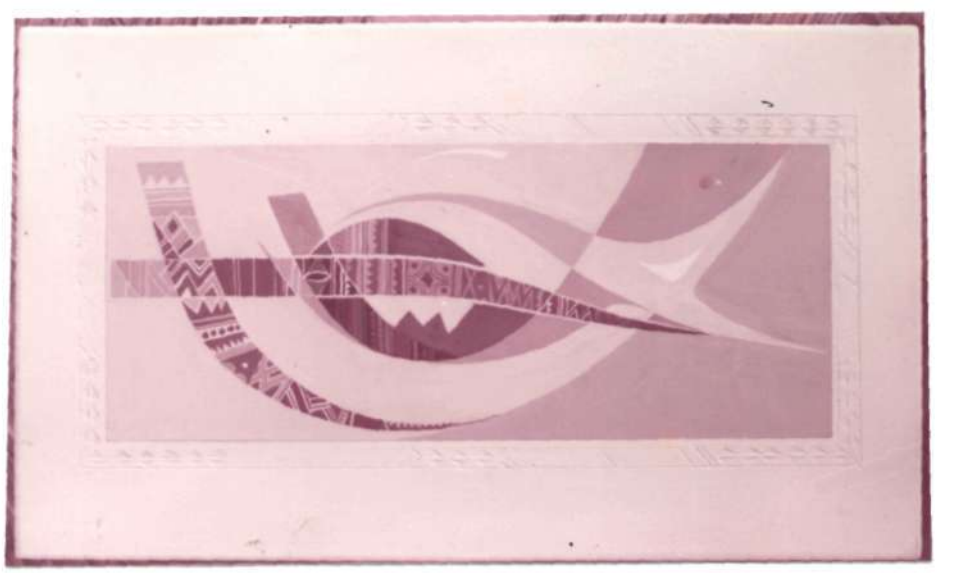
50



THE [illegible] II (GOUACHE DESIGN)
38cm x 68cm

MOTIFS, [illegible] AND CALABASHES (GOUACHE DESIGN) [illegible]cm x 68cm

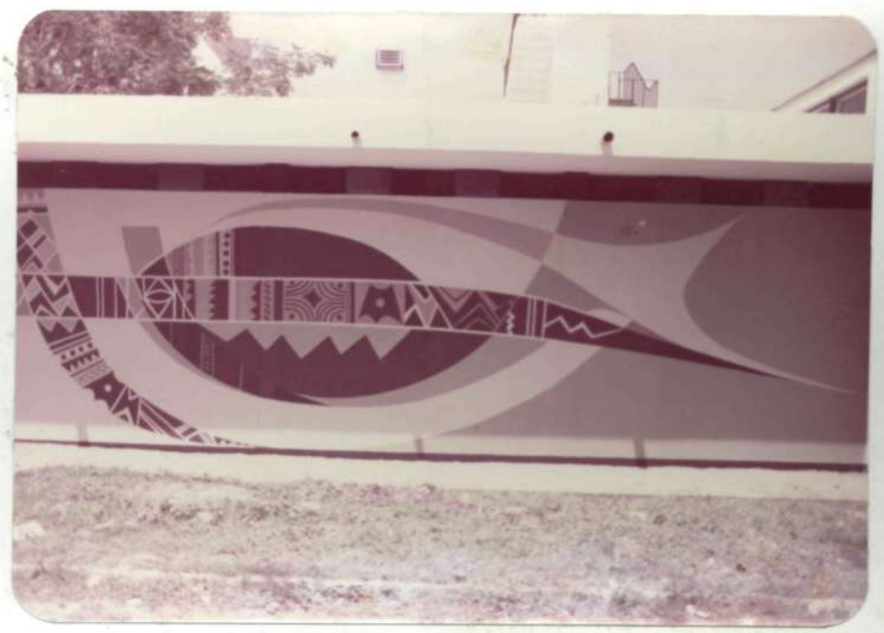
31





32

VIEWS OF MURAL PAINTING (P.V.A. COLOUR)
3.5m x 9m.



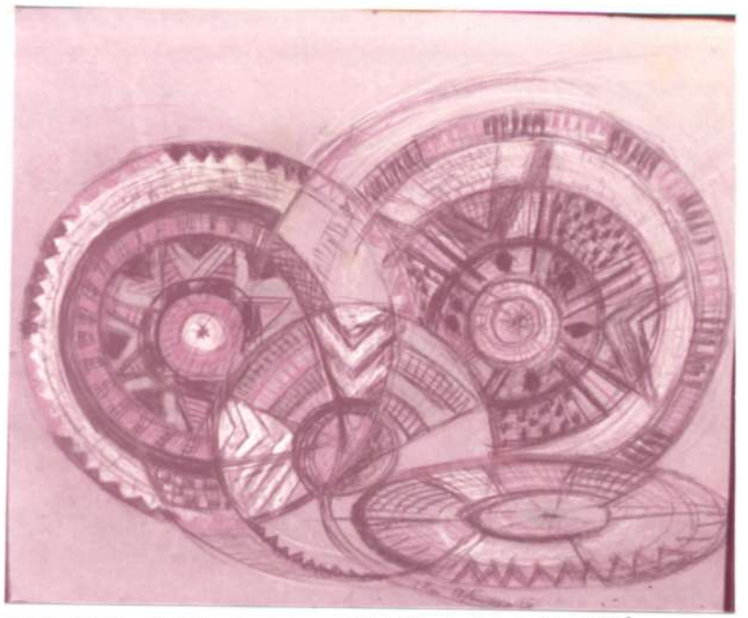
33

34



DISTILLED NORTHERN KNOT (OIL/P.V.A. COLOUR)
79cm x 185cm

35



FAI FAI (CHARCOAL, CONTE AND CRAYON)
59cm x 68cm

A TRAY AND ITS SHADOW (OIL)
53cm x 114cm

36



37



THE EMIR OF THE LANDSCAPE (CHARCOAL,
CONTE AND CRAYON)
78cm x 105cm

38



OUTSKIRTS OF THE CITY (WATER COLOUR)
54cm x 66cm

39



ARROUND THE CITY AT DUSK (ACRYLIC)
56cm x 82cm

40



APPROACHING THE CITY (EXPERIMENTAL)
63cm x 116cm

41



MILK MAID 11 (EXPERIMENTAL)
51cm x 62cm

PATTERNED WALLS (EXPERIMENTAL)
41cm x 94cm

42



CHAPTER FIVE

5 PRESENTATION TECHNIQUE AND EXHIBITION:

The researcher considers it very necessary to include in this write-up his presentation technique for the purpose of this exhibition. The necessity became more desirable due to little attention given to this aspect in terms of write-up. In fact most of the books on painting materials and techniques remain silent on this issue. Through experiences acquired from exhibition of all sorts, the researcher is undoubtedly convinced that the quality of a painting can be enhanced or reduced by its mode of presentation. What is the nature of this presentation that make them so peculiar to the quality of a painting and how much effort does the artist need to effect a good presentation?

The presentation of a painting is as important as the painting itself. In fact frame is considered an integral part of the painting without which the the painting is not complete. The artist on the other hand need to be creative in adopting frames for their paintings. And since paintings comes in different techniques, topics and sizes, the choice of frame should be diversified to match the need of each painting. It has often been said that a frame can enhance or reduce the quality of a painting.

In many ways this statement is very true. A painting that is poorly framed doesn't look its best, to say the least.

Some frames can be expensive and sometimes an artwork that has a neat simple, stripping around it look far better than one with a costly ornate moulding that is not appropriate. The selection of frames has a lot to do with personal taste and choice.

Before going into the detail techniques of framing it will be necessary to shed light on an aspect of presentation that have been widely employed by the researcher - matting. A mat is a flat boarder of board surrounding an art work. It is a single piece with a hole cut in it slightly smaller than the artwork. The artwork is centred in the opening and attached from behind. The purpose of matting is to create a sheltered environment so that the artwork in it can be seen to advantage. Sometimes it help to eliminate rough edges of artworks. Although the kind of artwork that are usually matted are etching, drawings line and washes, water colours and some collages, its use have also been extended to paintings on canvas. The major matting material used for this presentation is masonite (ceiling board) matting was used either as the final frame or contributing to the effect of another frame.

5.1 FRAMING:

With a saw, a simple miter box and common sense plus little inventiveness, one can make inexpensive, attractive frames using common brands of woods arround. The variety of techniquesused for framing has been categorized into six major headings:

1. Aluminium metal frame for particle board;
2. Painted wood frame for particle board;
3. Direct mounting of particle board on particle board;
4. Engraved particle board for gouache designs;
5. Releif frame with masonite;
6. Painted wood frames for paintings on canvas and masonite.

5.1b ALUMINIUM METAL FRAME FOR PARTICLE BOARD:

The approach was adopted from the students traditional style of framing in the department of fine art; that of white 10 mm x 6 mm side frames for painting. The method has been used for three drawings in charcoal (plate 20, 26, 27) and a water colour painting (plate 38). Metal aluminium frame was used instead of wood while particle board acted as a strong backing for the paper support.

Drawing matted on masonite was nailed to the particle board which is slightly bigger than the size of the mat.

The neatly cut metal frame comes into position with the help of screws which are not visible on the sides of the frame. The metal frame had a groove through which it slides on a row of screws attached to the sides of the particle board. The level of craftsmanship achieved in this technique was made possible by a metal blade jigsaw, a miter box and little bit of common sense.

5.1c PAINTED WOOD FRAME FOR PARTICLE BOARD:

This technique was used in exactly the same way as above. But there are two cases that required special mention. In (plate39) instead of using the traditional matting style which allows for a depth from the surface of the matting board, a relief was achieved. This was made possible by the canvas supported painting, stretched over two masonite board of approximately the same size with the hole cut in the mat. About 6 mm painting relief was achieved in this way. Plate 37 offers a deeper recession because 18 mm particle board was used as the matting material. This also created a pleasing contrasting effect to the above.

5.1d DIRECT MOUNTING OF PARTICLE BOARD ON PARTICLE BOARD:

This is an experimental technique used for three of the experimental works (plate 41, 42).

The experimental worksare on 18mm particle board. They are mounted on another bigger size of 18mm particle board. An impression of side frame was created by border lines on the outside particle board.

5.1e ENGRAVED PARTICLE BOARD: (Plate 28, 29, 30, 31)

These are the first series of framing developed from the particle board concept. They were used to mount and present gouache designs. The most interesting aspect of this technique is the engraving of designs. Engraving of design on particle board is quite laborious. Knife and blade were used to carve out already drawn patterns. The patterns are aspects of the geometric patterns studied for Northern Grandeur.

5.1f RELIEF FRAME WITH MASONITE:

This is an attempt to take a break from particle board which is expensive and heavy to carry. Masonite provides a lighter frame for some of the paintings.

The painting are first stretched out on a frame work that is slightly bigger than the size of the painting. It is on this excess part of the frame that the masonite mat will sit, with the hole in the mat slightly smaller than the size of the painting. Different height of relief was achieved with this technique.

5.1g PAINTED FRAME FOR PAINTING ON CANVAS AND MASONITE:

This is the latest and most common technique of framing adopted by students in this Department. The technique were used for the large paintings on canvas but their presentation have been diversified. About three designs were used in different colours. The variety stems out of the fact that each painting required its own frame that need not to be the same design, size and colour with another. It is hopeful that the artist viewing this exhibition will be influenced by their variety (plate 19, 20, 24, 25).

5.2 EXHIBITION:

This is the major medium through which the artist reach the public either for the sale of art works, for promoting their fame or imparting knowledge to the public.

Exhibition of art works also comes in various shades, either as a "one man" exhibition or a group exhibition. (The group may be two, three or more number of artist). But for the purpose of this research the problems of undertaking a one man exhibition have been considered.

The sum total efforts of this research is geared towards an exhibition which will potray the aims and objectives of this research. This is to say that an

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exhibition of whatever form carries an objective. The objective of this exhibition, therefore, is that of striving for a synthesis where traditional designs and forms of some decorative arts of Northern Nigerian, in their everyday and festive manifestation are incorporated into experimental paintings. It is hopeful that the public will be psychologically rewarded in their aesthetic value. Through the form and technique of this research, the researcher also hopes that creativity of artist and student will be further inspired for the purpose of teaching, learning and practise. The exhibition is also expected to present a comprehensive use of variety of painting and drawing techniques.

Having gone this far to define the objective of this research it will be logical to write about the process of planning this exhibition.

5.2b EXHIBITION SPACE:

Kashim Ibrahim Library was booked for this exhibition. Although the exhibition hall is sub-standard, the strategic location of the place made it easily accessible to the public. More so, many exhibitions have taken place in this Library thereby making it readily located by the public. The space was booked for about three weeks.

The exhibition space created certain problems which are worthy of mention here. First, the space is too large for the number of works. Secondly, the lighting of the space cannot be effectively controlled. Thirdly, the movement of people is also not readily controlled. With this problems at the back of the researchers' mind efforts were geared towards minimizing the effect of this problems.

5.2b CATALOGUE:

A formal catalogue that could be carried about by viewers were not provided due to lack of fund. However, another way of achieving the objective of a catalogue was attempted. Catalogue, is supposed to guide people through exhibitions. It comprises of list of works, the artist autobiography; inspiration and technique. To satisfy this objective a page write-up on inspiration was exhibited along side with the art works. The title and technique of each art work was also pasted either on or very close to the corresponding art work. This system proves better than that of "carried about catalogue". Viewers can see at a glance the art works and their titles.

5.2c PUBLICITY:

In order to satisfy the first part of this exhibition objective adequate publicity was made to announce the exhibition.

Posters were made and distributed to various parts of Zaria. A poster each was sent to each Department in Ahmadu Bello University, while written invitations were also sent to individuals. Posters were exhibited in Leventis Stores, Staff Club, Zaria and some other important public places. Few posters were also sent to Kaduna for same purpose.

5.2d DISPLAY METHOD:

Artists don't just put up works for the purpose of exhibition. A lot of factors shape and direct the positioning of what at where. Although sadly enough not all artists understand the energy and creativity required by this last aspect of presentation.

Some of the factors that have been taken into consideration for the purpose of display are as follows:

(1) Sizes of paintings
(2) Colour scheme of paintings
(3) Direction of light
(4) Structures in exhibition space
(5) Techniques and materials
(6) Any other special consideration.

Warm colours juxtaposing cool ones, vertical besides horizontal, big against small, main painting at strategic location, different materials and technique in the same area and shinning surfaces against the direct of light. All these were employed by the

researcher in displaying his works. However, the height of display could not be reached due to unavoidable structures, poor lightning and the large size of the exhibition space.

CHAPTER SIX

6 CONCLUSION:

So much has been done by contemporary Nigerian Artists in order to revitalise traditional forms within the context of western oriented idiom of expression learnt in the school. But very little of these efforts have been documented as a source of inspiration for further creative activities.

Having gone through a western oriented art school with all its advantages and disadvantages, the researcher is of the opinion that there is an urgent need to make information, on the results of experimental creative activities aimed at accommodating traditional values within the context of modern artistic expression, available to art schools.

This opinion stems out of observations made during the course of this research. Nearly all books on techniques, materials, styles and sources of inspiration of artists were written by Europeans for the Europeans. It is sad to note that there is no complete documented work on any Nigerian artist past or present - in fact some of what we have on Nigerian artists are brief biographies written by Europeans whose vision of Nigerian Art and Artists are shortsighted and sometimes biased.

The search for National identity started as early as the late fifties when Artist like Simon Okeke, Yusuf Grillo, William Olaasebikan, Bruce Onabrakpeya, Demas Nwokolo, Uche Okeke, Osekola Osadebe, Emmanuel Okechukwu, Osita Ogbonnaya Nwaghara and Felix Nwokolo Ekeada formed themselves into a group of avant-grade whose major task is the need for a synthesis of traditional values and the new acquired knowledge of art in the schools. Besides, this group, experimental research workshops in Ibadan and Oshogbo also gave birth to another group. Twin Seven Seven, Ashiru Olatunde, Muraina Oyelami, Rufus Ogundele, Jimoh Buraimoh and perhaps Jacob Afolabi typify this schools. Other artists like Gani Odutokun, Shina Yusuf, Ema Inyang, Ayo Ajayi, and so many others unknown have also expressed their accommodation of traditional forms.

In order to sustain the continuity of their efforts, what we need right now, and as a matter of urgency, is an effective review and documentation of these artists' efforts so that the present and future generation of Nigerian artists might have something to inspire them towards achieving greater success in their learning, teaching and practice of art.

Another very important point noted in the course of this research is the non-adaptability of traditional forms and design for modern design.

Nigeria today has witnessed so many changes within the last decade. These changes did not only affect our politics but our socio-cultural lives are fast changing too. Today it is possible to see these changes as it affects our traditional cities and the modern cities. How much of our tradition and culture have we incorporated into our modern development?

After, about 25 years of independence we are still entangled with the problem of understanding the fact that our greatest contribution to the history of mankind is our cultural heritage - our traditional architecture music, decorative art, dresses and other aspects of our cultural lives.

While the major solution to this problem is a matter for policy makers there is still the need to remind ourselves that modern development without elements of tradition is quite disastrous for a nation that sought for National Identity.

Nigerian Artists, Architects and Designers also need to do a lot more in educating our society about the aesthetic value of their traditional forms. This education can come in terms of incorporating traditional designs and forms with modern architecture, experimental art works and designs of all sorts.

The researcher therefore, is of the opinion that a continuous adaptation of our traditional designs with modern forms can help in no small measure to ensure their continuity.

And lastly, the researcher noted with dismay the inadequacy of Nigerian artist in the understanding and use of various materials and technique of painting. Although every artist reserve the right to choice of technique, it will highly be rewarding if Nigerian artists can diversify their efforts on materials. These efforts is more desirable for artists in schools. They cannot be unaware of the need to expose their students to different materials and techniques of painting.

It is therefore, advocated that Artists, especially Art Teachers need to broaden their knowledge by taking on variety of materials for the purpose of teaching, learning and practice.

Ca	Ha	Ma	Fa	Ha	S		Oi	Wa	Te	Ac	Ch	Ac	Ac	Ac	Co	Ac	Co
X					1.	Hula da Babariga I (33cm x 114cm)	X										
X					2.	The rainbow Facade (105cm x 206cm)						X					
				X	3.	Hula Da Babariga II (58cm x 83cm)					X						
				X	4.	Walls Patterns And a Motif (63cm x 83cm)					X						
X					5.	Northern grandeur						X					
X					6.	The Emir And a Horse I (110cm x 134cm)						X					
X					7.	Rawani Da Babariga (68cm x 83cm)						X					
X					8.	Four Heads Four Calabashes (78cm x 118cm)						X					
				X	9.	Milk Maid I (58cm x 83cm)					X						
				X	10.	Two Girls And The Calabashes (68cm x 86cm)					X						
				X	11.	The Emir And a Horse (29cm x 50cm)									X		
				X	12.	Two Girls And The Calabashes (46cm x 38cm)									X		
				X	13.	Patterns, Motifs And The Calabashes (35 x 68cm)									X		
X					14.	Distilled Northern Knot (79cm x 185cm)	X										
				X	15.	"Fai Fai" (59cm x 68cm) (59cm x 85cm)					X			X			X
X					16.	A Tray And Its Shadow (53cm x 114cm)	X										
				X	17.	Emir Of The Landscape (78cm x 105cm)					X						X
				X	18.	Outskirts Of The City (51cm x 66cm)		X									
X					19.	Arround The City At Dusk (56cm x 82cm)							X				
	X				20.	Approaching The City (63cm x 116cm)						X					
X					21.	Sunset in Zaria City (97 x 72)	X										
X					22.	Rectilinear City (99cm x 71cm)	X										
X					23.	The Transparent Complex (71cm x 97cm)	X										
X					24.	The Dukar (96cm x 71cm)								X			
X					25.	Three at Pray (96 x 71)								X			
			X		26.	Milk maid II (51cm x 62cm)											
				X	27.	Calabash Carver (50cm x 63cm)		X									
		X			28.	Patterns Motif And Calabashes II (3.5m x 9m)						X					
					29.	Outskirts Of The City II			X								
					30.	Alice			X								
					31.	Garuba			X								
			X		32.	Two Figures											
			X		33.	The Emir With The Umbrella											
			X		34.	Patterned Walls											

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