EMBELLISHMENT OF FABRICS AND GARMENTS USING DESIGN MOTIFS FROM THE COSTUMES OF THE OBA OF BENIN

BY

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A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA IN PARTIAL FULFILLMENT FOR THE AWARD OF MASTER OF ARTS DEGREE IN INDUSTRIAL DESIGN

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DECLARATION

I declare that the work in this dissertation entailed "Embellishment of Fabrics and Garments using design motifs from the Costumes of the Oba of Benin" has been carried out by Morris, Major Jackson in the Department of Industrial Design. The information from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other institution.

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CERTIFICATION

This dissertation entitled, "EMBELLISHMENT OF FABRICS AND GARMENTS USING DESIGN MOTIFS FROM THE COSTUMES OF THE OBA OF BENIN" by Morris, Major Jackson meets the standard and regulations governing the award of the Master of Arts degree in Industrial Design of Ahmadu Bello University Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This thesis is dedicated to my Parent, Mr. and Mrs. Morris Idemudia who really desired and put in efforts for me to be educated.

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It took several people for a piece of work such as this to come through and be successful, so as a result of this the researcher wants to appreciate some personalities. Firstthe researcher thanks God Almighty for His faithfulness, strength, wisdom, and provision through this particular course of study.

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TABLE OF CONTENTS

Title Page **Error! Bookmark not defined.**

Declaration ii

Certification iii

Dedication iv

Acknowledgement v

Table of Contents vi

List of Tables ix

List of Figures x

List of Plates xi

List of Appendices xii

Definition of Operational Terms xii

Abstract xiii

CHAPTER ONE : INTRODUCTION

1.1 Background of the Study 1

1.2 Statement of the Problem 2

1.3 Aim of the Study; 3

1.4 The objectives of this Study are to: 3

1.5 Research questions 4

1.6 Justification of the Study: 4

1.7 Significance of the Study: 5

1.8 Scope and Delimitation of the Study: 5

1.9 Basic Assumption 6

CHAPTER TWO : LITERATURE REVIEW

2.1 INTRODUCTION 7

2.2 Account of Benin 7

2.3 Kingship 8

2.4 Costumes and Decorations 11

2.5 Royal Costumes, Palace Festivals and Ceremonies (Benin Kingdom in particular) 12

2.6 Symbols Associated With the Royal Costumes 12

2.7 Traditional Costumes, Design and Clothing 14

2.8 Dyers 15

2.9 Fabric Design (Resist Techniques) 16

2.10 GARMENTS 21

2.10.1 History of Clothing and Its Use 21

2.10.2 Garment, Ethnic and Cultural Heritage 22

2.11 Brief History of Indigo Dye 24

CHAPTER THREE : RESEARCH METHODOLOGY

3.1 Introduction 25

3.2 Research Design 25

3.3 Methodology 25

3.4 Data Collection 26

3.5 Sample Size of the Design Motifs 27

3.6 Motifs Development 27

3.7 Combination of Motifs to Form Pattern and Design 32

3.8 Materials and Methods 38

3.9 Finishing Procedure 40

3.10 Pretreatment and Preparation Of Fabric: 41

3.11 Preparation and Transfer of Designs On To Fabric: 42

3.12 Preparation of Wax, Waxing and Waxing Tools: 43

3.13 Processes of Dying: 44

3.14 Process and result of dying: 45

3.15 Garment Construction 48

CHAPTER FOUR : DISCUSSION AND ANALYSIS

4.1 Introduction 50

4.2 Data Presentation and Analysis 51

4.3 The Consumers of Dyed Product 54

4.4 Findings of the study 56

4.5 Discussion: 57

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary of Major Findings 59

5.2 Conclusion 59

5.3 Recommendations 60

5.4 Contribution to Knowledge 60

References 62

Appendix 65

LIST OF TABLES

Table		Page
4.1:	Gender of the Consumers (CS)	51
4.2:	Marital Status of CS	51
4.3:	Age Range of CS	51
4.4:	What Methods of Resist Technique do you know?	52
4.5:	Which of the resist technique do you prefer?	52
4.6:	What can you do to encourage Nigerians as to use indigenous Batik?	53
4.7:	Do you believe that using batik in modern garment and fabric decoration goes beyond aesthetic function, like body adornment and they can be used to preserve Nigeria heritage?	53
4.8:	Will you wear such garment?	54
4.9:	Do you think such garments have age, class, profession restrictions, in terms of wearing them?	54
4.10:	Do u agree that the garments and fabrics goes beyond aesthetic purpose like body adornment and that they also send messages like preserving cultural heritage?	55

LIST OF FIGURES

Figures		Page
3.1:	Motifs Development	28
3.2a & b:	Motifs Development	29
3.3:	Motifs Development	30
3.4:	Motifs Development	30
3.5:	Motifs Development	31
3.6:	Motifs Development	31
3.7:	Motifs Development	32
3.8:	The Stencils Motifs	32
3.9:	The Stencils Motifs	33
3.10:	Design Formation	34
3.11:	Design Formation	35
3.12:	Paper Design	36
3.13:	Paper Design	37
3.14:	Paper Design	38

LIST OF PLATES

Plate:		Page
I:	Sword of Honour (Ada)	8
II:	Sword for Dancing (Eben)	8
III:	Royal Stool (Ekete)	8
IV:	Rectangular Stool (Agbe)	8
V:	The Oba of Benin in the Netted Grament	10
VI:	The Netted Grament in Detail	11
VII:	The Oba of Benin in cloth Regalia and Beads	11
VIII:	The Oba of Benin and Others in one of the Palace Festivals	12
IX:	The Made Leopard	13
X:	Sword of Honour (Ada)	28
XI:	Sword for Dancing (Eben)	29
XII:	Royal Stool (Ekete)	30
XIII:	Coral Beads	30
XIV:	Bronze Head	31
XV:	Festac '77' Mask	31
XVI:	Pretreatment and Preparation of Fabric	41
XVII:	Preparation and Transfer of Designs onto Fabric	42
XVIII:	Preparation of Wax, and Waxing Tools	43
XIX:	Process of Dying	44
XX:	Process and Result of Dying	45
XXI:	Dyed Waxed Fabrics	46
XXII:	Dewaxing Waxed Fabrics	46
XXIII:	Drying Dewaxed Fabrics	47
XXIII:	Consumers Wearing the Newly Made Modern Garments	55

LIST OF APPENDICES

Appendix		Page
I:	Questionnaire on for Consumers of Batik Fabrics	71
II:	Letter of Introduction	75

DEFINITION OF OPERATIONAL TERMS

Ada: Sword of Honour

Eben: Sword for dancing

Ekete: Royal Stool

Agbe: Rectangular Stool

Epoki: A Leather Box

Adire: Tie and Dye

ABSTRACT

This study focus on the embellishment of fabrics and garments using design motifs from the costumes of the Oba of Benin.The study was motivated by the need to embellish and produce fabrics and garments using the artifacts and motifs from the costumes of the Oba of Benin in batik resist technique, therefore the problem of this study, is to identify, utilize and produce some of the motifs and symbols often found on the costumes of the Oba of Benin as source of motifs toward embellishment in fabric fashion and garment enterprise in Nigeria for better appreciation and patronage. The main objectives of this study were to identify and utilize the appropriate costume in the embellishment and production of contemporary fabrics and garments and also to explore and adopt the different types of design motifs and redesign motifs and symbols from the costumes of the Oba of Benin for embellishment of modern fabrics and garments in batik. The research used explorative and experimental design method and verbal interviews, observation, internet source, photographs and questionnaire in the collection of data. Based on the analysis of the study the following findings were made : the decorations on the costumes of the Oba of Benin can be extracted as motifs to embellish and produce modern fabrics and garments. It was also found out that, it is more explorative using the decorations on the Oba of Benin as motif for the embellishment of modern fabric in batik. The redesign motifs extracted from the decorations on the costumes of the Oba of Benin is possible for the adoption on modern fabrics and the construction of modern garments, there is no restriction for anyone who may wish to conduct research on the rich culture heritage in abundance in the costume of the Oba of Benin Kingdom. In conclusion, it is recommended to other textile student the need for further study to explore other methods of fabric embellishment in textile using traditional motifs and the patronage of made in Nigeria textiles should be encourage and supported by government through awareness campaigns and orientation.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Costume is the distinctive style of dress of a particular people, class, or period. A costume can be a particular style of clothing worn to portray the wearer as a character or types of character other than their regular person at a social event as can be seen in a masquerade, a fancy dress party or in a theatre performance, ceremonial period, and royalty.

Webster's dictionary defines costume also as a style of dress including accessories, typical of a certain country, period, profession, etc.

Embellishments are features of a garment, they serve as decorative details to make garment and fabric more appealing to the eyes, according to vocabulary dictionary embellishment is a decorative detail or feature added to something to make it more attractive. SewEasy (2017) observed that embellishment makes the difference and causes us to have a second look at a garment in a shop, so they can definitely add a lot of value. Embellishment add extra glamour and are a statement which can either make your clothing look subtle and sweet, or it can make your outfit project a bold and adventurous statement. A few common example of embellishment are batik, beads, embroidery, but this study used batik.

Webster(2009) define a fabric as a material made through weaving, knitting, spreading, crocheting or bonding that may be used in production of further goods (garments, etc). Douglas(2012) recorded that cloth may be used synonymously with fabric but is often a piece of fabric that has been processed.

Many African possess or hold on to their traditional costumes which may be found under modification from time to time. Benin Kingdom is one of such traditional kingdoms that is still holding on to its rich cultural heritage of royal costumes in Nigeria which this study

intends to survey. From observation made in this study the royal costumes of the Oba of Benin contain vital symbols that are potential inspiration towards exploration for adaptation in areas for contemporary fabric design fashion in Nigeria.

It has equally been observed that not much has been done towards exploiting the rich symbols for design in contemporary Nigeria Society. The motivation for this study there for arise from the desire to use the rich motives found on the costumes of the Oba of Benin to enrich fabric design in the fashion industry in contemporary Nigeria society for appreciation and exploitation.

1.2 Statement of the Problem

Benin Kingdom till today posses great and variety of colourful decorations of royal costumes with various types of symbols from her artifacts. These motifs and symbols have rich design values associated with the rich royal costumes of the Oba of Benin Kingdom. They could have been sources of design inspiration in textile design for gainful exploitation in the areas of fabric fashion and garment embellishment. However, they are till today not known to this study to have been adequately studied and documented.

"The Benin tradition is one that many celebrate as still maintaining its core cultural aesthetics inspite of modernity and the various trends that have come with time. The ceremonies and events which chronicle the coronation of an Oba is an integral part of the culture and life of the people", as recorded by Vanessa (2016).The home made goods which Nigerians now rush for include textile products such as adireelecko, okene, akwete and aso-oke (Ala'u 2006).In the Nigerian traditional societies, craftsmanship as reported by Dike and Oyelola (1988) manifested itself in terracotta and bronze of the ancient Nok, Ife arts and famous Benin bronzes respectively.

The problem of this study therefore is to the best of the researcher's knowledge there is no research that has directly or indirectly dealt with experimental embellishment of textiles using designs motifs, symbols or artifacts of the Oba of Benin as source of design motifs.So it is concerned with the determination of extracting and adapting some of the motifs and symbols often found on the costumes of the Oba of Benin as sources of motifs toward embellishment in fabric fashion and garment enterprises in Nigeria for better appreciation and patronage.

1.3 Aim of the Study;

1. The aim of this study is to produce decorated modern fabrics and garments using motifs extracted from the costumes of the Oba of Benin in batik techniques of fabric decoration.

1.4 The objectives of this Study are to:

I. Identify and utilize the appropriate materials, motifs and techniques from the Oba of Benin's costume in the embellishment and production of contemporary fabrics and garments.

II. Explore and experiment with the different types of design motifs extracted from the Benin Kingdom's royal costumesso as to embellish and produce various types of modern fabrics and garments in batik, suitable for modern Nigeria.

III. Adopt and redesign motifs and symbols from the costumes of the Oba of Benin for embellishment of modern fabrics andgarmentsin batik.

IV. Highlight the implications of the study on Benin Kingdom and Nigerian society, culturally and economically.

1.5 Research questions

1. How can the appropriate materials, motifs and techniques be identifiedfor embellishing and producing contemporary fabrics and garments costume from the Oba of Benin decorations?
2. To what extent can different types of design motifs be extracted from the Benin Kingdom royal costumes to produce various types of modern fabrics and garments in batik suitable for modern Nigeria?
3. In which way can the motifs and symbols found on the costumes of Oba of Benin be adopted towards embellishment ofmodern fabricsand garmentsin batik?
4. What are the implications of the study on Benin Kingdom and Nigeria culturally and economically?

1.6 Justification of the Study:

This research is necessary, because it concerns the design and production of modern fabrics and garments based on the motifs extracted from the royal costumes of the Benin Kingdom which is one of the important and oldest kingdoms in Nigeria.Benin Kingdom posses great rich cultural heritage of artifacts that can be investigated in several ways, particularly in batik technique fabric apparels enterprises. From this study, it was discovered that other cultural symbols and motifs have been used continually to embellish design in fabric fashion industries in Nigeria which include, Ala'u (2006) and Joy (2016) respectively. The various motifs on the traditional royal costumes of the Oba of Benin, if inculcated and manipulated in batik on fabric fashion and garment enterprise can be source of enriching design fashion industries in Nigeria. The Benin people and their political as well as cultural history concentrated mainly on their cultural history and origin of the people of Benin, but enough

attention was not given to these artifacts like in motifs and decoration toward effective utilization to positive result which therefore justify this study.

1.7 Significance of the Study:

In the time of democracy in Nigeria with some economic challenges that is making the people patronise home made goods makes this study relevant.

This study will motivate and inspire textile artists, designers, teachers and students especially those involve in costuming and design to carry out further study in this area.

It will also encourage entrepreneurship, which will in turn solve some problems of unemployment and enhance the Nigerian economy.

The study will also make traditional leaders and other Nigerians to place high value on indigenous costumes, which will have impact (influence) on the society. Also Nigerians from various parts of the country will have better knowledge, recognition and appreciation of the traditional royal costumes, and other Nigerian traditional costumes as part of our heritage.

It will also be a way of exposing Benin Kingdom and other Nigerian history and culture which will be fully documented at the end of the study.

1.8 Scope and Delimitation of the Study:

Its scope covers the costumes of the Oba of Benin, who actually lives at Oredo (Benin City), his staff, palace textiles and other related items.The study is delimited to Oredo Local Government of Edo State It also covers the use of batik techniques and other related fabric and garment design and production techniques, materials and so on.

1.9 Basic Assumption

It is assumed that all data collected and analyzed from the target population at various locations within the scope of the study are true reflection of the population. This will enhance reliability and authenticity of the conclusions.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter reviews the related literatures to the study.The following areas outlined are the focus in this review:

a Brief Account of Benin.
b Kingship.
c Costumes and Decorations.
d Royal Costumes, palace Festivals and Ceremonies (Benin Kingdom in particular).
e Symbols Associated with the Royal Costumes.
f Traditional Costumes, Design and Clothing.
g Dyers
h Fabric Design (Resist Techniques).
i Garments
j History of Indigo Dye

2.2 Account of Benin

Historical accounts are not to clear as to when and if the Benin (Edo), migrated from the Nile valley. What is not in doubt is that the earliest rulers of Benin were calledOgisos, as reported byWysinger(2008). In thirty-one period as containedOgisos in all ruled the kingdom of Benin between 900 - 1200 AD, which is the earliest period so far accounted for in Benin history. Benin kings have immense political powers, as ultimate judges in court matters, in the deliverers of death penalty, the receivers and thetaxes and tributes, the regulators of trade, the nominal owners of the land of the kingdom, including the chief executives, law makers, and principal custodians of customs and traditions. However, their immense powers are hedged with checks and balances to prevent excesses. The king's powers are held in trust for the entire community and cannot be exercised without consultation with other levels of authority, such as the kingmakers, known as *Edionisen (Benin Kingdom 2017).*

2.3 Kingship

The first Ogiso king was calledOgisoIgodo and his kingdom Igodomigodo was at Ugbekun. OgisoIgodo's successor, Ogiso Ere, transferred the capital from Ugbekun to Uhudumwunrun. Ogiso Ere was a very resourceful king, as reported by Bennard (2015). He introduced the guild system of carpenters and wood carvers, which eventually developed into the world celebrated wood works and bronze casting of Igun Street in Benin City. OgisoEre also built the first ever Igodomigodo market known then as Ogiso market and in modern times as Agbado market. Ogiso Ere, a lover of peace, invented the famous African kingship paraphernalia which includes the Ada (a sword of honour), Eben (a sword for dancing), Ekete (a royal stool), Agba (a rectangular stool) and Epoki (a leather box), all these are decorated with some patterns and motifs (Benin Kingdom 2017).



Plate 2.1 Sword of Honour(Ada)
Source: www.nairaland.com/582176/benin-art-architecture



Plate 2.2 Sword for Dancing(Eben)
Source:www.nairaland.com/582176/benin-art-architecture



Plate 2.3 Royal Stool(Ekete)
Source: www.nairaland.com/582176/benin-art-architecture



Plate 2.4 Rectangular Stool(Agbe)
Source:www.nairaland.com/582176/benin-art-architecture

Ogiso Ere was succeeded by OgisoOrire, maintaining the primogeniture (son succeeding his father) principle. The fourth dynasty on the death of Orire introduced the system of gerontocracy (the oldest person in the community rules), until the death of the twenty-second Ogiso when the primogeniture system was restored.Bennard (2015) reported that, the twenty-third Ogiso extended the primogeniture rule to all his frontline chiefs known collectively as the Edion (Elders). The Edion included Chief Oliha, Edohen, Ero, Ezomo and Eholo-Nire. OgisoIbioye, another resourceful king introduced the use of cowries as currency to Igodomigodo.

The last of the Ogiso kings was calledOwodo. He reigned in the 12th century AD and had only one child (a male) despite having many wives. In attempt to unravel the cause of his wives' barrenness, he sent his first wife Esagho and three male messengers to consult an oracle. The oracle named Esagho as the cause. To avoid the wrath and punishment of the king, Esagho threatened to lie to the king that the male messengers had carnal relationship with her (an act carrying death penalty), if they revealed the oracle's declaration as reported by Barnes (2009). The messengers, in connivance with Esagho told the king that the oracle fingered his only son, Ekhaladerhan as the cause of his wives' barrenness and that Prince Ekhaladerhan had to be killed to reverse the situation.

The Oba’s divine right to rule is reiterated in his regalia, which includes the Egwe(it is plain red in colour and his official regalia), the Ebluba regalia(plain white in colour). According to Barbara (2007) “the other types include his coral crowns, shirts, aprons, necklaces, and accessories refer to those that Oba Ewuare is said to have stolen from Olokun, the god of the waters and prosperity”. Coral and red stones such as jasper and agate are also filled with supernatural energy, or ase, as are elephant ivory and brass, two other valuable materials that the oba has historically controlled.

Despite his divine status, the Oba cannot rule alone. He must rely on others to fulfill his destiny, a dependence that is physically expressed when he walks or sits with his arms supported at the elbows and wrists by attendants. Barbara (2007) reported that,"they help him bear the weight of his regalia, a constant reminder of the burden of kingship, the weight here does not refer to how heavy the regalia is, but signifies the burden (responsibilities) of the king".

Mediterranean coral was among the earliest commodities brought to Benin by Portuguese merchants in the late 15th century. Coral's hard surface and deep red color appealed to the already established Edo appreciation for red stones such as agate and jasper, which had long been imported from North Africa and made into beads. When worn in abundance, coral regalia make a spectacular impression. Netted garments such as shirts, aprons, skirts, and even full-length robes are worn over white cloth. The netted garment is made of beads and threads, as can be seen in the plate 2.5 below which serve as part of the Oba royal regalia.



Plate 2.5 The Oba of Benin in the netted garment
Source:www.nairaland.com/582176/benin-art-architecture

Crowns may be simple in design, like this cap, or more highly elaborate. The Oba's beaded regalia also include collars, bracelets, sashes, belts, anklets, and shoes, which were made at Egun (street for bead making).

2.4 Costumes and Decorations

The igue-obaceremony offers a very wide variety of ceremonial regalia. The most distinctive thing about this ceremony is the rich and colourful nature of all the different kinds of

costumes. The nature of the oba'scostumes depends very much on the type of occasion he is attending. But one notable feature about his variouscostumes is the dominance of the coral beadwork. There is the coral head dress (ewuivie); this goes with a beaded crown, (erhuivie) and the beaded footwear (ibativie). These are complemented by several neck and leg beads and numerous paraphernalia. In addition, there are also the coral beads and cloth regalia. All in all, these costumes are very attractive as observed by African Research Review (2010).



Plate 2.6 The netted garment in detail
Source:www.nairaland.com/582176/benin-art-architecture



Plate 2.7 Oba of Benin in cloth regalia and beads
Source:www.nairaland.com/582176/benin-art-architecture

In the Oba's palace lived guilds of specialist craftspeople that made brass, ivory and wood sculptures for the Oba, and his chiefs and priests. The brass-casters guild made plaques, heads and statues. The ivory-carvers guild made staffs, armlets, horns and other sculptures. These craftspeople made objects only for the Oba and he rewarded them with gifts. Coral was used to make beads that symbolised kingship. The Ugha-Iwebo is an inner chamber for members of Iwebo palace society. The Ugha-Iwebois situated on the right side of the royal

palace. African Research Review (2010) reported that, “the Iwebo society is charged with the responsibility of keeping the oba’s wardrobe regalie used during Ugia ceremonies”.

2.5 Royal Costumes, Palace Festivals and Ceremonies (Benin Kingdom in particular)

Benjamin (2012) reported that during palace festivals and ceremonies especially when the Oba or monarch observes his annual ceremony called Ugiethe city and kingdom are places worth visiting. During this period, the palace ground and other parts of the city are tastefully decorated with collaboration from corporate bodies, government agencies, individuals, and multi nationals operating within and outside the kingdom.



Plate 2.8: The Oba of Benin and others in one of the palace festivals
Source:www.nairaland.com/582176/benin-art-architecture

According to African Research Review (2010) at the occasions, “the Oba and other celebrants made up of the Oba’s family members, chiefs, and other palace functionaries are gorgeously dressed with elaborate adornment of beads, customized flowing garments and headdresses. There are variations in the size, decoration and colours worn by them depending on the social standing or ranking of the individuals”.

2.6 Symbols Associated With the Royal Costumes

The Olokun, the god of the waters and symbol of the king of the jungle. The background patterns on plaquesare made of repeated motifs. According to Benjamin (2012),“these motifs

are linked to Olokun, the god ofthe waters, and show the power of the Oba over the waters.A person or animal's head was seen as the source of their success. Your head leads you though your life by thinking, hearing, seeing and speaking. In ancient Benin your head was believed to be the centre of your power. Often only people's or animals' heads or faces are shown, rather than their whole bodies (hornimen)".

Animals are symbols of gods or spirits. Animals are also often used to symbolize the Oba's powers.Crocodiles and snakes are symbols of Olokun, the god of the waters, who the Oba was believed to be very close to. Crocodiles are called the 'policemen of thewaters' and snakes, too, were said to have been sent by Olokun to punish wicked people and protect good people.Leopards were sacred animals, used as a symbol of royal power. Only the Oba's leopard hunters were allowed to capture or kill leopards. Leopards were seen as strong, magical and cruel but also good leaders. This represented the two sides of the Oba's power. The Oba once kept leopards as pets. This was to showhis power over the "king of the jungle" as reported by Benjamin (2012)



Plate 2.9 The made leopard

Source:www.nairaland.com/582176/benin-art-architecture

Objects that point upwards symbolize the power to move between the realmsof the earth and the air. These objects include rattle staffs, swords, spears, theQueen Mother's tall "chicken's beak" hairstyle, eagle feathers, and tallpointed hats or headdresses.

2.7 Traditional Costumes, Design and Clothing

Traditional Costumes serve as mirror through which the individual's and society's identities are reflected to the environment. Costumes aid the promotion of and preservation of our cultural heritage. Hence, cultural as well as social riches of the society are expressed through traditional costumes, as observed by Gwari (2010).Many of the decorations on these costumes are used by modern textile designer to produce modern fabrics and garments. Motifs, styles and patterns are usually extracted and manipulate to produce modern and embellished fabrics and garments by contemporary textile producers

The textile designers have featured prominently in the design and production of clothing through harnessing of the cultural and natural resources to provide clothing.Dutsenwai (2009), observed that availability of modern textile equipment, materials, techniques, as well as cheap new and second hand garments, as a result of rapid and continuous technological advancement in textile and clothing manufacture as observed by Dutsenwai (2009), are bound to impact, not only the style of traditional indigenous costumes but also how they were made and used. We dress to the office in different apparels, our wardrobes are full of textile materials and many can attest to the social and psychological services this provides. However, few do realize the role played by textile designers in the manufacture of these items. Clothing has a never-ending revolution in our everyday survival within our environment for a very long time. Cloth is a medium which by design, is transformed into clothing. Cloth and clothing apart from shelter and food is one of man'sbasic necessities for survival and continued preservation.

The ancient city of Benin was very interesting with ceremonies and side attractions as was displayed during the coronation of the new Oba of Benin, Oba EwureII as it was 37years since the late Oba Erediauwa was enthroned. A major part of the event was the documentation especially in photographs, Daily Trust (2016) reported that two generations of photographers, Tamfiofori (over 70years) who photographed the late Oba Erediauwa's coronation in 1979 and OsbertOgedegbe (35years) who documented the coronation of Oba EwuareII months ago. The Oba of Benin was fully dressed with coral Beads from head to toe and the men beside him tied white plain fabric with one of them holding Eben (Sword of Dancing). It was really a blissful and colourful scene as there were men and women in colourful traditional attires. There were also some other traditional rulers, some were from the northern, western, and eastern part of Nigeria in attendance who also beautifully dressed in royal traditional attire.

Many theories according to Steele (2009) have been advanced on why humans began to wear clothing which include among others; the reference to Adam and Eve trying to cover their nakedness out of shame and the origin of clothing being functional for the purpose of protecting the body from the environment. This necessity compelled them to create artificial coverings in order to protect themselves from the natural elements that constituted hazards to their health. Not until clothing became a common phenomenon did people start attaching other values to it. Thus, the production of textiles (cloth) was a technology evolved in response to various demands.Olaoye (2005) also observed that"it also exhibits an admirable aesthetic order in dialogue with cultural life. The credit goes to the textile designers for the development and production of this safety and cultural asset".

2.8 Dyers

The dyeing industry has a long blooming history in West Africa and especially in both the northern and southern parts of Nigeria. There were marked developments and changes in the

course of time. Initially they used only dark blue in the process of dyeing cloths and colours locally produced. Locally produced dyestuffs were produced from barks of many kinds of plants, leaves, fruit or trees. The red colour of various tints and shades was obtained from guinea corn (Sorghum vulgare) leaves (Lawsonisinermis) and so on confirmed byEicher (1976). Other recent developments are the use of knots on the clothes. That is the idea of tie and dye and that of batik which they have incorporated into the trade due to interactions with western Nigeria dyers.

The local materials are relatively cheaper than modern mass produced materials and with the present reawakening in people to reflect with a view to identifying with their cultural heritage there is strong belief that people will go back to patronise these local materials. It is therefore, note worthy that despite the upsurge of modern means of producing textile materials these locally dyed textile products have for a long time provided and will continue to provide invaluable cheap and affordable services to the populace. One more of their successes are in their role as a force for creating wealth, promoting economic empowerment for citizens and thereby building a self-reliant society. They have also been able to provide services for the poor who cannot afford the expensive textile materials manufactured.

2.9 Fabric Design (Resist Techniques)

A) Tie and Dye

Nalah (2003) observed that tie and dye is a popular practice of small scale resist and dyeing industries. Tie and dyeing is a way to create an explosion of beautiful colours. It is a resist technique. Fabric sections are either tied off, folded, clamped with block or covered with wax to keep cloth area from dye penetration. Protected sections do not absorb the dye, and an undyed pattern against a dyed background is the result.Fabric that has been tie and dyed can be used to make lamp shades, table covers, window blinds, bedsheets and pillow cases, gift

wraps, wall hanging clothing and costumes. In some cases used old clothes tie-dyed look new and interesting to wear again.

B) Batik

Batik is an Indonesian word, derived from the word "tik" meaning "a little bit" or "a drop". This refers to the tiny drops of hot melted wax used on the design to resist the dye. The traditionis held to have originated in Java the most populated island in Indonesia.

The batik process is another popular resist technique in which the design is applied to the material with a substance that will resist the action of the dye. The substance commonly use is wax. Wax is applied to the cloth with a traditional tool known as a "tjanting", or brush and the cloth is then dipped or brushed with dye. The wax resists the dye, which fills the areas that are not waxed. This is a similar process to tie and die. After dyeing, the resist (or wax) is removed from the cloth, using hot water and iron.Nalah (2003) observed that batik is also popularly practiced in small scale resist and dyeing industries in Nigeria.Batiking is exciting: it has that special "magical" quality of secret writing. Contemporary craftsmen have developed this craft into a personal art expression, and recognized widely for its unusual effects and creativity.

i. Batik Origins:

Evidence of early examples of batik has been found in the Far East, Middle East, Central Asia and India from over 2000 years ago. It is conceivable that these areas developed independently, without the influence from trade or cultural exchanges. However, it is more likely that the craft spread from Asia to the islands of the Malay Archipelago and west to the Middle East through the caravan route. Batik was practiced in China as early as the Sui Dynasty (AD 581-618) and in Japan during the Nara period (645-794 AD), as observed by Pagah(2013) and in Africa it was originally practiced by the Yoruba tribe in Nigeria, Soninke

and Wolof in Senegal. No evidence of very old cotton batiks have been found in India but frescoes in the Ajanta caves depict head wraps and garments which could well have been batiks.

In Java and Bali temple ruins contain figures whose garments are patterned in a manner suggestive of batik. By 1677 there is evidence of a considerable export trade, mostly on silk from China to Java, Sumatra, Persia and Hindustan. In Egypt linen and occasionally woolen fabrics have been excavated bearing white patterns on a blue ground and are the oldest known and date from the 5th century A.D, as comfirmed by Pagah(2013), who also confirmed that they were made in Egypt, possibly Syria. In central Africa resist dyeing using cassava and rice paste has existed for centuries in the Yoruba tribe of Southern Nigeria and Senegal. Indonesia, most particularly the island of Java, is the area where batik has reached the greatest peak of accomplishment. The Dutch brought Indonesian craftsmen to teach the craft to Dutch warders in several factories in Holland from 1835. The Swiss produced imitation batik in the early 1940s. A wax block form of printing was developed in Java using a cap.

i. Batik Technique

Batik technique has two major type, hand drawn batik and batik cap. In hand drawn batik technique the application of wax with the tjanting tool is done with great care and therefore is very time-consuming. The tjantingis used like a pen on the cloth. Other method of applying wax on fabric is Block batik putting hot wax onto pre-carved wooden or copper block (called a cap) and stamping the fabric.

a) Hand-drawn batik:

Hand-drawn batik is a type of batik that the designs are drawn on the fabric with hot liquid wax by using a metal object called tjanting. When the wax outlines are done, artists use the brushes to paint the dyes within the outlines. The use of brush allows for the creation of shaded and multi-hued designs. Various fabrics are used including cotton, rayon, linen, voile and silk. These fabrics are patterned with floral and geometrical motifs, arranged in various layouts as dictated by current trends.

b) Block batik:

Another type of batik is the block printed batik. The tjanting will be replaced by a copper block or sometimes a wooden stamp with artistically patterned bottom. The block is dipped into the wax and printed onto the fabric, which is then dip-dyed. Then the wax will be removed and batik with single colour is produced. To create multi-colours and complex batik, waxing with different blocks, dying and de-waxing have to be done many times. Block-printed batik does not have the intricate delicacy of hand-drawn batik and similar shapes or patterns are repeated on a piece of fabric. Cotton is a popular fabric used in block-printed batik and the output quantity is around 20 metres, depending on the original size of fabric. Block-printed batik is usually tailored into shirts and dresses for leisure wear. Block-printed batik is also made into handicrafts and soft furnishings like table clothes.

ii. Types of Batik

a) **Kainpanjang:**this garment is typical for the former Royal Court regions of Jogjakarta and Surakarta and is worn on formal occasions (MacMillan-Arensberg:8;Van Roojen 1994:36). The measurements of a kainpanjang (literally: ‘long cloth’) are often considered with a minimum height of 100 centimetres up to 112 centimetres. The

length of a kainpanjang is about 2,5 times the height (Veldhuisen1972:21). The kainpanjangshould be worn around the lower part of the body. The cloth should be wrapped twice around the lower part of the body. In general only one type of pattern is used, which covers the entire cloth (Van Roojen 1994:36).

b) **Sarong:**a sarong (literally: 'tube') has the same height as a kainpanjang, but requires less fabric in length: approximately 2 metres. The sarong can be found everywhere in the Indonesian archipelago, as opposed to the kainpanjang, which is typically Javanese. The design of a sarong consists of several parts. The main parts are the badan (literally: 'body'), which is the largest part of the garment, and the kepala (literally: 'head') (Van Roojen 1994: 34-35). The main batik pattern is repeated on the badan (literally: 'body') (Veldhuisen 1972:22). This main pattern, however, is interrupted by the kepala: a broad band. The pattern seen most frequently for the kepala part consists of two rows of triangles pointing in opposite directions, also called tumpal (Van Roojen 1994:35).

c) **Iket:** the iket is a traditional head garment; the standard measurements for this type of head garment are approximately 1 by 1 metre. One should diagonally fold the iket when one would wear it (Veldhuisen 1972:25). This garment has a white surface in the centre. The borders of this often diamond shaped surface are decorated on the inside with a cemukiran pattern: these are hook-shaped motifs (Van Roojen 1994:36).

d) **Slendang:** a slendang is a cloth that should be worn diagonally across the shoulder. The measurements of a common slendang are 60 centimetres wide and 2 metres long according to Veldhuisen(1972:26). In the centre a diamond-shaped surface can be found with a decorated border (with a cemukiran or a tumpal motif) (Veldhuisen 1972:26).

e) **Kemben:** a kemben is a chest cloth that should be wrapped tightly around the upper part of the torso, so that the shoulders remain uncovered. The kemben has the same shape and measurements as that of a slendang as observed byVan Roojen(1994:37).

2.10 GARMENTS

Garment means clothing and fashion, it could also mean an article of clothing.Garment (also called clothes and attire) is fabric and textile material worn on the body. The wearing of Garment is mostly restricted to human beings and is a feature of nearly all human societies. The amount and type of garment worn depends on body type, social, and geographic considerations as reported byGilligan (January 2010).

There was an elaboration stating further what is called Garment Merchandising. Meaning Garment Merchandising is that which contributes to the sale of products to a retail consumer. Textile Learner (2015) reported that there are four levels when it comes to garment merchandising, they are:Staple Merchandise, Fashion Merchandise, Seasonal Merchandise, and Fad Merchandise.

2.10.1 Historyof Clothing and Its Use

There is no authentic history of the beginning of sewing, neither is any detailed account of the various stages of clothing. Although it is certain that the skins of beasts take precedence of all other materials as wearing apparel. From the remote times until the present, the skins of animals have been used in various ways by all classes of human race and conditions for garments (according to stasosphere). There is garment of skins, linen, silk or cotton. Gilligan (2010) reported that, archaeologist and anthropologists indicated that the earliest clothing likely consisted of fur, leather, leaves, or grass that were draped, wrapped, or tied around the body. Knowledge of such clothing remains inferential, since clothing materials deteriorate quickly compared to stone, bone, shell and mental artifacts. The further stated that

Archeologists have identified very early sewing needles of bone and ivory from about 30,000BC, found near kostenki, Russia in 1988. It further added that dyed flax fibers that could have been used in clothing have been found in a prehistoric cave in the Republic of Georgia that date back to 36,000BP.

There was an elaboration stating further what is called Garment Merchandising. Meaning Garment Merchandising is that which contributes to the sale of products to a retail consumer. Textile Learner (2015) reported that there are four levels when it comes to garment merchandising, they are:

i. Staple Merchandise: Those basic products that are always in demand. Various staple garment are socks, handkerchiefs, white shirts, black trouser etc.
ii. Fashion Merchandise: This is related with those products that based on features of fashion are forecasted for that year. It can be color, ascents, accessories, style, length etc. These products have high demand but have a short life cycle.
iii. Seasonal Merchandise: Is related with those products that sell only in a are sweaters in winter, gum boots in rainy season etc.
iv. Fad Merchandise: Related with those products that based on the latest trend, actor, movie, event etc.

2.10.2 Garment, Ethnic and Cultural Heritage

The wearing of clothing is mostly restricted to humans and is a feature of nearly all human society.Balter (2009) opinioned that the amount and type of clothing one wears depend on physical requirements and local culture. Clothing has seasonal and regional aspects, some human cultures such as the various people of the Arctic Circle; traditionally make their garment or clothing entirely of prepared and decorated furs and skins. Africa's most populous country, there are numerous tribes and ethnic groups, many of which wear their own style of

garb for different reasons. Garment or Clothing performs a range of social and cultural functions, such as individual, occupational and gender differentiation, and social status. In many societies, norms, garment reflects standards of modesty, religion, gender and social status. Garment or Clothing may also function as a form of adornment and an expression of personal taste or style." The western dress code has changed over the past 500+ years. The mechanization of the textile industry has made many varieties of cloth widely available at affordable prices. Styles also have changed. In the latter half of the 20th century, as reported by MolBiol (2011) blue jeans became very popular, and are now worn to events that normally demand formal attire. Active wear has also become a large and growing market.

Balter (2009) reported that people may wear ethnic or national dress on special occasions or in certain roles or occupations. For example, most Korean men and women have adopted western-style dress for daily wear but still wear traditional hanboks on special occasions, like weddings and culture holidays. Items of western dress may also appear worn or accessorized in distinctive, non-western ways, A Tongan man may combine a used T-Shirt with a Tongan wrapped skirt, or tupenu. The world of clothing is always changing, as new cultural influences meet technological innovations.

Ralf, et al (2003) observed that while the primary use of clothes is to afford protection from the heat and cold, they should be made and worn with a view to pleasing the eye. It is essential, therefore, that, they be carefully cut and neatly made, and they should be kept clean and in good order. The most obvious function of the clothing is to improve the comfort of the wearer, by protecting the wearer from the elements, for example insects, noxious, chemicals and so on.

2.11 Brief History of Indigo Dye

Indigo is among the oldest dyes to be used for textile dyeing and printing. India is believed to be the oldest center of indigo dyeing in the old world. According to Ferreira, Hulme, and Quye, 2014 "Indigo dye is an organic compound with a distinctive blue color. Historically, indigo was a natural dye extracted from plants, and this process was important economically because blue dyes were once rare". A large percent aged of indigo dye produced today- several thousand each year- is synthetic. A variety of plants have provided indigo throughout history, but most natural indigo was obtained from those in the genus indigofera, which are native to the tropics. Indigo was the foundation of centuries-old textile traditions throughout West Africa. From the Tuareg nomads of the sahara to Cameroon, clothes dyed with indigo signified wealth. Women dyed the cloth in most areas, with the Yoruba of Nigeria and the Mandinka of Mali particularly well known for their expertise. Among the Hausa male dyers, working at communal dye pits was the basis of the wealth of the ancient city of kano and they can still be seen plying their trade today at the same pits. Adire (Yoruba tie dye) textile is the indigo dyed cloth made in southwestern Nigeria by Yoruba women, using a variety of resist-dyeing techniques. In Japan, indigo became especially important in the Edo period, when it was forbidden to use silk, so the Japanese began to import and plant cotton. The primary use for indigo is as a dye for cotton yarn, which is mainly for the production of denim cloth for blue jeans.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This part of the study covers the methods and procedures with which the research will be carried out towards achieving the set objectives.

A research design is described as the underlying plan and organizing research activities a researcher intends to carry out in the course of investigation into the problem of the study. Olaofe, (2010) and Emaikwu, (2010) described research design as the blue print for the measurement of variables, collection and analysis of data. This blue print is the transporting tool used by the researcher from a state of ignorance to that of knowledge.

Akogun (2000) said research design is not the same as experimental design and should not be seen as such. Therefore, research design is the framework for data collection in the most objective and logical manner in order to test the research objectives.

3.2 Research Design

This study was explorative and experimental. It was explorative, it will discuss and describe the history of the Kingdom of Benin and the designs of the royal costumes as well as the function, meanings, styles and the traditional embellishments. The study was experimental because it involves the use of variety of methods and materials of fabric and garment production in the studio in order to achieve the aim and objectives of the study.Ndagi, (1999) opined that ‘experimental research is a process that provides a systematic and logical procedure of identifying and evaluating the relationships between variables that create a particular state of affairs under controlled condition’.

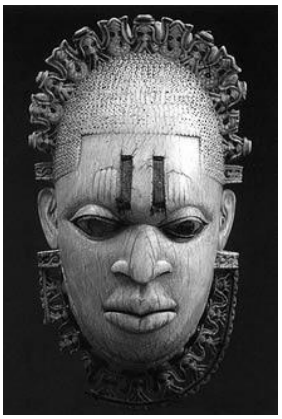
3.3 Methodology

Methodology is a procedure to follow in conducting a research. These include the population sampling technique used, the instrument used for gathering information, and the procedure for data collection and analysis.

3.4 Data Collection

The research instruments that were used for the collection of data were verbal interviews, observation, internet source and photography as well as structured questionnaire.

Table 3.1: Some artifacts, symbols, their meaning, and functions which were adapted for motifs:

Artifacts/Symbols	Meanings
	Ada (A Sword of Honour)
	Eben (A Sword for Dancing)
	Cowries (used for spiritual, ritual purposes)
	Festac '77' Masks

 000	Beads (for decoration)
	Benin Style Bronze Head of an Iyoba(Queen_Mother)

3.5 Sample Size of the Design Motifs

Sample size of the motifs were taken from three(3) artifacts, five(5) symbols, ten(10) photographs, two(2) royal garments and over twenty(20) internet sources. A total of forty-eight (48), representing 20% of the total population were extracted as motifs and randomly selected as sample size for the studio explorative batik work. Gay (1980) suggested that 10% of the population would be considered enough.

3.6 Motifs Development

Many interesting and suitable motifs for fabric decorations through resist processes were developed including the following:

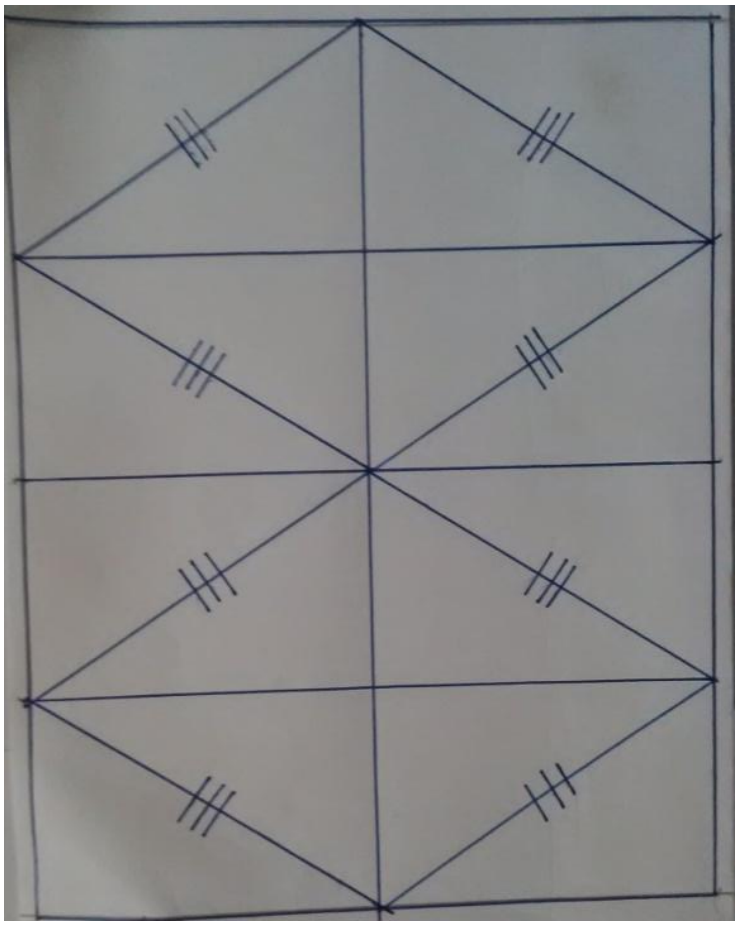


Fig: 3.1
(Morris - 2016)



Plate: 3.1 A sword of Honour

This is one of the royal accessories of the Oba of Benin (or part of the Oba of Benin costumes) and the developed motif formed from it. It is called Ada (sword of honor)

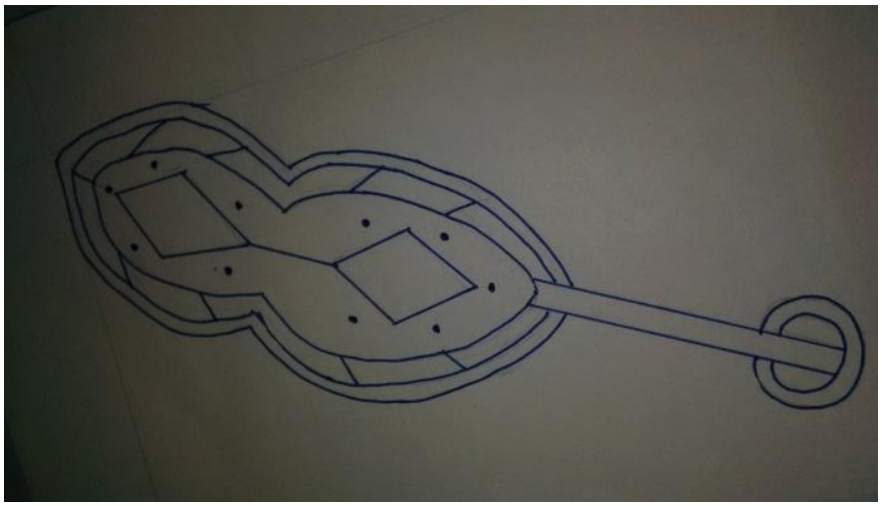


Fig: 3.2a
(Morris - 2016)



Plate: 3.2
A Sword of Dancing (Eben)

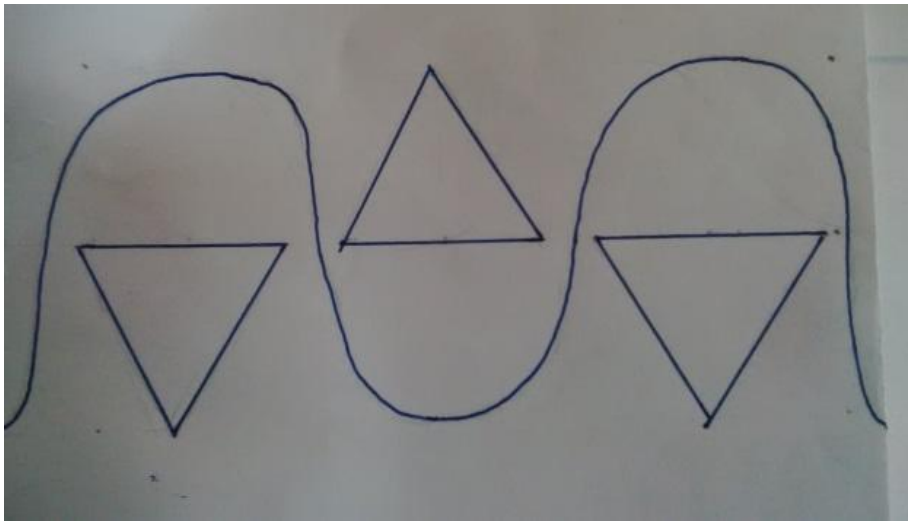


Fig: 3.2b
(Morris - 2016)

This is one of the royal accessories of the Oba of Benin (or part of the Oba of Benin costumes) and the developed motif formed from it. It is calledEben (sword for dancing)

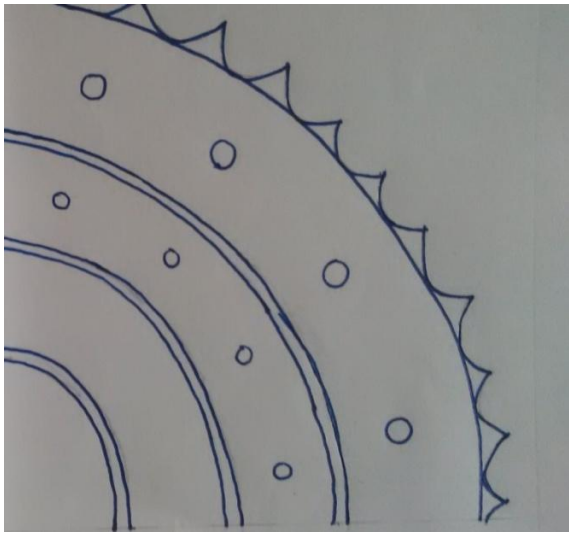


Fig: 3.3

(Morris - 2016)



Plate: 3.3 Royal Stool (Ekete)

This is the royal stool of the Oba of Benin called Ekete and the motif inspired by it

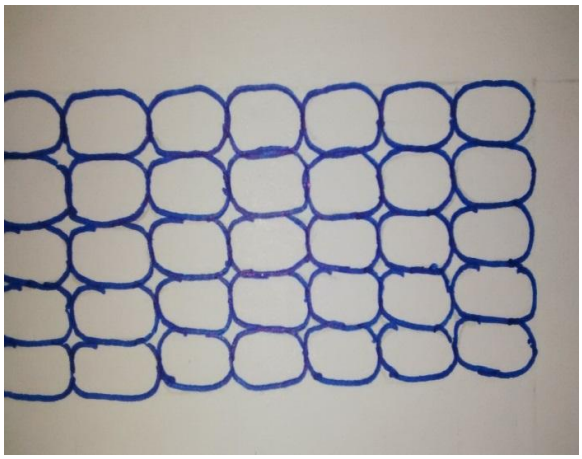


Fig: 3.4

(Morris - 2016)



Plate: 3.4 Coral Beads

These are Coral beads, a very major part of the costumes of the Oba of Benin and also the abstract motif drawn from it

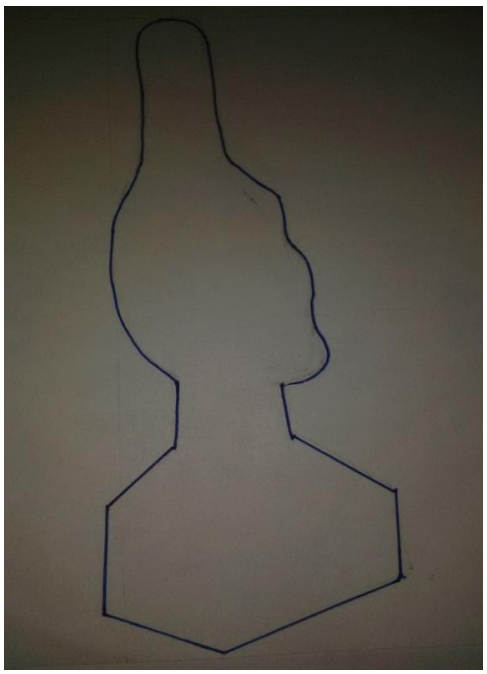


Fig: 3.5
(Morris - 2016)



Plate: 3.5 Bronze Head

This motif is gotten from the statue of the Benin queen mother

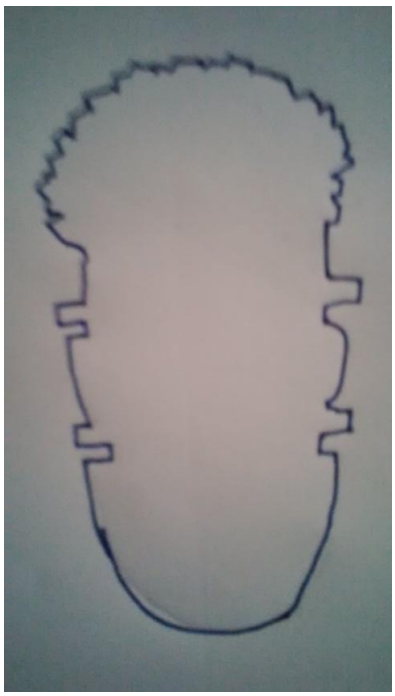


Fig: 3.6
(Morris - 2016)

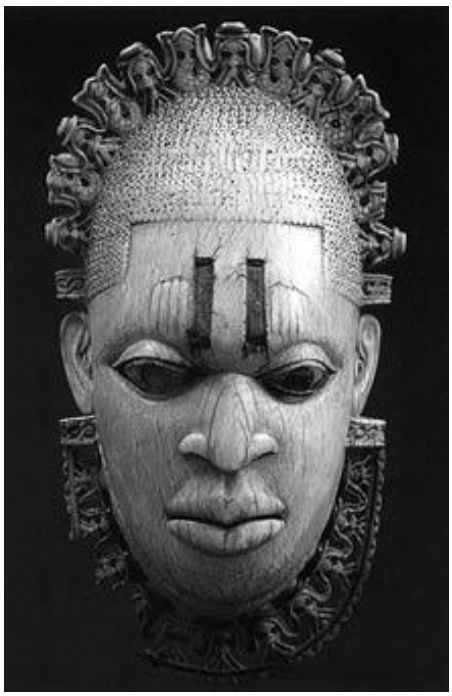


Plate: 3.6 Festac '77' Mask

This motif is drawn from the popular Festac "77" mask, known to be a treasured artifact of the royal house of Benin.

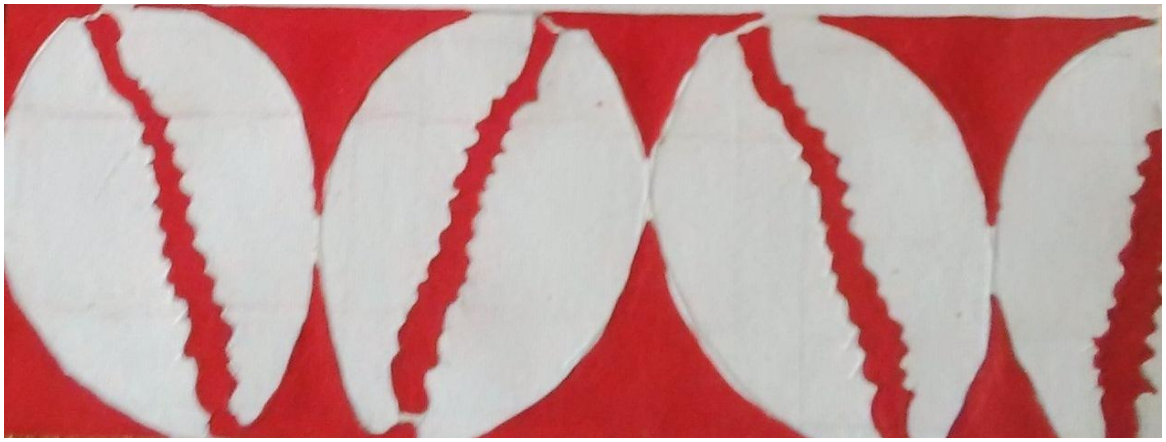


Fig: 3.7

(Morris - 2016)

These are motifs formed from the cowries

3.7 Combination of Motifs to Form Pattern and Design

a The stencils for motifs:



Fig: 3.8

(Morris - 2016)



Fig 3.9

(Morris - 2016)

b Design Formation

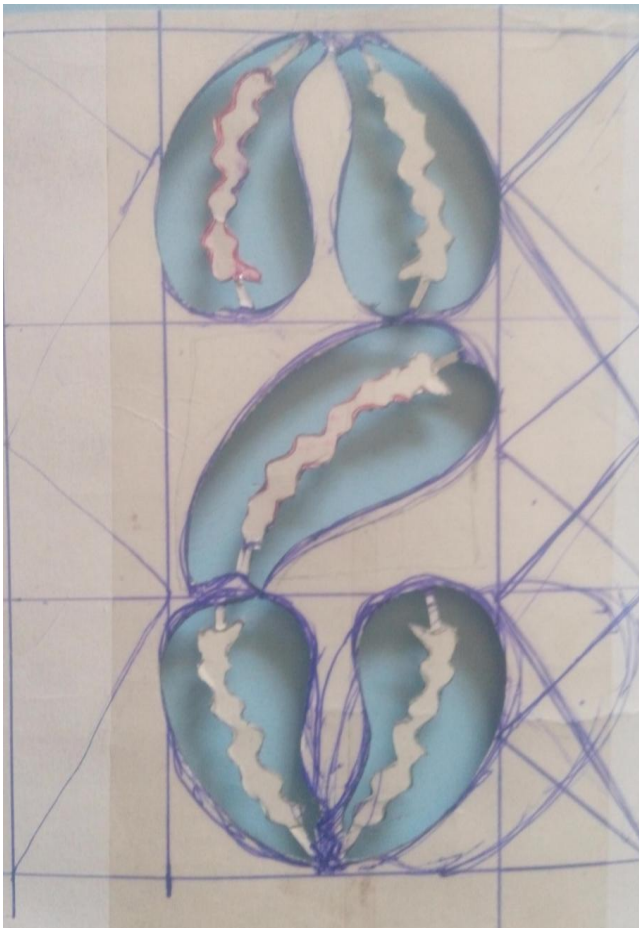


Fig: 3.10

(Morris - 2016)

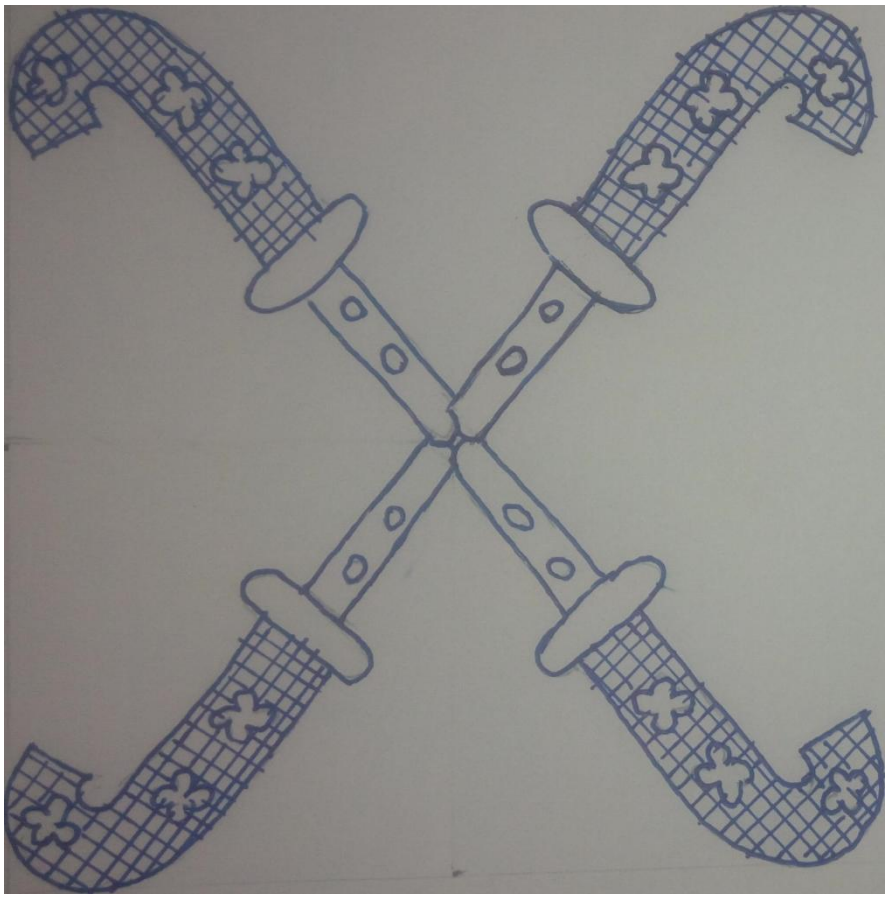


Fig: 3.11

(Morris - 2016)

c. Paper Designs



Fig: 3.12

(Morris - 2016)



Fig: 3.13

(Morris - 2016)

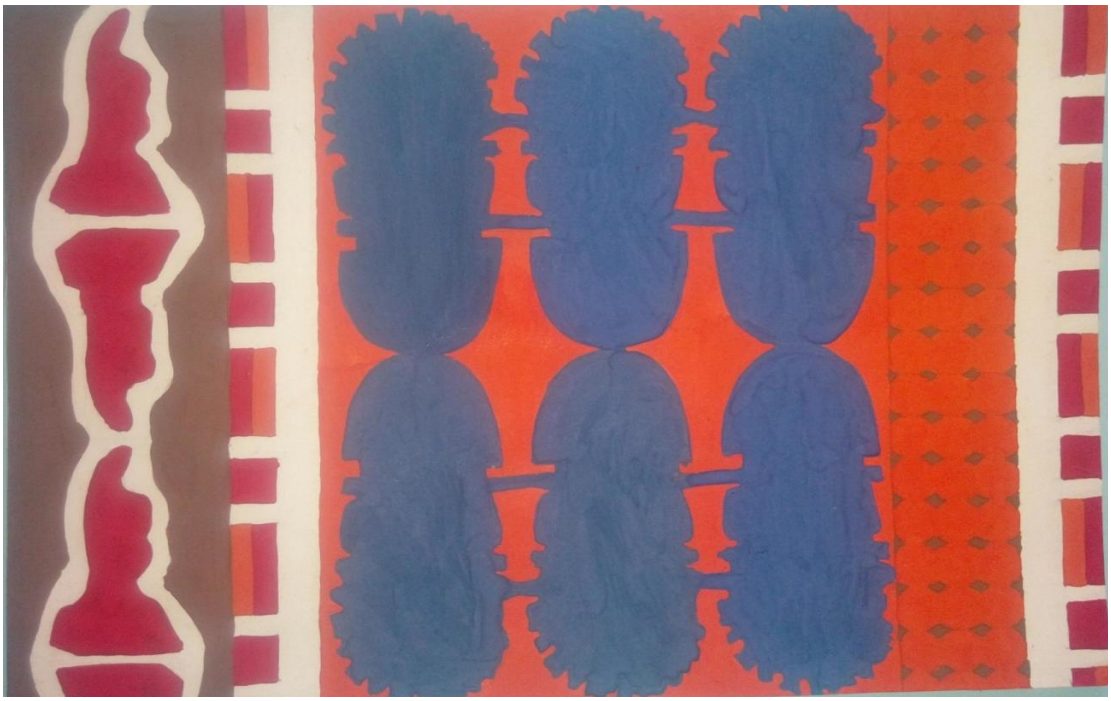


Fig: 3.14

(Morris - 2016)

3.8 Materials and Methods

The material and methods (stages) for the studio practice is listed below:

A. Materials

The materials that were used for the explorative batik of this study are as follows:

a) White fabric (100% cotton)

b) Paraffin wax/bees wax or candle wax

c) Dye stuff of different colors (red, yellow, blue and black) and chemical (hydrosulphide& caustic soda)

d) Dyeing tools (plastic bucket/bowl, spoons, rubber gloves and nose mask)

e) Table, kerosene stove, small pot and foam

f) Plenty of water

g) Starch

h) Electric iron

i) De-waxing tools (big pots, heater/boil ring, long wooden rod)

B. Studio Practice

The studio practices were as follows:

I. Stage 1

Materials: The following materials were used Fabric, Water, Soap, Pressing iron.

Pre-treatment procedure: Before waxing on the fabric, the new white fabric was thoroughly washed with clean water using soap and dried in the sun, after which was ironed. It was done to remove every impurity for better absorption of wax and dye solution.

II. Stage 2

Materials: wax slab, waxing pot, shaped foam, stove for heat with kerosene and waxing table.

Waxing procedure: the block of wax was put in the pot on a lilted stove, and then a foam was well shaped like a pen. When the wax was melted to liquid state, the foam was now dipped inside and use to create designs on the fabric which was well positioned on a wax table, and then by painting some areas to prevent the penetration of dye in the resisted areas. On solidification of the wax, the fabrics were carefully immersed in a dye bath. The dye only penetrate the areas where there was no wax on the fabric.

III. Stage 3

The following materials were used bucket, dyes colour, chemicals, cup, spoon/stirring rod, glove,and water.

Dyeing procedure: A kettle was set on fire to boil and quantity of dye and chemical mixed with cold water. Then with have glove carried the waxed fabric carefully immerse in to the dye solution and agitate regularly for 30minutes consistently for proper penetration of dye,

then brought out gently and dried. This operation was repeated till the desired color to bring out the desired designs was done.

IV. Stage 4

De-waxing procedure: De-waxing is the removal of wax on the resisted waxed fabric. After dyeing there is need to de-wax, because is a large quantity we cannot use iron. This time we use boiling water in a drum, put the waxed and dyed fabric in to it. The dyed fabric was to be dewaxed, wash thoroughly with clean water, let to dry, properly ironed and packaged.

V. Stage 5

3.9 Finishing Procedure

i. **Starching**: starch solution was made by putting a sachet of starch in cold water mixing it light in a bucket, and then the designed fabric was put into it, then brought out and dried by spreading it properly, which makes it strong, and increase its durability.

ii. **Calendaring:** This is the next stage after starching,calendaring is done by beating the starch fabric with a special heavy stick each time after several folding. the designed fabric was calendared to bring out the beauty.

iii. **Packing procedure:** this is the container in which the fabric is placed, it is transparent leather and this is to enable the customer to see the design even without opening it. It makes also makes it attractive.

3.10 Pretreatment and Preparation of Fabric:

The plain cotton fabric was washed with clean water.



Plate 3.7



Plate 3.8



Plate 3.9

Desizing Fabric
(Morris - 2016)

3.11 Preparation and Transfer of Designs On To Fabric:

Stencils were cut to make some of the motifs extracted examples are The Benin style bronze head of an iyoba (Queen Mother),Festac '77' mask and cowries, while others were transferred to the fabric directly by free hand (the sword of honor, sword for dancing, beads and other manipulated design made from motifs extracted.



Plate 3.10

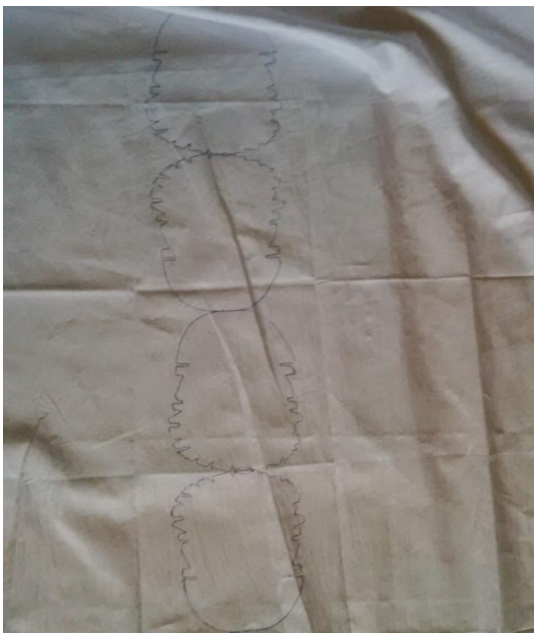


Plate 3.11

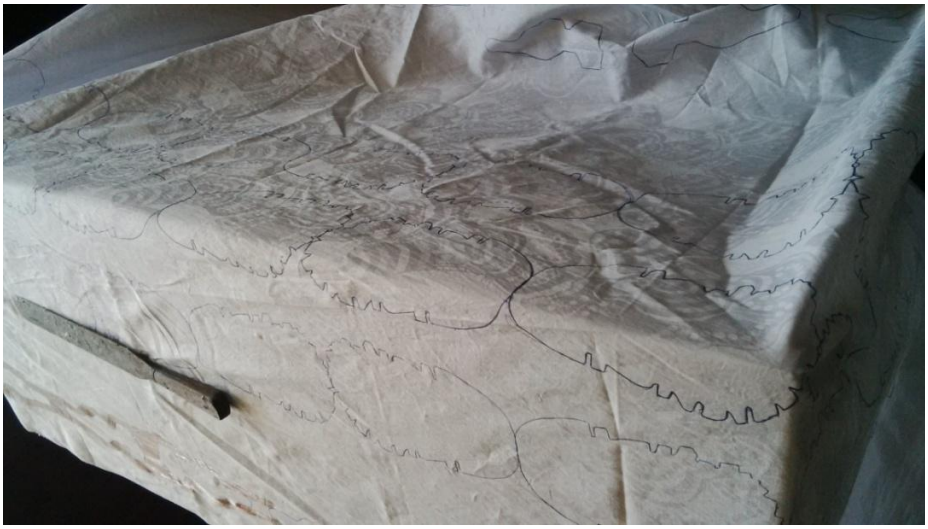


Plate 3.12

(Morris - 2016)

3.12 Preparation of Wax, Waxing and Waxing Tools:

Paraffin wax was used, was melted after been put in to a small pot on a lited stove, and a shaped foam in a pencil like form was used to draw and transfer the motifs and designs on the fabric which was spread on a table, by dipping it in the melted wax on the stove.



Plate 3.13
Melting Wax
Morris - 2016



Plate 3.14



Plate 3.15



Plate 3.16

Plates 3.14 – 16 Waxing Plain Fabric
Morris - 2016

3.13 Processes of Dying:

The choice color of dye and chemicals (hydro sulphate and caustic soda) were mixed in ratio 3:2:1 respectively in a dye bath (in a wide basin) with hot water (at boiling point of 100 degree centigrade) to dissolve the mixture and some quantity of room temperature water was then also poured to prevent the hot water from melting the waxed potion of the fabric. The fabric was then dipped in the mixed dye solution and left for 15-20minute to absolve the color. This process was repeated as the number of colors needed on each fabric designed as seen below.



Plate 3.17

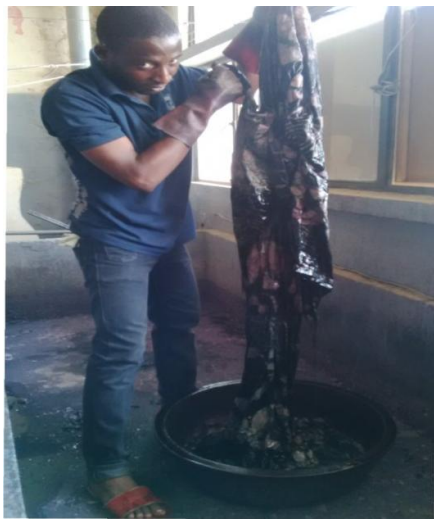


Plate 3.18



Plate 3.19

Plates 3.17 – 19 Dying Fabrics in Dye Bath
Morris - 2016

3.14 Process and result of dying:



Plate 3.20

Mixed Chemical and Dye in Bucket
Morris - 2016



Plate 3.21



Plate 3.23



Plate 3.22

Plates 3.21 – 23 Waxed Fabrics
Morris - 2016



Plate 3.25\
Plate 3.24 & 2.5 Dyed Waxed Fabrics
Morris - 2016

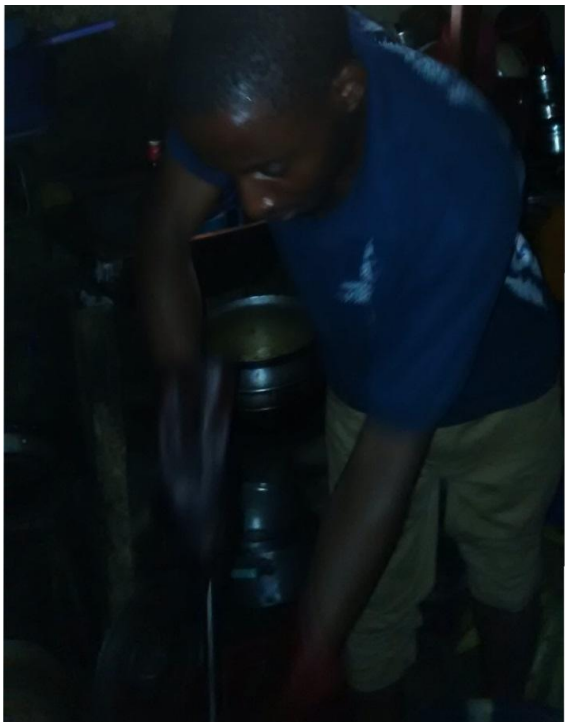


Plate 3.26



Plate 3.27

Plate 3.26 & 27 Dewaxing Waxed Fabric
Morris - 2016

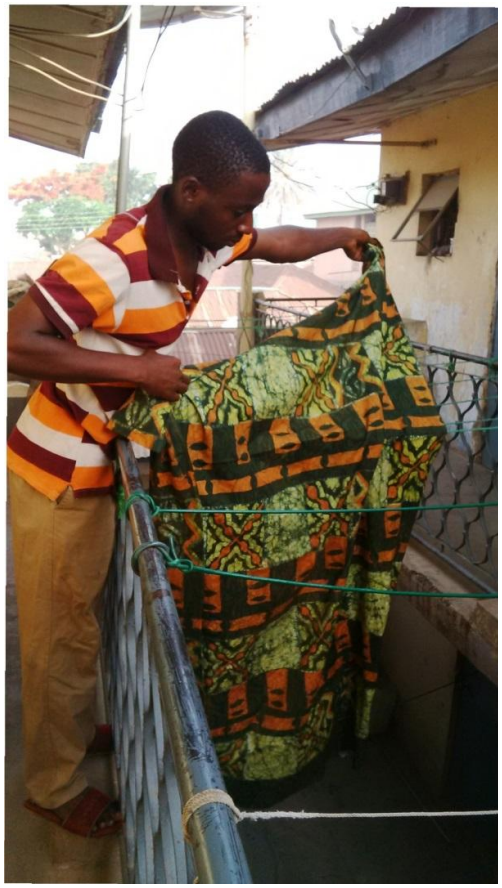


Plate 3.28



Plate 3.29



Plate 3.30

Plates 3.28 – 30 Drying Dewaxed Fabrics
Morris - 2016

3.15 Garment Construction

Construction of Garments

a Four garments were constructed, two for adult male, a shirt and a complete garment (a shirt and trouser), then a short gown. Three decorated fabric were made also.

b The measurements were taken using a tape-rule on the chosen consumers and it was in inches.

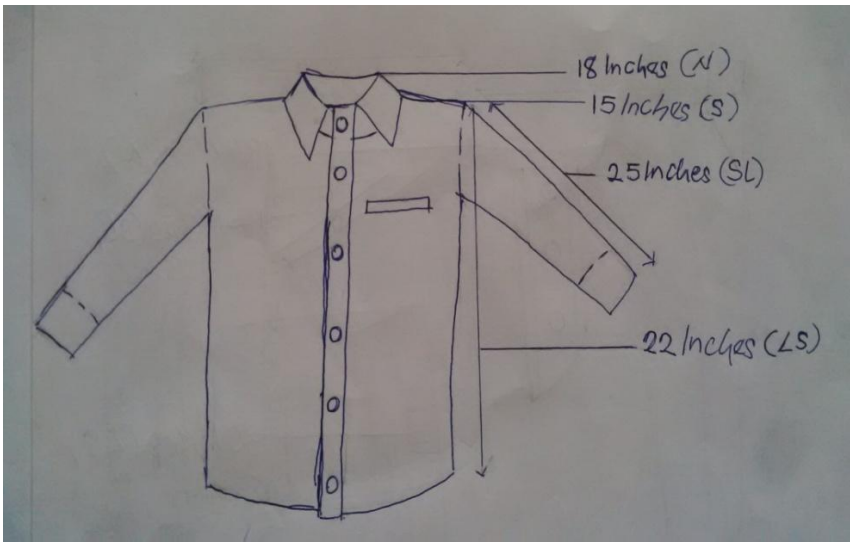
c A male shirt was designed and produced at the end of the batik production of the designed fabric. The style was conceived and went in to production by using a sewing machine to construct the shirt with the help of a tailor, who did the cutting of the style and also the joining.

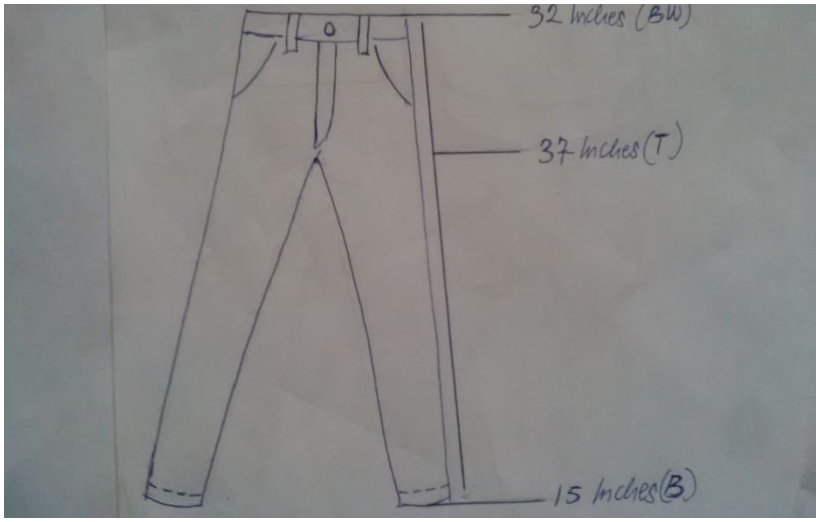
d A male shirt and trouser was designed and produced at the end of the batik production of the designed fabric. The style was conceived and went in to production by using a sewing machine to construct the shirt with the help of a tailor, who did the cutting of the style and also the joining.

e A short gown was designed and produced at the end of the batik production of the designed fabric. The style was conceived and went in to production by using a sewing machine to construct the shirt with the help of a tailor, who did the cutting of the style and also the joining.

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KEY

N	Neck Length
S	Shoulder Length
B	Booth Length
SL	Sleeve Length
BW	Band-Waist Length
LS	Length of Shirt
T	Trouser Length

CHAPTER FOUR

DISCUSSION AND ANALYSIS

4.1 Introduction

This chapter, deals with data, presentation, analysis and discussion of the findings of the study. The Oba of Benin has a beautifully adorned costume and some other interesting accessories with symbols which were actually adapted as motifs.

To enable the researcher obtain the needed information for the study the under listed categories of people were interviewed using some set of questionnaire and oral interview:

A) Oba of Benin palace officers

   i. Title holders in Benin Kingdom surrounding the Benin Kingdom in Nigeria

B) Religious group examples:

   i. Christianity

   ii. Islamic faith

   iii. Traditional religion

   iv. Atheism

C) Textile Design Professionals

D) Resist technique fabric consumers in Edo state and Zaria metropolis in Kaduna State

A total number of 200 structured questionnaires were distributed out of which 195 were returned with 5 as waste constituting 97.5% and 2.5% respectively.

For convenience and understanding of these tables of analysis, CS will be used as abbreviation for the group of consumers.

4.2 Data Presentation and Analysis

Table 4.1: Gender of the Consumers(CS)

Respondents		Responses					
CS		Male		Female		No Response	
Total	%	Total	%	Total	%	Total	%
195	100	70	35.9	125	64.1	0	0

From Table 4.1 above, it can be seen that 70 of the respondents representing 35.9% are males while 125 respondents representing 64.1% are female. This implies that, majority of theRespondants are females. Furthermore it is generally observed by the study that women love wearing resist decorated fabrics more than the men in the society.

Table 4.2: Marital Status of CS

Respondents		Responses					
CS		Single		Married		No Response	
Total	%	Total	%	Total	%	Total	%
195	100	160	82.1	35	17.9	0	0

It can be seen from Table 4.2 above that, 160 respondents representing 82.1% of the consumers are single and 35 respondents, representing 17.9% are married. This implies that majority of the respondents are unmarried.

Table 4.3: Age Range of CS

Respondents		Responses									
CS		Under 20		21 – 40		41 - 60		61 above		No Response	
Total	%	Total	%	Total	%	Total	%	Total	%	Total	%
195	100	4	2.1	154	79	26	13.3	2	1	9	4.6

Table 4.3 above shows that 4 respondents representing 2.1% are under 20 years, 154 respondent representing 79% are between 21 to 40 years, while 26 respondents representing

13.3% are between 41 to 60 years, 2 respondents representing 1% are 61 years and above and 9 respondents representing 4.6% did not respond.

Table 4.4: What Methods of Resist Technique do you know?

Respondents		Responses							
CS		Batik		Tie-dye		AdireEleko		No Response	
Total	%	Total	%	Total	%	Total	%	Total	%
195	100	68	34.87	114	58.5	2	1	11	5.6

From Table 4.4 above it can be seen that, only 68 respondents representing 34.87% know batik method, 114 respondents representing 58.5% know tie-dye method, 2 respondents representing 1% know adireeleko method, and 11 respondent representing 5.6% did not respond. This implies that, Tie-Dye are most common resist dyed fabrics that most of the consumers know.

Table 4.5: Which of the resist technique do you prefer?

Respondents		Responses							
CS		Batik		Tie-dye		AdireEleko		No Response	
Total	%	Total	%	Total	%	Total	%	Total	%
195	100	95	48.7	84	43.1	0	0	16	8.2

From Table 4.5 above it can be seen that, 95 respondents representing 48.7% prefer batik method, 84 respondents representing 43.1% prefer tie-dye method, 0 respondents representing 0% prefer adireeleko method, and 16 respondent representing 8.2% did not respond. This implies that, Batik are most Preferred resist dyed fabrics by most of the consumers.

Table 4.6: What can you do to encourage Nigerians as to use indigenous Batik?

Respondents		Responses									
CS		By wearing it to the Office		By wearing it to the School		By wearing it to Religions Places		By wearing it to Anywhere		No Response	
Total	%	Total	%	Total	%	Total	%	Total	%	Total	%
195	100	10	5.1	24	12.3	59	30.3	102	52.3	0	0

Table 4.1.6 above shows that 10 respondents representing 5.1% would wear Nigeria made batik to the office, while 24 respondents representing 12.3% to school, 59 respondents representing 30.3% to religious places, and 102 respondents representing 52.3% to anywhere. This indicates that consumers can wear Nigeria made batik in other to advertise it.

Table 4.7: Do you believe that using batik in modern garment and fabric decoration goes beyond aestheticfunction, likebody adornment and they can be used to preserve Nigeria heritage?

Respondents		Responses					
CS		Yes		No		No Response	
Total	%	Total	%	Total	%	Total	%
195	100	157	80.5	28	14.4	10	5.1

From Table 4.1.7 above it can be seen that, 157 respondents representing 80.5% of the consumers agree that the modern garments and fabrics decoration in batik can be used to preserve heritage, 28 respondents representing 14.4% said no, and 10 respondents representing 5.1% did not respond. This implies that, more people believe that heritage can be preserved by these modern garments and fabrics made in batik.

4.3 The Consumers of Dyed Product

This group is the majority of the population of the study. They dictate the market. Consumers are determinant of supply of a particular product in to the market, as observed by Aliyu (2006).This implies that the higher demand of a particular product by Consumers the greater the increase of supply. So Consumers are important in this study.

Oral interviews was carried out on random selected people (Consumers) and are composed of males and females, old and young, and they were asked questions, then the data is presented and analyzed.

Table 4.8: Will you wear such garment?

Respondents		Responses			
Total	%	Yes		No	
		Total	%	total	%
20	100	18	90	2	10

Table 4.8 shows that 18(90%) of the respondents said that they will wear such garment, while 2(10%) of the respondents said No.This implies that more of the consumers can wear garments made in batik using the decoration and symbols of royal costumes as motifs.

Table 4.9: Do you think such garments have age, class, profession restrictions, in terms of wearing them?

Respondents		Responses			
Total	%	Yes		No	
		Total	%	total	%
20	100	19	95	1	5

Table 4.9 shows that 19 (95%) of the respondent said that the garments has no age, class or profession restriction, while 1 (5%) of the respondent said yes it has restriction.This shows

that more of the consumers think and agree that the new made garments made in batik using the decorations on the costumes of the Oba of Benin has motifs has no age, class, profession restrictions as to wearing them.

Table 4.10: Do u agree that the garments and fabrics goes beyond aesthetic purpose like body adornment and that they also send messages like preserving cultural heritage?

Respondents		Responses			
Total	%	Yes		No	
		Total	%	Total	%
20	100	20	100	0	0

Table 4.10 shows that 20 (100%) of the respondent said that the garments go beyond aesthetic purpose, that is body adornment and do send other messages, while 0 (0%) of the respondent said yes it has restriction.This implies that the consumers agreed that the newly made fabrics in batik, using the decorations on the costumes of the Oba of Benin as motif can be use to preserve cultural heritage and not just for aesthetical purposes.

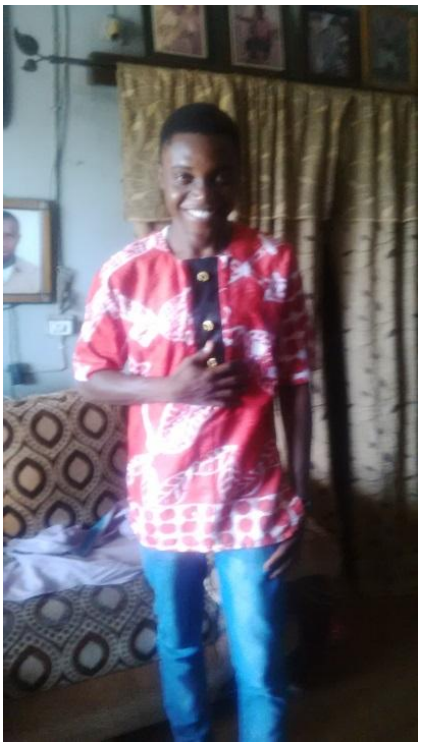


Plate 4.1a



Plate 4.1b

(Morris - 2016)

One of the consumers wearing the newly made modern garment Morris – 2016



Plate 4.2a



Plate 4.2b

Another consumer wearing the newly made modern garment Morris - 2016

4.4 Findings of the study

1. This study established that, the decorations on the costumes of the Oba of Benin can be extracted as motifs to embellish and produce modern fabrics and garments.
2. It was also found in this study, that it is more explorative using the decorations on the Oba of Benin as motif for the embellishment of modern fabric in batik.
3. It was also found that, the redesign motifs extracted from the decorations on the costumes of the Oba of Benin are suitable for the decoration of on modern fabrics and garments.
4. It was found in the study that, there is no restriction for anyone who may wish to conduct research on the rich culture heritage in abundance in the costume of the Oba of Benin Kingdom.
5. The study can result in entrepreneurship not only in Benin but Nigeria, which is a source of income earning that strengthens economic.

4.5 Discussion:

The Studio practice was based on the processes of batik production, using motifs extracted from the royal costumes of the Oba of Benin. Some of the extracted motifs were manipulated while some few others were directly used. The motifs were converted into sketches and swatches after a random selection. The swatches were produced manually with poster colours, pen and brushes. Some of the motifs and patterns of the designs were drawn on a white embossed cardboard paper and sealed with paper sticker,others were sealed with transparent sellotape, front and back for precision and accuracy in the cutting of the stencil and then properly transferred and registered on the fabric with pen. The stencil was possible with other tools like the cutter, razor blade, masking tape, these were done before going on to dying, waxing and dewaxing processes.

The Consumers loved fabric and garments made in resist techniques, most especially Batik and were worn more by females than male. They worn such garment for aesthetic and fashion purposes, but has also seen the possibility for it to preserve heritage.

The fabric was now made and garments was made from them, garment of shirts and trousers of different styles using sewing machine and other tools like thread, scissor, buttons, needles and so on.

During the oral interview with some Chiefs and Elderly men it was brought to the notice of the Researcher that the Oba of Benin has two garments, a red and a white one, they were sewn as long gown. The red one is majorly for official purposes and white for casual. The Oba also have a netted garment shirt shoulder level length, made of beads and thread. He wears bracelets and anklets too. It was also noted that there are statures in the Oba's Palace and an example of such is the Benin Style Bronze Head of an Iyoba (Queen Mother).

The oral interview with consumers led to long interaction as their comments and views range from colours, motifs, the sewn garments, aesthetic aspect and relevance. While some saw and said that the colourswere beautiful, others said the colours were brilliant and rich, and some said that the colour combinations were good. They also talked about the creativity they saw, and some said using the decorations of the royal consumes as motif modern garments and fabrics was truly creative, others just expressed their happiness and appreciated the effort made to use royal traditional decorations as motifs to design modern garments and fabrics. Some of the respondents also commented about the detailing, order and consistency in the motifs on the fabric and garments, while some others saw, feel and said they welcomed and accepted the idea and are interest in such embellish modern fabrics and garments in batik.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

This chapter is a summary of the entire study including the introduction, review of some related literatures, objectives, procedures, methodology and analysis. Furthermore, it comprises of observations, major findings conclusion and recommendations based on the findings of the study.

5.1 Summary of Major Findings

1. It was found in the study that, there is no restriction for anyone who may wish to conduct research on the rich culture heritage in abundance in the costume of the Oba of Benin Kingdom.
2. The study brings about creativity development in Textile Design, due to the various motifs extracted, redesigned and adopted from the costumes of the Oba of Benin.
3. The study is also an embodiment of rich cultural heritage, as the abundant cultural heritage of Benin Kingdom is known much more through the study.

5.2 Conclusion

1. The decorations and symbols on the royal costumes of the Oba of Benin can be extracted as motifs for textile design and fabric decorations as successfully proven in the study.
2. Extracting and adapting the royal artifacts, motifs and symbols from the costumes of the Oba of Benin for the Embellishment and production of modern fabrics and garments have brought to lime light the rich culture of Benin Kingdom.
3. Part of the Benin cultural heritage can be preserved through the extraction of the decorative items on the costumes of the Oba of Benin as motifs and used as embellishment for modern fabrics and garments.

5.3 Recommendations

Based on the findings of the study the following are recommended:

1. There is need to preserve the traditions and heritage of various cultures so that younger and succeeding generation can learn, know, appreciate and also be inspired. Therefore, it is recommended that Textile Design students should go into studies of extraction of other Nigerian cultural artifacts and symbols as motifs.
2. There is need for further study to explore other methods of fabric embellishment in Textiles using traditional motifs.
3. Related government agencies should work in unity with institutions like the universities to promote and preserve art works for more people to see, appreciate and be inspired.
4. The patronage of made in Nigeria textiles should be encouraged and supported by government through awareness campaigns and orientation programmes.
5. Textile department and other related courses in the universities and other higher institutions should provide means whereby such products made in batikshould be exhibited and sold as a source of revenue.

5.4 Contribution to Knowledge

1. This is seen as part of the educational effort toward using the rich cultural heritage of numerous ethnic groups that are found in Nigeria not only for the purpose of documentation of Benin kingdom but in Nigeria for the promotion of their relevance in Textile Design education in contemporary Nigeria society.
2. The evidence found through one of the findings in this study is motifs and symbols inspiration for development of design ideas for Nigerian Textile designers.

3. It equally serves as steps toward promoting innovation in Textile Design profession looking at our rich motifs and symbols often found on royal costumes as source of Textile Design inspiration for modern designers in Nigeria.
4. This study is an embodiment of creativity development and promotion of cultural heritage not only for Benin but encourage other cultural design areas.

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APPENDIX

QUESTIONNAIRE FOR CONSUMERS OF BATIK FABRICS

Dear Respondent,

I am a graduate student in Textile Design Section of the Department of Industrial Design, Ahmadu Bello University Zaria, carrying out a research on "EXTRACTION OF THE DECORATIONS ON THE COSTUMES OF THE OBA OF BENIN AS MOTIFS FOR THE EMBELLISHMENT OF MODERN FABRICS AND GARMENTS IN BATIK" for higher degree. You have been selected to kindly complete this Questionnaire and interview, which is designed to collect data purely for academic research purpose. Therefore, all information collected will be treated as private and confidential.

GENERAL INSTRUCTION

Please, make a tick[√] against your choice of answer to a question and fill in the blank spaces where necessary. You may tick more than one option where applicable.

SECTION A-DEMOGRAPHIC DATA

1. Gender of the respondent……. (i) Male ☐ (ii) Female ☐
2. Age of the respondent.
   (i) Under 20 ☐ (ii) 21-40 ☐ (iii) 41-60 ☐ (iv) 61 and above ☐
3. Marital status…… (i) Single ☐ (ii) Married ☐
4. Religion…….
5. Ethnic Group of the respondent…….
6. Educational level:
   (i) Primary ☐ (ii) Secondary ☐ (iii) Tertiary ☐ (iv) None ☐
7. Professional Status….. (i) Civil Servant ☐ (ii)Business Man/Woman Student/Apprentice ☐
   (v) Other, Specify……..

SECTION B

1. What methods of resist technique do you know? (i) Marbling ☐ (ii) Batik ☐ (iii) Tie-dye ☐ (iv) AdireEleko (v) Other, Specify……
2. Do you know the differences between these fabrics resist techniques? Yes ☐ No ☐
3. Which of the resist technique do you prefer most?
   i) Marbling ☐ (ii) Batik ☐ (iii) Tie-dye ☐
   (iv) AdireEleko ☐ (v) Other, Specify……
4. Which of the resist technique do you wear?
   i) Marbling ☐ (ii) Batik ☐ (iii) Tie-dye ☐
   (iv) AdireEleko ☐ (v) Other, Specify……
5. What is the major function of this dyed designed fabric to you?.....
6. Do you think garment in Batik resist technique has age, class, profession restriction in terms of wearing them? (i) Yes ☐ (ii) No ☐
7. Do you believe that using Batik in modern garment and fabric decoration goes beyond aesthetic function, like body adornment and they can be use to preserve heritag☐ (i) Yes ☐) No
8. Do you think traditional royal costumes, symbols found in the artifacts like that of the Oba of Benin can be used as motifs to design modern fabric and garment? (i) Yes ☐ (ii) No ☐
9. How can important motifs, symbols usually seen on the royal costumes of the Oba of Benin Kingdom be identified?……..
10. How can these motifs and symbols be preserved?.....
11. How can one encourage and promote the use of Nigerian royal artifacts, motifs and symbols like those found on the various costumes of the Oba of Benin towards the embellishment of modern fabric and garment in Nigeria?.....
12. Can you see the possibility of the extraction and adoption of the artifacts, decorations and symbols from the costumes of the Oba of Benin for the manipulation as motifs for modern fabric and garment? (☐Yes ☐ No
13. What are the relevance in the use these artifacts, decoration and symbols in present day Nigeria Towards Improving Social cultural Intension of Textile designers?_____

14. Assuming if allowed to have a look into the royal motifs, artifacts and symbols of the Oba of Benin Kingdom would you classify them into swords, foot wear, staff of office, body garment and necklace?(i) Y☐ (ii) N☐
15. Attempt to utilize some of the motifs, artifacts and symbols found on the costume of the Oba of Benin Kingdom in Textile Design today serves as one of the steps toward developing and promoting Nigerian traditional and cultural heritage?(i) Yes ☐ No ☐
16. Wearing the product by the consumers will lead to love made in Nigeria product and being patriotic?(i) Yes ☐) No ☐
17. Where would you like any of the motifs, artifacts and symbols of the Oba of Benin be at on a (i)shirt ☐ (ii) Trouser☐ (iii) gown ☐
18. In a work environment can you wear a batik design garment with its motifs extracted from the costumes of the Oba of Benin?(i) Yes ☐) No ☐
19. What can you do to encourage Nigeria made batik, wear it to (i) Office ☐ (ii) School☐ (iii)Religious place☐ (iv) Anywhere ☐
20. In seven (7) days in a week how many time do you wear batik made garment or traditional clothes?(i) 1 ☐ (ii)2☐ (iii)3 ☐ (iv) 4☐
21. Do you suggest that our political leaders should be wearing locally made garment? (i) once in a while ☐ (ii)often ☐ (iii)more often ☐always (v)☐t at all ☐
22. Can the motifs, artifacts and symbols of the Oba of Benin Kingdom be source of inspiration for Textile Designs, especially in batik?(i) Yes ☐ (ii) No ☐
23. Wearing a completely garment made in batik with such motifs, how does it make one look a (i)traditionalist ☐ (ii)patriot ☐
24. Out of the resist technique dyed fabric which type is
    (i) Cheaper …….
    (ii) Most beautiful ……
    (iii) Most durable …….
25. How many resist technique decorated fabric do you have(i) 1 ☐ (ii)2 ☐ (iii)3 ☐ ☐ (iv)4 specify.
26. Where do you purchase your resist dyed fabric from(i)shop ☐ (ii)Hawker☐ (iii)dealer ☐

27. Using any extracted motifs to embellish design in Fashion may employ any of the categories of dyes. (i)Locally made dye ☐ (ii) Industrial process made dye ☐
28. Locally extracted dyes can be used by any professional textile designer to dye fabric in Nigeria. (i)Yes ☐ (ii) No ☐
29. Potential dye yielding plant are numerous in many location in Nigeria.(i) Yes ☐ (ii) No ☐
30. If your answer in the above question is yes. Edo states being one of the forest zones in Nigeria possess quality of local dye yielding plant. (i) Yes ☐ (ii) No ☐

Thank you.