

Maiduguri Journal of Arts and Design (MAIDJAD)

**Department of Fine Arts and Industrial Design
Faculty of Environmental Studies,
University of Maiduguri
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MAIDJAD

Maiduguri Journal of Arts and Design is a refereed journal published bi-annually. **MAIDJAD** was founded early in 2016 in order to provide a suitable academic platform for the discussion of contemporary theories, research and practice-based activities that are broadly related to the arts and design. Our esteemed referees review each article submitted, to evaluate the quality of research and relevance to the development of academia and for accessibility of such a paper to the local and international audience.

**Editor/Journal Secretary
ADIWU, Talatu Onkala (PhD)
07066478884/08094492185**

EDITOR IN CHIEF

Prof. A. A. Mbahi

Department of Fine Arts,
Faculty of Environmental Studies,
University of Maiduguri,
Borno State.

adamumbahi78@gmail.com

and

Dr. C. Y. Mtaku

Head,

Department of Fine Arts,
Faculty of Environmental Studies,
University of Maiduguri,
Borno State.

cymtaku@gmail.com

EDITOR

Dr. Adiwu Talatu Onkala

Department of Fine Arts,
Faculty of Environmental Studies,
University of Maiduguri,
Borno State.

adiwutalatuonkala@gmail.com

ASSOCIATE EDITORS

Prof. P. Sale

Department of Industrial Design,
Faculty of Environmental Studies,
University of Maiduguri,
Borno State.

psale2002@yahoo.com

Prof. S. Ododo

Department of Theatre Arts,
Faculty of Arts, University of Maiduguri,
Borno State.

seododo@gmail.com

Dr. G. A. Gyegwe

Department of Fine Arts,
Faculty of Environmental Studies,
University of Maiduguri,
Borno State.

ggyegwe@yahoo.com

Dr. A. P. Ogboli

Department of Industrial Design,
Faculty of Environmental Studies,
University of Maiduguri,
Borno State.

ashiedup@yahoo.com

Dr. Jacob Ioraa

Department of Theatre Arts,
Faculty of Arts, University of Maiduguri,
Borno State.

jacobioraa24@gmail.com

Dr. Agaku Saghevwua Amos

Department of Fine Arts,
Faculty of Environmental Studies,
University of Maiduguri,
Borno State.

amosagaku@gmail.com

Dr. Ifeanyichukwu Asogwa

Department of Fine Arts,
Faculty of Environmental Studies,
University of Maiduguri,
Borno State.

ifeanyichiukwuasogwa@gmail.com

CONSULTANTING EDITOR

Prof. J.J. Jari

Department of Fine Art,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.
jacobjari@yahoo.com

Prof. Barth Oshionebo

Department of Theatre Arts,
Faculty of Arts,
University of Abuja, Nigeria.
barthoshionebo@gmail.com
barthoshionebo@yahoo.com

Prof. Tonie Okpe

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.
tonieokpe@yahoo.com

SUBMISSION GUIDELINES

MANUSCRIPT FORMAT

Submissions should be typed double-spaced, fully justified, in Times New Romans with 12 Font size on A4 paper as a Microsoft document.

ABSTRACT AND KEY WORDS

All submitted papers should include an abstract of not more than 200 words and are to be accompanied with five key words to be placed immediately after the abstract section.

AUTHOR (S) IDENTIFICATION

A separate sheet indicating the title of the paper as well as the following information about the author (s) should accompany each submission: i. Full name; ii. Institutional affiliation; iii. **Active** Email address; iv. **Active** Phone number; v. Current status e.g. Professor, Dr., Senior Lecturer etc.

SUBMISSION

All contributions are to be submitted as e-mail attachments to maidjad2016@gmail.com. The journal secretary will write to all contributors within three days to acknowledge receipt of submissions. Articles will be given to professional assessors in the appropriate areas; thereafter, they will be sent back to contributors for corrections.

REFERENCE STYLE

MIADJAD has since its Maiden Edition adopted the documentation style of the American Psychological Association (APA) and therefore, expects all contributors to rigorously format their references using the APA style.

Forward

The Maiduguri Journal of Arts and Design (MAIDJAD) has brought out yet another volume. This edition of Maidjad has retained its usual focus on the areas of art, and design. Maidjad continues to provide an avenue for the plethora of art disciplines to contribute to the academics. Not only do the published articles in this volume enrich the journal, but they also give a general insight for the reader to collect newer information from other areas of discipline. In the previous edition, it was observed that many of the authors were of the younger generation of academics who are yet to reach the pinnacle of their carriers, this edition, however, sees a more diverse group of contributors covering every sphere of the academic cadre. Art is a subject area that will continue to grow for as long as it takes because it affects all aspects of our lives, so the experience of the older ones will go a very long way in enriching the quality of the journal.

The contributors covered several disciplines, Art History and Education, Sculpture, Textiles, Graphics, Film, and Chemical Engineering. This shows how important the teaching of Art is despite the challenges it faces in schools. One very important issue contributed is the issue of the African culture which seems to be gradually fading away as the modern culture infuses itself into traditional African culture. African culture carries symbols of who its people are and how they express themselves through arts, dressing, communication, as well as through performance, and other inclusive ways of living.

Articles such as *"Beyond clothing: A review of traditional African textiles"* by Ogunjami Isaiah and Makinde David, explored by way of a review; the symbols and significances of traditional African forms of clothing. The article highlighted the historical development of clothing styles through an exploration of archeological evidences from cultures within African societies. The lead paper by C. Y Mtaku, centers its discourse on *"understanding the sustainable development goals through selected artworks"*. The paper delved into aspects of life and how art continues to initiate itself with such aspects, ideologies and philosophies. "An appraisal of unique features of Yoruba narrative films within the Nollywood culture by Joseph Bankola, looked at the unique attributes of selected Nigerian-Yoruba narrative films produced from 1992-2016. The paper deployed the library research method, the descriptive and studio methods of analysing gathered data.

Akoh et al examined *"Democratization of communication"*; their exposition approaches the subject of communication by rethinking participatory communication and its priorities and necessity especially as it relates to social change. Akande and Otu each respectively look at the cartooning in Nigeria from different gender points of view. While Akande analysed the cartoons of three male cartoon artists from the defunct Daily Times of Nigeria, Otu explored female cartoonist as *"hidden figures of the Nigerian cartooning art form"*. Both articles establish the need for further studies to be undertaken by academics and artists in terms of cartooning. Sirajo et al and Munai et al explored the chemical compositions of kaolin and ceramics in Bauchi and Gombe states of Nigeria respectively. Both articles follow the chemical compositions that go into the use and manufacture of ceramics and kaolin in specific locations.

Labode et al and Bakare et al explore further the theme of fabric design and adire symbols amongst the Yoruba speaking people of Nigeria. While Gadzama Ruth discusses the need for the application of glaze in traditional Nigerian pottery. Nigeria is a country with a very rich culture and society which all the contributing authors seem to have explored for academic and research purposes. The practice of using indigenous material from the immediate environment of the authors is considered a laudable practice which this journal encourages.

Hamsatu Saleh (PhD)

Department of Fine Arts
University of Maiduguri

May 2021

TABLE OF CONTENTS

Title Page	i
About MAIDJAD	ii
Editorial Board Members	iii
Consulting Editors	v
Submission Guidelines	vi
Foreword	vii
Table of Contents	viii
List of Contributors	x
Body of Abstracts	xiv

LEAD PAPER

Art Purpose and Function: Understanding Sustainable Development Goals Through Selected Art Works

Christopher Y. Mtaku Ph.D.

Head, Department of Fine Arts, University of Maiduguri

1

1. Theory of Sculpture for High Institutions in Nigeria; Content Development	
Ifeanyichiukwu ASOGWA	10
2. Beyond Clothing: A Review of Traditional African Textiles	
ÒGÚNJÌMÍ, Isaiah Túndé & MÁKINDÉ, David Ọlájídé	28
3. An Appraisal of Unique Features of Yoruba Narrative Films within the Nollywood Culture	
S. Joseph Bankola OLA-KOYI	40
4. Democratization of Communication: Methodological Consideration for Participatory Researchers	
Jimmy, AKOH/Sunday, AKOH & Gloria, ASOLOKO	53
5. Analysis of the Cartoons and Illustrations of Three Artists from the Defunct <i>Daily Times</i> of Nigeria	
AKANDE, Abiodun	61

6. **Physio-Chemical and Thermal Properties of Alkalari Kaolin for Ceramics Application**
SHAAIBU, S./ ABDULLAHI A. U./ SADIQ, Y. O. & ODEY, O. A. 75
7. **The Hidden Figures of The Nigerian Cartooning Art Form**
John OTU 84
8. **A Survey of Surface Design and Practice on Fabrics in Abeokuta Ogun State**
LABODE, Oladoyin Jamiu/ADEDOKUN, Samson Adedigba & SAVAGE, Olusegun Gabriel 101
9. **Identification and Categorization of Adire Symbols Among the Yoruba**
BAKARE, Olayinka Olumide/GWARI, Williams Bako/KOLAWOLE, Christianah Yetunde 111
10. **Investigation into the Problems facing the Teaching of Art in Secondary Schools Jos South Local Government Area of Plateau State**
John Zaitu / Abba Musa Ya'u/ Rufai Tanimu 129
11. **Determination of Shrinkage and Water Absorption of Ceramics Tile Clay Body from Bauchi And Gombe States, Nigeria**
MUNAI, Danladi Musa/UMAR, Abdullahi/YUSUF Otaru Sadiq 137
12. **The Need for Utilizing Glaze in Traditional Pottery/Ceramic Ware Production in Nigeria: A Historical Overview of Methods, Types, Compositions and Impact**
Gadzama Ruth Mataba 141

LIST OF CONTRIBUTORS

Christopher Y. Mtaku Ph.D.

Head, Department of Fine Arts, University of Maiduguri,
Faculty of Environmental Studies

mtaku@unimaid.edu.ng

ASOGWA Ifeanyichiukwu Fidelis,

Sculpture Section,
Department of Fine Arts,
Faculty of Environmental Studies,
University of Maiduguri, Nigeria.

ifeanyichiukwuasogwa@gmail.com

ÒGÚNJÌMÍ, Isaiah Tùndé & MÁKINDÉ, David Ọlájídé (Ph. D)

Department of Fine and Applied Arts,
Ọbáfẹmi Awólọwọ University, Ilé-Ifẹ, Nigeria

isaiah.ogunjimi@yahoo.com / domakinde@yahoo.com

S. Joseph Bankola OLA-KOYI

Lecturer, Literary/Film Critic & Media Arts Consultant,
Department of Performing Arts,
Olabisi Onabanjo University, Ago-Iwoye

ola-koyi.joseph@oouagoiwoye.edu.ng / sundayolakoyi05@gmail.com

Jimmy, AKOH

Department of Theatre Arts
University of Abuja

jimmy.akoh@gmail.com

Sunday, AKOH

Institute of Strategic and Development Communication
Nasarawa State University, Keffi

sonnyakoh@gmail.com

Gloria, ASOLOKO

Institute of Strategic and Development Communication
Nasarawa State University, Keffi

glorayahjune@gmail.com

AKANDE, Abiodun Ph.D.

Department of Creative Arts
University of Lagos, Nigeria

akandeabioduno@gmail.com

SHAAIBU, S./ ABDULLAHI A. U./ SADIQ, Y. O.

Department of Industrial Design
Abubakar Tafawa Balewa University, Bauchi.

Suraj1ng@Yahoo.com / yosadiq@Yahoo.com

ODEY, O. A.

Department of Chemical Engineering
Abubakar Tafawa Balewa University, Bauchi

John Otu (PhD)

Department of Fine and Applied Arts
Federal College of Education Zaria
ozovehe@gmail.com

LABODE, Oladoyin Jamiu

Department of Home Science and Management,
Federal University of Agriculture, Abeokuta, Ogun State
labodeoj@funaab.edu.ng,

ADEDOKUN, Samson Adedigba

Research Fellow, Department of Fine & Applied Art,
University of Nigeria, Nsukka, Enugu State
samsonadedokun80@gmail.com

SAVAGE, Olusegun Gabriel

Department Arts & Industrial Design,
Lagos State Polytechnic
Ikorodu, Lagos State
segunsavage1@gmail.com

BAKARE, Olayinka Olumide

Department of Industrial Design,
School of Environmental Sciences,
Modibbo Adama University of Technology,
Yola.
olumidebakare49@gmail.com

GWARI, Williams Bako

Department of Industrial Design,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.
kethankenkyu@gmail.com

KOLAWOLE, Christianah Yetunde

Department of Industrial Design,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.
kolawolechristianahyetunde@ymail.com

John Zaitu

Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic Kazaure,
Jigawa State.

zaitujohn@gmail.com

Abba Musa Ya'u

Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic Kazaure,
Jigawa State.

abbamusayau@yahoo.com

Rufai Tanimu

Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic Kazaure,
Jigawa State.

rufaitanimukazaure@gmail.com

MUNAI, Danladi Musa

Department of Industrial Design,
Faculty of Environmental Technology,
Abubakar Tafawa Balewa University, Bauchi.

dmmunai@gmail.com

UMAR, Abdullahi

Department of Industrial Design,
Faculty of Environmental Technology,
Abubakar Tafawa Balewa University, Bauchi.

YUSUF Otaru Sadiq

Department of Industrial Design,
Faculty of Environmental Technology,
Abubakar Tafawa Balewa University, Bauchi.

Gadzama Ruth Mataba

Department of Industrial Design,
School of Environmental Design,
Modibbo Adama University

BODY OF ABSTRACTS

LEAD PAPER

Art Purpose and Function: Understanding Sustainable Development Goals Through Selected Art Works Christopher Y. Mtaku Ph.D.

Head, Department of Fine Arts, University of Maiduguri,
Faculty of Environmental Studies
mtaku@unimaid.edu.ng

Abstract

There are little reflective points of agreement on what the content, concept and meaning of art is universally. This is because of its widely divergent meanings and interpretations that shifts and changes constantly. Art continues to grow and evolve with the times. It envelopes itself in all aspects of life and has and will continue to be used to initiate, develop and sustain a varied nature of concepts, ideologies, and philosophies. This paper summarily explores the functions/purpose of art in relation to the human condition and how it can be used through selected artworks to better understand the 17 United Nations sustainable development goals.

Keywords: Art, Sustainable, Purpose, Function

Theory of Sculpture for High Institutions in Nigeria; Content Development.

Ifeanyiukwu ASOGWA, PhD

Department of Fine Arts University of Maiduguri, Borno State,
ifeanyiukwuasogwa@gmail.com

Abstract

Despite the fact that sculpture is fast evolving, current literature, covering all the detailed areas of it are hard to come by. For this reason, teaching its theory effectively, especially at high-school levels, has been a difficult task to many academics. The parochial nature of most current write-ups in sculpture, like internet source, leaves youngsters completely with no modern, comprehensive reference-point for adequate teaching and learning of this course. Consequently, players simply take to 'talking sculpture' instead of 'writing sculpture' in modern theory of sculpture classes and great apathy ensues in it.

This write-up is an attempt to give flesh to most of the content areas of sculpture theory, especially as it is used in high schools in Nigeria, with the view to providing a guide with which it could be taught and learnt in affected places. In this chapter, opinions and creations of established contemporary sculptors are reviewed and utilized in definitions, interpretations, and illustrations of concepts, terminologies, and work-processes and products applicable to traditional, modern and postmodernist practices. It also provides model questions for both the development of learning objective and the evaluation of progress in each topic or learning unit. It is hoped that the outcome would make both teaching and learning of the theory of sculpture an easy exercise and reawaken interest in it in schools in Nigeria. For proper and balanced academism, sculpture at all levels of education should be taught and assessed formatively and summative, to nurture both practical and theoretical developments of learners.

Keywords: Sculpture, Development, Nigeria, Theory

Beyond Clothing: A Review of Traditional African Textiles

ÒGÚNJÌMÍ, Isaiah Túndé & MÁKINDÉ, David Ọlájídé (Ph. D)

Department of Fine and Applied Arts,
Ọbáfẹmi Awólọwọ University, Ilé-Ife, Nigeria
isaiah.ogunjimi@yahoo.com / domakinde@yahoo.com

Abstract

The Art of clothing is seen beyond the initial purpose of covering nakedness among the people in African societies. The sole focus of this paper, therefore is to review the traditional African textile with a view to highlighting its symbolic roles and significance which is actually the essence of the people. However, the paper expounds briefly on the history of clothing since the time human beings started to cover their nakedness and the evidence of decorated fabric of archaeological finds in many cultures within African societies. Such evidences include woven bastes

among the Igbo-Ukwu people of Nigeria, woollen fabric among the Kissi people of Burkina Faso, Mali and Sierra Leone. The paper also discusses traditional fabric decoration techniques found in Africa and, assess the influence of contemporary fashion on the development of textiles in the modern-day African societies. The study engages Art historical approach using descriptive and contextual methods of analysis leaning heavily on literature. Finding reveals that traditional African textiles carry symbolic messages, and that women especially, still adopt the use to complement contemporary fashion. This is in spite of low patronage occasioned by the introduction and influence of new technology for the production of contemporary fabrics. It is also found out that young people prefer modern fabrics to the traditional ones. The paper concludes that amidst of technology and fashion, traditional textiles will continue to thrive because it carries symbolic messages which reveal the essence of African people.

Keywords: African Art, Symbolic Roles, Textiles, Traditional, Woven Fabric

An Appraisal of Unique Features of Yoruba Narrative Films within the Nollywood Culture

S. Joseph Bankola OLA-KOYI

Lecturer, Literary/Film Critic & Media Arts Consultant,

Department of Performing Arts,

Olabisi Onabanjo University, Ago-Iwoye

ola-koyi.joseph@oouagoiwoye.edu.ng / sundayolakoyi05@gmail.com

Abstract

The introduction of video film technology into the country in the 80s had greatly modified and opened up a new channel through which Nigerians tell their stories and share narratives. The paper explores the unique attributes of selected Nigerian - Yoruba narrative films produced between 1992 and 2016. In this research exercise, the study deploys a library research method, a descriptive research mode and a studio analysis approach, while employing a mixed theoretical framework that comprises structuralist, racial and generic approaches of film theories and criticisms in identifying and discussing common features which distinguished the Yoruba movies from films of other cultures within the Nollywood. In its findings, the study identified the usage of the nonlinear plot structure in Yoruba narrative films and the deployment of the pessimistic pedagogy before identifying the common characteristics of the Yoruba narrative films. In conclusion the study believes that the findings in this study will aid in decoding, comprehending, or analysing the Yoruba films and other Nigerian films.

Keywords: Film features, Narrative, Nollywood culture and Yoruba-films.

Democratization of Communication: Methodological Consideration for Participatory Researchers

Jimmy, AKOH

Department of Theatre Arts

University of Abuja

jimmy.akoh@gmail.com

Sunday, AKOH

Institute of Strategic and Development Communication

Nasarawa State University, Keffi

sonnyakoh@gmail.com

Gloria, ASOLOKO

Institute of Strategic and Development Communication

Nasarawa State University, Keffi

glorijahjune@gmail.com

Abstract

Rethinking participatory communication and its priorities is a necessity, especially as it relates to social change. The conceptualization of participatory communication in development implies questioning the component-approach to communication research which ignores the synergistic interaction among participatory communicators, message, strategy and beneficiaries. In spite, of the best efforts of independent practitioners, governmental and nongovernmental agencies in the context of participatory communication, the required change that was expected is not demonstrably evident. This research explores how democracy can be brought into the

relationship between participatory communicators and the target-beneficiaries. It attempts to present modus for incorporating genuine collaborative mutualism into the design of participatory communication so that the intended social change can be achieved. The research posits that for the potency of every participatory research, there is need to democratize the process by giving power to the beneficiaries from project formation stage to implementation stage. It concludes that participatory communicators should shun token involvement of project beneficiaries and democratize the scope, methods and direction of the process for the achievement of the objectives of participatory communication.

Key words: Democratization, Communication, Methodological, Participatory, Social Change

Analysis of the Cartoons and Illustrations of Three Artists from the Defunct Daily Times of Nigeria **AKANDE, Abiodun Ph.D.**

Department of Creative Arts

University of Lagos, Nigeria

akandeabioduno@gmail.com

Abstract

Cartooning and illustration flourished in Nigerian daily newspapers between the 1980s and 1990. The period brought to light great draughtsmen and comic geniuses. Unfortunately, many of these artists and their art remain undocumented. This research investigates the drawings of Jossy Ajiboye, Ola Abayomi and Victor Ekpuk, three avant-garde artists who practiced between the 1970s and the 1990s. Observing the rules of formalism and iconography, this study examined the formal, thematic and technical features of the drawings of the trio. The primary data were elicited from interviews of the artists and direct observations of their cartoons and illustrations. The paper observed the dogged adherence of Ajiboye to realism and his employment of assorted line thicknesses. Ajiboye is also observed to make use of heavy light and dark in a seemingly two-tone modulation. Abayomi is noted for his excellent portrait painting; he uses a combination of hatching and cross-hatching modulation to achieve photorealistic portraits. Ekpuk, the third artist is highly innovative in his use of almost pure abstract forms, and traditional forms and motifs that double as decoration and shading. Ekpuk's drawings indeed challenge our perception of how illustrations and cartooning should be.

Keywords: Cartoon, Daily Times of Nigeria, Illustrations, Jossy Ajiboye, Ola Abayomi, Victor Ekpuk,

Physio-Chemical and Thermal Properties of Alkalari Kaolin for Ceramics Application

SHAAIBU, S./ ABDULLAHI A. U./ SADIQ, Y. O.

Department of Industrial Design

Abubakar Tafawa Balewa University, Bauchi.

Suraj1ng@Yahoo.com/ yosadiq@Yahoo.com

ODEY, O. A.

Department of Chemical Engineering

Abubakar Tafawa Balewa University, Bauchi

Abstract

A kaolin deposit of considerable economic potential occurred in Alkalari local government in Bauchi state Nigeria. It is well accepted that the mineralogical composition controls ceramics processing properties. The qualities of raw clays are evaluated merely by their chemical composition and grains size distribution. The kaolin investigated in this study was evaluated through multi-approach method. Atterberg limit: Liquid limit 50.4%; Plastic limit 24.3%; Plasticity index 26.1%; drying and firing shrinkage 5%. Chemical composition: XRF revealed SiO₂ 40.90%; Al₂O₃ 38.90% and total fluxes content of 1.43%; LOI 13%; XRD revealed the present of quartz, hematite, kaolinite and illinite; DTA curve revealed the present of endothermic peak at 600°C and exothermic peak at 1000°C; SEM showed irregular particles shape and porous texture. The study elucidated properties of Alkalari kaolin suitable for application in ceramics.

Keywords: Alkalari, Kaolin, Physical and Chemical quality.

The Hidden Figures of The Nigerian Cartooning Art Form

John Otu (PhD)

Department of Fine and Applied Arts

Federal College of Education Zaria

ozovehe@gmail.com

Abstract

Cartooning just like any other skill imbued profession continue to be practiced by females elsewhere and in Nigeria. The study presents the works of seven female cartoonists Folashade Adebare, Ronke Adesanya, Ijeoma Nwogu, Gloria Ejimofor, Emilia Oniegbu and Adaora Onele and Uche Uguru in Nigeria that have practiced the art form with three that presented editorial cartoons while the other four made cartoons on the familial platform. The study aimed at rethinking the exclusion of the female gender from the cartooning epistemology, while one of the objectives is to identify female cartoonists in Nigeria among others. The article relied on cultural feminism and queer theory to set the tone of the study so as to reveal that there are still various issues worth studying to expand the cartooning epistemology with focus on the works of female cartoonists. The article deduced in its finding that Emilia Oniegbu has not shown any clear-cut ability to make cartoons from the works she made. The article posits that scientific and biological inhibitions initially thought to prevent the female gender from any form of depiction are not true. The study recommends that Female cartoonists should publish their works for sale like the male cartoonists are doing so as to make the reading public aware of their existence among other recommendations.

Keywords: Gender, female, cartoonist, culture, queer

A Survey of Surface Design and Practice on Fabrics in Abeokuta Ogun State

LABODE, Oladoyin Jamiu

Department of Home Science and Management, Federal University of Agriculture, Abeokuta, Ogun State

labodeoj@funaab.edu.ng,

ADEDOKUN, Samson Adedigba

Research Fellow, Department of Fine & Applied Art, University of Nigeria, Nsukka, Enugu State

samsonadedokun80@gmail.com

And

SAVAGE, Olusegun Gabriel

Department Arts & Industrial Design, Lagos State Polytechnic

Ikorodu, Lagos State

segunsavage1@gmail.com

Abstract

The study focused on the surface design on adire in Abeokuta south local government area, Ogun state. Adire is one of the important traditional fabrics in the Yoruba society. The paper assesses a brief of dyed adire fabric in Yoruba land right from its inception. The socio-economic characteristics of the respondents (consumers); to determine the adire producers' perception on traditional and symbolic designs and production; to assess certain factors associated with adire introduction of synthetic and to determine consumers' awareness on traditional and symbolic designs used in production. A questionnaire was designed to elicit relevant information on perception, design, cost, socio-cultural beliefs, production, knowledge on designs and production. In order to have a broad knowledge of adire design and production, the respondents were interviewed. Both descriptive and inferential statistics were used to analyses the data. The findings revealed that 88.3% of the respondents are between ages 20-30 and a high number of 73.3 of the respondents had formal education. In the course of the study, various statements were generated to assess the design and production on adire. respondents could easily recognize the adire fabric but very few respondents (consumers) were familiar with the designs despite the high level of their education and their proximity to a major and relevant producing centre. Results from the inferential statistics showed that there is no significant relationship between usage rate of respondents and their perception of adire fabric ($\chi^2= 7.564$, $df=6$, $P=2.72$) which implies that there is no significant relationship between their usage rate and the perception of adire with positive correlation. The inferential statistics also shows that there is no significant relationship between the cultural influence and design knowledge of adire production. This implies that their knowledge might not affect the production of adire design and vice versa.

Keywords: Decorative, Designs, Adire, Motifs, Culture

Identification and Categorization of Adire Symbols Among the Yoruba

BAKARE, Olayinka Olumide

Department of Industrial Design,
School of Environmental Sciences,
Modibbo Adama University of Technology, Yola.
olumidebakare49@gmail.com

GWARI, Williams Bako

Department of Industrial Design,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.
kethankenkyu@gmail.com

and

KOLAWOLE, Christianah Yetunde

Department of Industrial Design,
Faculty of Environmental Design,
Ahmadu Bello University, Zaria.
kolawolechristianahyetunde@gmail.com

Abstract

Adire resist fabrics constitute a vital part of the material culture of Yoruba people of Nigeria. This art form of patterned resist - dyed cloth is dynamic. It is widely practiced and ubiquitous. Adire is part and parcel of today's socio - cultural development; and its symbolization processes are found on the surfaces of dress and decorative materials. However, this art form has suffered systematic scholastic neglect because of the initial scholarly attention to other traditions. In view of this, the aim of this paper is therefore to explore and present Yoruba cultural Symbols in Adire. The specific objectives are; to identify and categorize the various types of symbols used in Adire. The study intends to increase the visibility of local cultural history; as well as showcasing the aesthetic and cultural riches of textile design as a medium of artistic expression. Qualitative research method was adopted. Historical techniques were employed for the analysis of the work for the search of basic data which was collected through primary and secondary sources. This study could provide additional symbols for designers, artists, historians, anthropologists, and others. The study is expected to contribute to the advancement of knowledge on motifs, design, and innovation in the Nigerian and African Textiles and Fashion Industries. Adire textiles could create enormous market for Nigerians and African countries, because of their aesthetic and cultural values.

Keywords: Adire, Amin, Iconography, Symbols, Motifs, Socio - cultural, Sustainability.

Investigation into the Problems facing the Teaching of Art in Secondary Schools Jos South Local Government Area of Plateau State.

John Zaitu

Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic Kazaure,
Jigawa State.
zaitujohn@gmail.com

Abba Musa Ya'u

Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic Kazaure,
Jigawa State.
abbamusayau@yahoo.com

Rufai Tanimu

Department of Fashion Design and Clothing Technology,
Hussaini Adamu Federal Polytechnic Kazaure,
Jigawa State.

rufaitanimukazaure@gmail.com

Abstract

The research investigated the problems associated with the teaching of Art at the secondary school level of Education. The case study was conducted on some selected secondary schools in Jos-South Local Government Area of Plateau State. 80 questionnaires were administered using the random sampling technique and simple percentage was used in analysing the data generated. It was found that: Inadequate provision of instructional materials, specific syllabus, insufficient lesson periods and nonchalant attitudes of students and parents negatively affected the teaching and learning of the subject. Furthermore, the personal social behaviours of teachers negatively affected the performance of students in the subject. The solution to the problems of teaching Art are: Employment of qualify Art teachers, provision of instructional materials, provision of adequate learning environment, positive attitude of parents, government, students and the society as a whole toward Art. The teaching of Art should be made compulsory in Secondary Schools because it will enhance students' creativity in other subjects. Also, the use of educational technology resources will greatly help in teaching and learning of Art in secondary schools. Some of the objectives and questions that guided this research: Find out the problems of teaching art in secondary schools of Jos-South Local Government Area. Correct negative or erroneous thoughts people, teachers, and students might have concerning art in secondary schools. And: What are some of the problems confronting the teaching of art in secondary schools of Jos-South Local Government Area of Plateau State?

Keywords: Art, Teaching, Education, Teachers, Students, Secondary Schools.

Determination of Shrinkage and Water Absorption of Ceramics Tile Clay Body from Bauchi And Gombe States, Nigeria

MUNAI, Danladi Musa/UMAR, Abdullahi/YUSUF Otaru Sadiq

Department of Industrial Design,
Faculty of Environmental Technology,
Abubakar Tafawa Balewa University, Bauchi.
dmmunai@gmail.com

Abstract

Clear understanding of the physical characteristics of one's clay body is paramount to any successful ceramist. Bauchi and Gombe states in Nigeria is abound with deposits of silicates and limestone, that could constitute a suitable clay body for the production of ceramics tiles. Three; A, B, and C Lime clay bodies were formulated and their shrinkage and water absorption values were determined according to ASTM –C-34-71 Standard. 4.86 %, 5.07% and 4.52% were recorded for the A, B and C bodies respectively as shrinkage values. 4.4%, 0.3% and 3.6% were recorded as the A, B and C bodies respectively as water absorption results. The above obtained values were within the limits of suitable clay bodies for ceramics wall tiles production.

Key Words: Ceramics, Tiles, Shrinkage, Water absorption, Clay body.

The Need for Utilizing Glaze in Traditional Pottery/Ceramic Ware Production in Nigeria: A Historical Overview of Methods, Types, Compositions and Impact.

Gadzama Ruth Mataba

Department of Industrial Design,
School of Environmental Design,
Modibbo Adama University

Abstract

Pottery/ceramic wares have over the years evolved from plain red clay to glass like forms and many more flawless varieties as a result of advances in finishing, textures, and styles of production. This has been made possible by the incomparable efforts of local traditional pottery. This paper therefore, explores the historical development of glazes, types and compositions of glazes and their uses. It discusses the need for a comprehensive type of glaze to be prepared and put to use in traditional Nigerian pottery. Other aspects of this article include the challenges

faced/ing the ceramic/pottery industry of Nigeria and as well as the significance in the use of glaze in the finishing of traditional ceramic products. The study adopted the use of an already administered questionnaire (Adelabu, et al 2013) combining it with the opinion sampling technique. The general outcome of the study indicated the need for the boosting of glaze use and application in traditional Nigerian pottery as a key element in the advancement of pottery production and subsequent export in Nigeria.

Keywords: Pottery/Ceramics, Glaze, Traditional, Nigeria
