Adaptation of Appliqué Design in Ohafia Cultural Symbolism

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Abstract

The paper examines the adaptation of applique design in a cultural symbolism. The objective of the research among other things is to explore the use of applique to represent cultural symbols of Ohafia people. The study is anchored on Expression theory which presupposes that the work of art is an expression of the artist's feelings or emotions. Studio practice-led approach research design is adopted in treating the subject matter. The researcher decided to gather pieces of fabrics, stitched together then dyed, printed and pasted on larger fabrics. This study produced applique curtains and wrapper with Oyaya, Ohafia cultural symbols for interior decoration and body adornment. The findings revealed that Ohafia cultural identity has been promoted and preserved through the production of fabrics meeting the challenges imposed by world market. The study also has contributed to knowledge because it has introduced a genre in appliqué fabric production in the studio practice.

Key words: Applique, Design, Cultural symbolism.

Introduction

Culture is the totality of a peoples way of life. It includes behavior, religion, belief systems, dressing, music, dance, language and arts. Indeed language is the pivot on which culture rotates. According to sociologist culture consists of the values, beliefs, system of language, communication and practices that people share in common and that can be used to define them as a collective. Culture also includes the materials objects that are common to that group or society. (Nicky 2011).

Culture is understood as the totality of socially predominating attitudes and behavior that characterize the functioning of a society or organization transmitted through behavior patterns, arts, beliefs, institutions, and all other intellectual and artistic products of human work and thought within a particular period, community, or population. Culture gives order and meaning to people's social, political, economic, aesthetic and religious life and distinguishes them from other people Steven & Toyin, (2002).

It also manifests itself materially in artifacts, such as tools, clothing, utensils, and housing, philosophically in ideas, values and beliefs, and aesthetically through the creativity of oratory and literature, as well as cultural symbols. Cultural symbolism in an anthropological sense is the use of traditional symbols to convey different meanings. Traditional symbols may be anything; objects, words, colours, or patterns; their defining characteristic is that they stand for something other than their intrinsic property, especially, textile craft. Apart from its concern for human needs in the area of clothing and protection from weather, textile craft has been in the forefront of aesthetic, artistic and technological development in many civilizations. Ogunduyile (2001) noted that, textile craft is one of the ancient activities, which has withstood the test of time.

Among the Africans, textile plays important roles in both secular and religious such as motifs, patterns and colours to emphasize the purposes for which they are contexts. Overtime, textile has served different purposes among the people. It serves the essence even without any special design or motif. Filani and Ademuleya (2005) observe purposes of covering, status symbol and concealing the identity of the wearer as it is, in the designed. According to Aremu (2005), the elements of motifs, patterns and colour would that ordinary cloth assumes sacredness by virtue of their use. Textile as costume is specially made to bear elements make the masquerade stand out in the crowd. Nevertheless, textile can assume spiritual awe, worship or entertainment.

Today, textiles perform major roles in the life of man. Textiles meet the general needs of man in clothing, apparels and fabrics for interior decorations. Handcrafted textiles refer to fabric decorations and embellishments created manually with artistic skills and dexterity. Such textile activities are in areas of tie-dyeing, batiking, printing, embroidery, basketry, appliqué and sewing. Handcrafted textiles flourish in the traditional society due to many factors, such as the uniqueness and beauty that are inherent in hand embroidery, adire eleko, adire eleso, Chukueggu (1998) states that Adire Eleso (Tiny Stones) is a method closely related to the tie and dye technique while Adire Eleko (Batik) is the method the artist cuts his design into stencil from zinc, wood or very thick carton. This has placed

Nigeria in high esteem in the fashion world. Thus, this study will focus on the use of Appliqué.

Appliqué is the word used to describe the process of adding further materials to an already woven textile base. The term is normally applied to the laying on or simply sewing one small piece of cloth unto a larger cloth but include such supplementary materials as beads, shells, metals, jewellery, animal fur and bundles of medicine Picton and Mack, (1995). Despite the fact that Ohafia cultural symbolism is evolving and is being influenced by globalization. The extent of this influence on the use of Ohafia traditional Applique textiles is not readily known and that is what this thesis seeks to unravel as it takes a critical look at the use of Appliqué to represent the cultural symbols used in the production of Ohafia traditional textiles.

Ohafia is a clan as well as a local government area in Abia State, Nigeria. It is an Igbo speaking region. The ancestral capital of Ohafia clan is the centrally located village of Elu. Ohafia Local Government Area is an administrative jurisdiction assigned by the Nigeria Government, which covers the entire Ohafia villages and other clans such as Abiriba and Nkporo, with its Administrative Headquarters at Ebem Ohafia. The ancestors of the Ohafia people were knowned as mighty warriors. This aspect of the Ohafia people's history remains fundamental to the Ohafia people's sense of identity. The warrior's cap or "leopard cap" (Igbo: Okpu agu) is well known and is an associated product of Ohafia. The Ohafia warrior tradition is embodied in the performance of iri agha.Uche (2008)

Ohafia is home to the third largest military base in Nigeria, named Goodluck Jonathan Barracks, it houses the headquarters of the newly established 14 Brigade and 145 Battalion office complexes. Typically, Ohafia encompasses twenty-six villages with population strength ranging between 800,000 and 916,000 as at 2014. The villages in Ohafia are Abia, Akanu, Amaekpu, Amangwu, Amankwu, Amuke, Amuma, Asaga, Ebem, Elu, Ezi Afor, Ihenta, Isi-Ugwu, Nde Anyaorie, Nde Anku, Nde Amogu, Nde Ibe, Nde Okala, Nde, Orieke, Nde uduma Awoke, Nde uduma Ukwu, Nkwebi, Oboro , Okagwe, Okon and Ufiele Ohafia. Wikipedia (2008). But three cities were chosen for the study namely: Elu, Asaga and Ebem due to the availability of large number of tailoring outfits where these cutoff are easily gotten and to buttress the Ohafia cultural symbols for a change in textile production.

***Map of Ohafia**



Plate 1: **Map of Ohafia** showing the 26 villages and neighboring towns

Source: www.researchgate.net

Study Area

Theoretical Framework

This study adopted the expression and moderation theories.

Expression Theory:
Tolstoy (1960) wrote "To evoke in oneself a feeling one has experienced and having evoked it in oneself means of movements, lines, colours, sounds or forms expressed in work so to transmit that feeling that others experienced the same feeling this is the activity of art.

This theory is related to the present study because art deals with expression of emotion and communication of feelings. As an art theory, it gives room for visual expression and communication of the cultural symbols using Applique materials.

Thus, the materials used for expression is very important and it enhances art expression of an experience by an artist. This means that expression theory has to do with several things, not just limiting it to expression of emotions, rather the materials and even the technique used for the expression is very important too. However, materials and techniques are used by artists to express themselves about their emotions and feelings concerning different issues in the society. Therefore, the use of Applique to represent the cultural symbols of *Ohafia* people is in consonance with the expression theory which gives opportunity for artists to express their feelings of cultural symbols of *Ohafia* people.

Moderation Theory

Moderation is regularly deciphered as a response against Abstract expression and an extension to Post insignificant craftsmanship rehearses. This is as per Ohafia appliqué which shows the social personality and keeping in mind that working a few things that are not important were not utilized. Craftsman mimic nature so likewise Ohafia create men additionally imitated nature by delivering there makes in type of social images.

Conceptual Framework

An Overview of Appliqué as a technique in textile production

Appliqué is decorative embroidery in which bits of texture in various shapes and examples are sewn or stuck onto a bigger part to frame an image or example. It is generally utilized as beautification, particularly on pieces of clothing Picton (2018). The method is practiced either by hand or machine. Appliqué is normally rehearsed with materials, yet the term might be applied to comparable methods utilized on various materials. With regards to earthenware production, for instance, an appliqué is a different bit of dirt added to the essential work, for the most part with the end goal of enrichment.

The term appliqué is gotten from French and Latin words Appliquér and Applicare, separately, which both intend to join or connect. Like embroidery, it has an unassuming start. The strategy was utilized as an approach to fortify destroyed regions of things or to fix openings that had framed. Early appliqué was utilized to length the life of apparel and moved into sly strategies that can be found in covers and blankets from various cultures from everywhere throughout the world Mallet, (2008).

The collage process may differ as a technique and as an art form from appliqué. This is because in collage, things may be pasted, whether sewn, stitched, embroidered or even knitted. The two technical skills of appliqué and collage offer bright prospects for creative textile explorations, given the rich fabric and appliqué cloth/costume traditions in Nigeria, Schneider,(1986). In either case, colours and design can be combined in rich

and rewarding artistic ways. Both essentially, offer unique creative skills in the hands of a contemporary textile designer and artist.

There are two approaches to designing with appliqué. The first involves working directly with materials; cutting shapes, arranging and rearranging the shapes, and sticking them to a background, either by hand or machine without any planning. The second approach is to plan a design on paper using cut paper, tracing shapes out of books, or drawing simple forms such as leaves, butterflies, fish and so on. Another method is by bonding, which is said to be much faster and easier method of stitching.

An example of appliqué lace is that in which decorative motifs are applied (sewn) to an existing openwork fabric, such as tulle, filer or „drawn-thread" and "cut-work". Decorative motifs used on it can be hand made using needle, bobbin lace or embroidered fabric or simply machine made. This is also true of the ground fabric. Literature, also provides useful examples from the different regions and countries of the world as regards appliqué costume culture including Cyprus, Australia, Palestine, Pakistan, Algeria, Norway, Oman, Panama, North Korea, India, Papua New Guinea, and Orissa

Concept of Designing

Muchikar (1986) expounded that occasionally the prints/themes stay unaltered however their last items or sewed structure changes as indicated by the need of style. These design designs are controlled to suit the current day need. for example change of shading, mix of changes, and the self innovativeness of design in style magazines. Individuals who are style cognizant, continually stay looking for something new and one of a kind in their zones to keep up their personality and high quality things of conventional materials are the best models which fulfill this nature.

Carr and Pomeroy (1992) further uncovered that design is a visual reasoning that grasps thoughts in equal as opposed to each other, shapes, hues and surfaces as an incorporated entire instead of independently. The powerful designer can be perceived by the wide scope of components considered as aptitude and judgment used to choose the components of new style, shapes, hues and surfaces. Marshall et al (2004) expressed that the themes are ordered by design style as geometric, reasonable, adapted and conceptual. Geometric themes incorporate plaids, checks, stripes and circles. Practical themes incorporate florals that have a place in the nursery and creatures that have large amounts of the timberland. Adapted themes are varieties of normal structures. Edited compositions themes are non-objective and have no partner in nature or synthetic. The customary theme is characterized as one which goes from ages and is motivated by the verdure of nature. Its attributes are

streaming and cadenced lines and mind boggling, enhancing shapes. Any design that isn't conventional is by and large named as present day design. These designs are contemporary in their approach and don't follow the conventional examples and itemizing. Rather, they are affected by impressionism and can be said to have a cleaner and moderate methodology (Betala 2005). Jyoti and Grover (2009) cited that the design action of each man is certifiably not an easygoing and basic procedure.

On the most significant level, designing is the cognizant and proficient control of the components to deliver an expressive explanation. It is a deliberate creation where feeling, information creative mind and astuteness are usable. The word 'designing' alludes to the complete arrangement of lines, structures, hues, shapes and surfaces in an embellishing way. These components of design show up in the materials that we use for individual or family unit reason. Designing is accomplished for types of gear, adornments, materials and array and so on. Designing materials has been an old specialty of India. The customary Indian themes, which have given motivation to brighten Indian textures of various kinds, were lotus, bushes, tree of life, mango, peacock, winged creatures, elephant and moving figures.

Cultural Symbolism

Social imagery and the implications concerned them are not fixed in time. Inside humanism, there is no single endless supply of culture and its procedures, yet most definitions incorporate a reference to culture being dynamic – that isn't static. A social imagery is a physical appearance that implies the belief system of a specific culture or that simply includes significance inside a culture. Culture is an aggregation of the convictions, customs, language and estimations of a specific gathering of individuals. Culture is dynamic, common examples of socially transmitted, standards, qualities, convictions, and images.

The Concepts of Culture

The birthplace of the Latin word cultura is clear. It is a subordinate of the action word colo (infinitive colere),meaning "to tend," "to develop," and "to work," in addition to other things (Tucker, 1931). It can take items, for example, ager, subsequently agricultura, whose exacting importance is "field working." Another conceivable object of the action word colo is hostility ("character"). All things considered, the articulation would allude to the development of the human character. Subsequently, the Latin thing cultura can be related with instruction and refinement. The etymological investigation of "culture" is very uncontroversial. Be that as it may, in the field of human sciences, the circumstance is substantially more mind boggling. Meanings of culture flourish and range from complex

to basic. For instance, a mind boggling definition was proposed by Kroeber and Parsons (1958): "transmitted and made substance and examples of qualities, thoughts, and other representative important frameworks as variables in the forming of human conduct".

Culture is the attributes and information on a specific gathering of individuals, enveloping language, religion, food, social propensities, music and expressions. The Center for Advance Research on Language Acquisition goes above and beyond, characterizing society as shared examples of practices and connections, subjective builds and understanding that are found out by socialization. In this manner, it tends to be viewed as the development of a gathering character encouraged by social examples interesting to the gathering. "Culture envelops religion, food, what we wear, how we wear it, our language, marriage, music, what we accept is correct or wrong, how we sit at the table, how we welcome guests, how we carry on with friends and family, and a million different things,"

African Culture, Symbols and Symbolism

The landmass of Africa is basic to all societies. Human life started on this mainland and started to move to different territories of the world around 60,000 years prior, as indicated by the Natural History Museum in London. Different scientists, similar to those from Estonian Biocentre in Tartu, accept that the main movement may have been a lot before, as right on time as 120,000 years back. Scientists arrive at these resolutions by contemplating human genomes from different societies to follow their DNA to basic precursors. Fossil records additionally factor into a portion of these hypotheses.

Africa is home to various clans, ethnic and social gatherings. One of the key highlights of this culture is the enormous number of ethnic gatherings all through the 54 nations on the landmass. Nigeria alone has in excess of 300 clans, for instance.At present, Africa is separated into two social gatherings: North Africa and Sub-Saharan Africa. This is on the grounds that Northwest Africa has solid connections to Middle East, while Sub-Saharan Africa shares chronicled, physical and social attributes that are totally different from North Africa, as per the University of Colorado. The brutal condition has been a huge factor in the improvement of Sub-Saharan Africa culture, as there are various dialects, cooking styles, workmanship and melodic styles that have jumped up among the remote.

An image is an imprint, sign or word that shows, implies, or is comprehended as speaking to a thought, item, or relationship. Images permit individuals to go past what is known or seen by making linkages between in any case totally different ideas and encounters. All correspondence (and information preparing) is accomplished using images. Images appear as words, sounds, signals, thoughts or visual pictures and are utilized to pass on

different thoughts and convictions. For instance, a red octagon might be an image for "STOP". On a guide, a blue line may speak to a waterway. Numerals are images for numbers. Alphabetic letters might be images for sounds. Individual names are images speaking to people. A red rose may represent love and sympathy. The variable 'x', in a numerical condition, may represent the situation of a molecule in space. Langer, Susanne K. A (1953).

Case Study on Adaptation of Applique Designs in Ohafia Cultural symbolism

Ohafia is a town and nearby government region in Abia State, Nigeria. It is an Igbo speaking locale. The genealogical capital of Ohafia is situated in the town of Elu. The Ohafia Local Government Area likewise incorporates the towns of Abiriba and Nkporo. Ohafia (Wikipedia 2008). Historically, Ohafia people left Andoni and settled in Isi-Eke, from where they fled one night, when they heard the shaking sound of calabashes. The sound was deciphered to imply that they were being attacked which lead to an upheaval, as some of them ran toward Ngodo and others went towards Isuochi.

At a certain point, some of them headed towards Abam driving the gathering going to Abam, was a man known as Ezeama Atita, and two children called Uduma Ezeama and Onyerubi Ezeama. At the point when they got to Abam, Onyerubi's significant other, who was overwhelming with pregnancy, could not walk anymore. He, along these lines, stayed in Abam with his pregnant spouse, while the gathering proceeded on the excursion. In the current area of Ohafia, at a spot called Ugwumgbo, Ezeama Atita, and his subsequent child, Uduma, settled. After numerous years, their posterity set up the 26 towns that make up the present Ohafia.

The ancestral headquarters of Ohafia is in Elu Ohafia. Each village is governed by an Ezhieogo. All the Ezhieogo came together to form to Ezhieogo-in-Council, which, with the amala, decide how the community is to be governed. The overall traditional ruler, Udumeze, who lives in Eluohafia, intervenes only when there is a matter between an Ezhieogo and a subject (Osborg 2018).

Cultural Symbols of Ohafia People and their functions

Symbols	Local Names	English Names	Functions
	*Opu*	Buffalo horn	Musical Instrument for war dance
	*Ogele,*	Gong	Musical Instrument for war dance and also used to give information
	*Okpuagu*	Leopard cap	Use by the warriors
	*Oyaya*	Three human heads with leopard cap	This is carried on the head for war dance
	*Nkwaikpirikpe*	Bambo log or drum	Use for announcement
	*Ikoro*	Big talking drum	It is used when sacred things happen to inform people
	*Ite Igbo*	Clay pot	Use for burial and for palm wine
	*Igba*	Leather drum	Musical Instrument for war dance

Benefits of Using Ohafia Cultural Symbols to Produce Appliqué Fabric

Appliqué is an old procedure of making lovely and ornamental things with various bits of material. Roaming individuals of the desert have since quite a while ago sorted out their tents and even designed them with expand appliqué. Happy interwoven materials made for exceptional events are found in numerous spots all through India. Pieced and appliquéd family things are made by ladies for endowments. These articles incorporate beautifying packs, cushions and sitting mats. Appliqué had an influence in strict materials also. It has for some time been utilized to make enlivening apparel, in light of the fact that most garments is utilized until it is exhausted and reused to make excellent examples out of the well used texture.

This fills both monetary and beautiful needs. Little bits of texture are cut and joined next to each other to make an enormous bit of texture or for fixing a harmed texture. The art appears to have been common all over India. " In all periods there are to be found in pieced sews both one of a kind and customary designs; inside the structure of the last every creator had full freedom as far as hues, game plans, sizes of the squares and her own varieties. So no two are ever indistinguishable; each mirrors the sensibilities and visual abilities of its creator"

From some artistic sources, it has been demonstrated that appliqué is utilized widely in sewing. Genuine models in the United States of America, for example, "Dresden Plate" and "Surbonnet Sine" are alluded to as American blanket squares. These are developed with both interwoven and appliqué. Such a development procedure has been utilized in the creation of Baltimore collection quilts, Hawaii quilts, Amish quilts and the Ralli blankets of India, and the Pakistanis additionally use appliqué. Of brightening with appliqué and collection, the accompanying can be noted. Picton, (2018)

The essential thought of appliqué appears to be simple, that is "removing a state of one texture and sewing that shape unto another texture". Appliqué is a straightforward and compelling strategy for enlivening texture, regardless of whether done by hand or by machine. Appliqué doesn't simply utilize texture; it tends to be utilized with different materials, for example, dots and cowries and joined with different kinds of needle work, for example, embroidery to make the ideal impact. It is additionally perceived that appliqué is appropriate for little and huge works. Be that as it may, only one out of every odd material is fitting for the specialized procedure of appliqué. Accessible writing additionally uncovers a ton about the lavishness of appliqué Perani(1999) and West (1996)

Methodology

The researcher employed a number of methodological procedures for this project work. These include research design, data gathering, and method of data analysis, technical procedures, materials, pilot study and development of the sketch.

Research Design

Practice-led studio research design was adopted in this study. This involved a creative manipulation of the objects.

Method of Data Collection

The researcher obtained information from both primary and secondary sources. The primary sources included oral interviews, diaries, and photographs, among others. The secondary sources, on the other hand, comprised published materials such as books, journals, postgraduate and undergraduate thesis and project reports as well as magazines and newspapers from Library and research centres in Nigeria. The internet was another secondary source of materials for this project work.

Oral interviews were conducted so as to obtain useful knowledge on the use of Applique to represent cultural symbols. Appliqué artists were interviewed in *Ohafia* because of their appliqué masking tradition of which the monumental masquerade stand out. Interviews were also conducted in other areas of Abia State. In these communities, the practice of traditional textile was common, and masquerades were classic examples. Oral interviews were conducted with some textile artists, for their contributions in this genre of professional studio practice.

Pilot Study

The researcher conducted a pilot study by producing Appliqué with the waste floppy materials such as fabrics as to verify if the materials can be effective in carrying out the research. Also, colour rough works were developed to facilitate the outcome of the research.



Plate 2:
Artist - Ezikpe Celestina Nnalu
Title: ***Pilot Study (Oyoya on Drums)***
Medium – ink, gum, bead and fabric on frame
Size – 61x 60cm
Year – 2022

Descriptive/Procedure

1. Was gathering of the materials needed.
2. Making a sketch with pencil and later traced out with pen, laying of the yellow cotton as the background.
3. Printing out the design on piece of fabric and placed on the background fabric with gum, and allowed to dry.
4. When dried, the motifs are being decorated with bead and gum and allowed to dry.
5. Finally, the work is being framed with glass ready to be hanged on the wall.

Analysis

The colours on the work yellow, white, green, red, blue, purple and brown symbolizes, royalty, purity, fertility and culture. The linkage of the motif, the colour choice and the application constitute culture, warriors, defense and unity in the entire design for which

Ohafia is noted for. The background fabric yellow is suitable for interior decoration for its warm nature and does not hide even when there is no light, that is outstanding and shines with the beads.

Development of thumbnail sketches

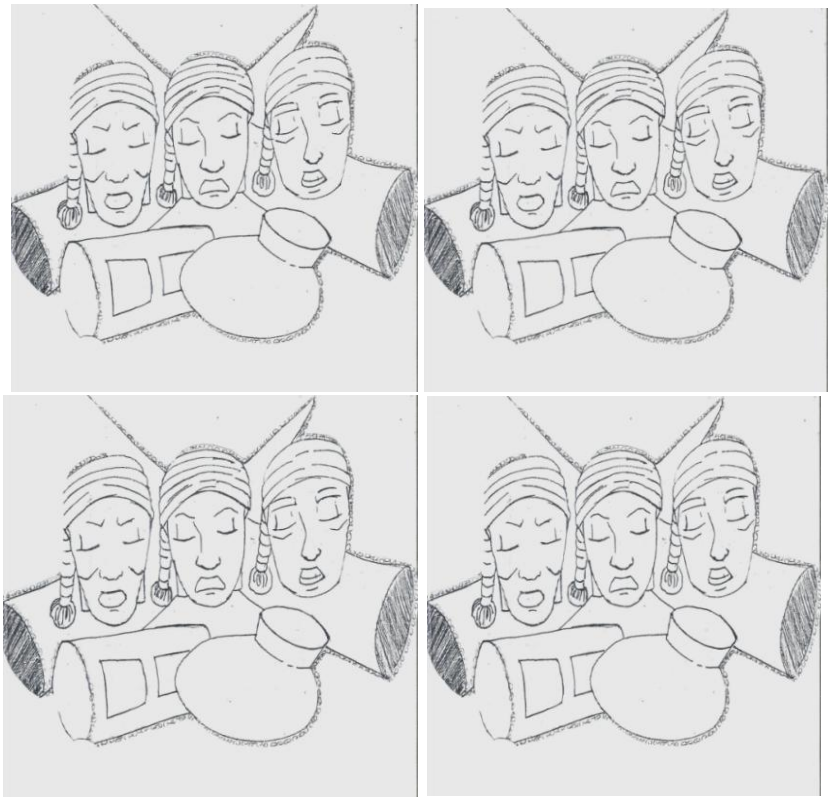


Figure 1:
Artist: Ezikpe Celestina Nnalu
Title: ***Thumbnails sketches of pilot study (Oyaoya on Drums)***
Medium: Pen on paper
Size: 10 x 8cm
Year: 2022

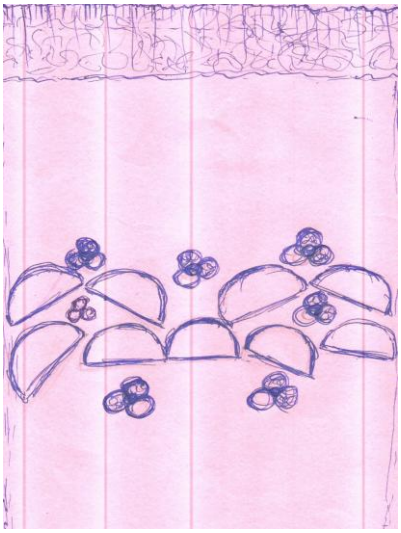


Figure 2:
Artist: Ezikpe Celestina Nnalu
Title: ***Thumbnail Sketch of Appliqué curtains***
Medium: Pen on paper
Size: 16.5 x 23cm
Year: 2022



The researcher placing the printed symbols on the background fabrics to form patterns

Appliqué Curtains



Plate 3:
Artist – Ezikpe Celestina
Title: ***Blind*** *(Appliqué curtains)*
Medium – Ink, thread, glue, dyes and buttons on fabric
Size – 214 x 126cm by 2
Year - 2022

Descriptive/Procedure

1. Get all the materials ready.
2. Lay rosy pink brocade on a flat table.
3. Oyaya is printed on dyed cotton with orange, lemon green, pink, brown and blue dyes.
4. Later the dyed fabric was used as fringes at the top of the curtains to relate to the appliqué design, which enhances its aesthetics quality.
5. Finally it is being stitched to the background fabric with different colours of button.

Analysis

The colours used represent love, fertility and culture. The linkage of the motifs, the colour choice of the dyed fabric and the application constitute the beauty and unity of the entire design. The background fabric which is rosy pink brocade is suitable for interior decoration

for the warm colour and can fit with almost any cool paint of the house. The lining to match was stitched at the back of the two curtains to give it more strength and decoration. Buttons and roses from the three different fabrics were stitched to the background for decoration. This appliqué work with the title blind is designed with *oyaya* symbol which represents three human heads with leopard cap that is derived from the biological place where the researcher came from which is Ohafia in Abia State. *oyaya* is very important to the people because it serves many functions and range as a medium of war dance costume, entertainment and worn for festive periods. Basically, it shows that the ancestors were warriors and the heads represent that of the people killed during wars by the ancestors.

Discussion of Findings

The study have shown that there are continues designs imbedded in appliqué technique, If properly improved would yield many utilitarian articles with high economic value. The knowledge of this technique can lead to adequate promotion and financially equip textile designers. This study have also shown the need for researchers to be involved in different production to gather more experience about proposed project before going into it, not using only one particular method to produce a product or article.

Relating on a particular method can never give required result. For real the articles produced in the method course of doing this project shows that there are different in achieving the appliqué technique. Even with this results there is still need for more approach and in the adaptation of appliqué design.

Summary

This study "The Adaptation of Appliqué in Ohafia cultural symbolism" is the use of appliqué technique for interior decoration and body adornment.

The paper reveals that the use of applique costume as a medium of symbol communication in tradition Ohafia setting embraces contemporary elements, shows the close relationship is sacrosanct among the people because of its socio-cultural importance. It serves as a means of understanding the socio-cultural belief of the people; functions as a complementary means of symbol communication system among the people, reveals how between art and religion and projects the sacred use of textile among the people.

Conclusion

The adaptation of appliqué technique in Ohafia cultural symbolism is very interesting, unique and creative with the result of the works, in conclusion, it can be regarded that it is possible to use appliqué technique for interior decoration body adornment and other

utilitarian articles. This technique and method is not only on fabric. It gives rise to both small and big designs. Some of the designs are time consuming but is stronger like the wrapper design.

Recommendations

The adaptation of appliqué for the production was proved possible by His Grace for interior decoration and body adornment, the following recommendation are needed for effective learning and practice of appliqué technique in visual art course through this study. Appliqué should be introduced at all levels in the schools creative art subject curriculum; this will make students to discover other ways of appliquéing rather than the one they already know. Students should be encouraged to do their research on appliqué, they should be allowed to experiment on the use of appliqué in different areas of arts. Sculptural and ceramic wares could be produced using appliqué technique for decoration. This method require rigorous procedures and steps to achieve, and does not have special materials to work with, it could be done with paper, wool, fabric, leather and others and each have its method of appliquéing. It is affordable and interesting depending on what one wants to achieve. There is no 100% in terms of its durability due to whether, tearing, choice of fabric, loosing of the thread, falling of the buttons and weakening of the glue, fading and so on.

There are needs for more study for the product to last longer, the best materials to be used and so on. The adaptation of appliqué with tie-dye and print are always flat but when beads and buttons are added it protrudes but very decorative on the background fabric which is interesting to achieve, no fixed procedure, different approaches are used on different medium. Appliqué technique can serve as decoration on many items, like bags, shoes, clothing and pictures.

People communicate their values and beliefs to those around them through symbols which are simply responded to, described to oneself and to others and applied to thousands communicated in various ways and that have played some significant roles in the society be understood by the people. Aroko is a typical example of traditional form of symbolic understand. Some categories of symbols have sociocultural significance and can easily Symbolic communication is one of the features of Yoruba art. Symbols have been communication among the people. Yoruba form of symbolic communication also of situations where they seem to fit. He says further that symbols have a shared social meaning that is understood by all the people living in a particular society.

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