TEXTILES AND MATERIAL CULTURE: THE BAMBUKA AND ADAPTATION IN CONTEMPORARY TEXTILE DESIGNS

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ABSTRACT

Material culture and Motifs are dynamic phenomena which can be used to express the belief and world-view of a society. They may lose their validity as a result of both internal and external change, which could be due to impact of foreign influence on our culture. One of the effects of such changes or influences is the gradual extinction of some aspects of our traditional arts and crafts. The study of Bambuka material culture and its adaptation for textile design is one of the ways in which the traditional system and the material culture of the society can be sustained. This paper examines the evolution of Bambuka material culture and their uses among the people of Bambuka in Taraba State. It also studied the material culture in their local context and used the designs developed from studio experiments to produce various types of textile design products suitable for use as dress, shirt and furnishing materials.

INTRODUCTION

In recent times, cultural identity has become a predominant focus among intellectuals in various fields of studies in Nigeria specifically, and Africa in general. This is because western civilization through its agency of religion and education has eroded the culture and tradition of various people. This in turn has brought about neglects and even contempt for our values. Some tribes in Nigeria, especially the Igbo and Yoruba are in the forefront of this pursuit, that is, to identify with their roots [culture] by bringing in the indigenous arts of their people into limelight. For example, the Uli motifs of the Igbo, and also the artistic revolution by the members of the Zaria art school, popularly known as the Zaria rebels, have now evolved into a school of art in many tertiary and non-tertiary institutions. On the other hand, most of Bambuka traditional material culture and ideologies are rotting away. Only few people believe that these material cultures can be converted into something useful. According to Ingold (2002) Bambuka traditional material culture and motifs seem to have been lost out of the society; nobody seems to be willing to bring back the lost value of the material culture.

Historical background

Bambuka is one of the ethnic groups found in Karim-Lamido local government area of Taraba State of Nigeria. The people are predominantly farmers, hunters and are even casual artisans in the whole of that society. Few of them are involved in local craft which they do on part time basis. These include blacksmithing, carving, weaving, pottery and hosts of others. These craftsmen and artisans produce a variety of household implements: musical artist and even ritual articles. The Bambuka people speak the Bikwin language, which has different dialects. The local name of Bambuka is [Kyak] and the language they speak is called [Nwa-Kyak] The word “Bikwin” literally means [we are one] this is due to similarities in cultural affiliations which

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includes; food, crops as well as cultural and religious practices. The people have so many festivals, socio-cultural organizations with colourful cultural ceremonies, which are being celebrated on different occasions ranging from cult spirit, marriages and so on. Examples are thanksgiving feasts. These includes; celebration of children birth, marriages and burial ceremonies. Most of the Bambuka's material culture and motifs are associated with these ceremonies. According to Joyce (1980) traditional material culture and motifs of Bambuka are full of designs, which allowed people to like the society and their craft within it. But one sad thing about it is the uncurious attitude by the present day indigenes of Bambuka who are ignoring the basic tenets and relevance of this tradition and the cultural artistry that comes with it. Consequently, it is necessary to make an analogy on the difference between the western and traditional approach to a basic exercise like marriage: here, the church will be defined with letter [a]while the traditional type of marriage will be termed [b]

In [a] we have the modern marriage system, which mostly takes place in the church, where the usual attire is the westernized type of flowing white wedding gown, and so on for the women, while the men are mostly dressed in white or black suits. In [b] however, the attires are usually colours, full of artistic traditional elements, where by most of these elements are usually bangles, armlets, beads and bells that are used during celebrations.

These patterns in [b] describe the type of marriage that takes place among the bordered neighbours such as the Gwomu, Jenjos and other surrounding tribes that reside in the same vicinity. The basic reason why the marriage is created with different costumes is because of the conflicts and tension the Bambuka people had with the other neighboring tribes. These costumes serve as a sort of visual statements to these communities. This kind of marriage is called “war marriage”. The strong conceptual and thematic undertone, as well as the historic allusion behind these cultural costumes is the basic inspiration behind their selection for this research, which is adapting them into modern textile design. In this regard, the material culture can be manipulated to make new visual statements that can address a broader range of prevalent global issues.

This research is an in-depth study of these material culture and motif, and how they can be adapted to textile design. Bambuka has a cultural celebration full of material culture and motifs known as Goohn-Yithii. It is a well organized cultural celebration that is practiced by the people, full of artistic material culture and equipped with the power to attract interest. These material cultures are yet to be tapped. The cultural material culture also faces the danger of extinction from lack of documentation, added to the fact that the society is yet to acknowledge their existence. The future generation may not have the privilege of witnessing them or appreciating their aesthetic values. There is need therefore to re-orientate the present day indigenes of Bambuka to understand, appreciate and adapt their cultural values in their present day to day walk. This is what this study specifically wants to do through adapting some of these material culture and motifs to modern use. The paper is intended to meet with the following objectives,

(a) To adapt those material culture into modern textile design and to outline their significance so that the people will be aware of, and appreciate the usefulness and relevance of these design

(b) To arrive at a work that will draw attention to the universal aesthetics of creative designs and their potentials to compete with global fashion trends.

(c) To prove that, these material culture can encourage a vocation in the Nigeria textile industries.
(d) To prove that, through this research, it will be profitable in the nation's mission of sustaining development and cultural identity, if the study of this material culture is introduced in the academic curriculum in our institution.

To give direction to this study, the following questions were raised.

Through what ways and processes can this material culture be adapted into modern textile design? Can this material culture encourage a vocation in our textile industries? Is it possible to create unique design with this material culture to meet the growing need of fashion designs to procure raw materials? The study will contribute to the understanding of the indigenous material culture associated with the Bambuka community in Taraba State, and encourage the extended use of various aspects of this material culture beyond their initial purpose of cultural celebrations to address wider and insightful themes. The research is also going to be a springboard that will initiate ideas for others to develop on. The Taraba State Ministry of Arts and Culture, Commerce and Tourism, as well as students from institutions of higher learning will benefit from the research. All of the various design forms will be a viable contribution to the Nigerian Textile Industries as a whole. The research is limited to the indigenous traditional material culture and motifs of the Bambuka people of Karim-Lamido Local Government Area of Taraba state.

It aims at adapting their material culture to contemporary textile designs. The material culture is in two dimensional works only. The method of production will be limited to textile reproduction process: heat transfer, screen-print, block-print, and batik-method.

Bambuka cultural traditional material culture and motifs appear to have been neglected because, the indigenes of Bambuka do not have concern, nor do they have any intension to expose these material culture and motifs globally. But these material cultures are good for textile design (Bender, 2002:137). The Bambuka material culture and motifs includes the bangles, pipes, and many more. These material cultures have proper literal meaning to the objects and as well as their function (Eskerick, 1984:77). Heidegger (1982:31) asserts that, Bambuka Bangles, bells, paraphernalia materials are too close to us that we are unable to think of adapting them into textile which is very functional and valuable to the society. For ages our eyes were close and we are unable to realize that these material cultures can be converted in to meaningful design and are almost going to extinction. The traditional material culture and motifs are products that are made by men, in various shapes. These material cultures are made to satisfy the social needs of men and women in the society especially for celebration. This celebration serves as an instrument of socialization among the few tribes in Bikwin area of Taraba State. These material culture share some similarity with other neightbouring tribes of the Bikwin for example Gwomu, Loh, Zoh, Panya, Munga (Dodo, 1997).

If the material culture is left untapped and undocumented, our younger generation might not have the opportunity to see some of these items. And the likelihood of its practice in the future may be very slim; consequently the aesthetic value of this material culture may become extinct or depreciated. Freud (1989) States that Bambuka traditional material culture and motifs, reflect the underlying values or realities of that society. It is only in that community that such traditional material culture are found and practiced. According to Schain (1990) the

Bambuka motifs are the dominant material culture of that culture that is in practice. This is considered as the most valuable artifact that shows the technical and design skills of the craftsman in the Bambuka society.

This paper would like to look at material culture in two faces (material culture and technology) Most of the material cultures are produced locally, using local materials. Some of these material cultures get rotten very fast. This people in past used local pipe to smoke, while bangles are used during dancing period, the sound is limited within the playing ground. But nowadays technology has over powered it; through technology some of our material cultures have been modernized. The cigarettes for example have over taken the local pipe while traditional musical instruments suppressed by keyboard, guitar, piano and amplifier with microphone were used in place of our local town crier. But it is paramount to states that all of these technology are made with local material.

Traditional material culture among Bambukas' are not only a mere backdrop against which organizational action happens but rather it is a place in system of environmental experience that incorporates the personal, social and cultural aspect of activities within the society. Our analysis of the material culture in the society draws the theory of a place, because it holds the location and objects that make up the environment which are social, and cultural aspect of experience in that environment (Canter, 1991). According to Solawu (1995) culture can be inferred from, what people say, do and think within an organization setting. It involves the learning and transmitting of knowledge, belief, and pattern of behavior over a period of time, which means that an organizational culture is fairly stable and does not change fast. It often set the tone for company and establishes implied rule for the way people should behave.

Methodology

In this study, the authors collected data from two major sources namely primary and secondary sources. (a) Primary source of data collection; The paper visited various locations in the area of study and collected information from the chiefs and elders of the society. Photographs of some objects were taking: material culture and motifs that are necessary for development of designs. Museums and cultural centres in Kaduna and Jos were visited. The objects studied are locally called: bangle “fukwam”, Armlet “bwuna”, flute “ngam”, bell “bonglong”, horns (meinung), wools “kaffa”, talking drum “chim” and congas “kul”, to mention a few. Secondary source of data collection are through; reading relevant literatures such as magazines, books, journals and catalogues. These helped the authors to get information on the state of knowledge in the area of study and the subject.

Material culture and Motifs Collected from the Society



Fig 1: *Fukwam* Bangle © Legah 2012

Fukwam “bangle” is locally made of copper by blacksmiths. They are worn by both men and women during cultural ceremonies. It is worn round the ankle and is use for a dance during celebrations. It creates sound that goes with the rhythm of the music. Bangles “fukwam” are traditional ornament worn mostly by people of Bambuka.



Fig 2: ``Bwuna-barnung`` Hand band © Legah 2012

“Bwuna barnung” is a moon like shaped object, locally made from copper by blacksmiths through casting method. The object has two sharp edges at both ends which allow cutting or harvesting of crops such as: rice, guinea corn and millet. The object is worn on the hand during cultural ceremonies as body decoration and defensive object when there is a fight. It signifies the unionism of Bambuka and a means of communication that is passed round from shoulder to shoulder during any gathering.



Fig3: *Ngam* flute made of wood ©Legah 2012

This is a locally made flute from wood and bees wax. The`` ngam ``is used as a flute at various occasions. It is used only at the period when men are celebrating some important occasions. It is used as a means of communication among hunters to locate each other or to send a warning signal to their colleagues; it is also used by age group young men to inform their girls that they are coming to their house very soon. Or to indicate to a rival that he is not capable to befriend that girl. It has two pipe holes in the front and one pipe holes at the back. The back hole has to tally with the one in the front. Towards; the tail end of the wool, there is a pipe hole from the top that passes through. The functions of the holes are; as you blow air into the flute, you use your finger to lift-up or press down to create sound such as alto, bass and soprano.



Fig 4: “Bonglong” bell © Legah 2012

“Bonglong” bell is an object that is made of copper and metal wire. “Bunglong” is used by both men and women during an occasion called “min-mam danbang” and “min-goohn yithii”. Newly wedded couples especially bride ties it round their waist to dance. There is another cultural festival in Bambuka called *danbang* that usually comes up around the month of September. During this festival, newly wedded couples are dressed and the *bonglong* will be tied round the waist to create rhythmic sound as the couples move and dance. Bonglong is also used during initiation of the age group called Kal (peer group). At the ceremony all the celebrants will tie

bonglong on the goat skin worn round their waist during training and passing out ceremony. *Bonglong* is worn in four places round the waist, one at the front, one at the back and one each at the two sides of the body, to create sound. The celebrant decorates his body, plaits his head, and ties some beads at his forehead to add beauty to his appearance during celebrations.



Fig 5: "Bwuna-swal" Armlets ©Legah 2010

"Bwuna-swal" is an armlet, made of copper. It is usually worn round the arms to serve as decoration object. The armlet is usually worn round the arms to dance with. The armlet is also used to control the muscles of the dancer during dancing , since our dance is by shaking of the back, and that involves the use of the two arms. The armlet is used by some people as a means of protection from witchcraft attacks. Some of the armlets have some designs on the surface. They are produced in different colours.



Fig 6: *Meinung* (horns) ©Legah 2012

Meinung is a flute that is made from horns of wild animals such as Buffalo. *Meinung* is carved by local crafts men and in the process; they sometimes add rhythmic lines and patterns to improve its aesthetic quality. It is used as a means of communication and information dissemination in times of war. This flute has small opening on the top, and large opening at the middle and base see figure 6 above. To blow the flute, you need to cover the hole at the end with one of your thumbs and fix your mouth at the other hole, then at the middle and blow it. When blowing you will be lifting up your thumbs bit by bit to create sound that you want. The horn is blown when there is danger, to alert, to inform or to communicate to the people of the society to prepare for any eventuality. Each of these has a peculiar sound to indicate which of the one mentioned above. When the flute is blown in the night it signifies an attack by unknown men. But when it is blown in the evening, it indicates that all men should meet at a designated place for deliberation. If it is blown early in the morning, it means the hunters are calling on their colleagues to wake-up for hunting. The inner part of flute is oiled with groundnut oil which acts as some kind of agent



Fig 7: "Kaffa" wool ©Legah 2010

Kaffa is a knitted object made of wool. It is used for body adornment. It is worn across the shoulder. Presently people buy it, and use it for interior decoration. See fig7



Fig 8a: “Chim” Talking drum © Legah 2012

Chim is a talking drum made of wood, rope and leather. It is used as a mixer in music; as the beats of music direct the steps of the dancer on all kinds of dance steps during drumming. The wood is carved to the required size, the rope has to be prepared with monitor lizard skin, then it will be use to cover the edge of the wood. A coiled patterned wood is fixed around the edge of the drum to support the animal membrane that serves as the drum pad. The wood is hollow from the top to the lower part of it. The lower part of the wood is left open, while in the Yoruba land both ends are covered. Some engraved designs are sometimes applied at the lower part of the wood and is worn on the shoulder.



Fig 8b© Legah 2013

Photograph of music makers, during `Mam` festivals as one of the vital musical instrument playing “Chim”



Fig 9a: “Kuluk-mam” gourd © Legah 2010

Kuluk-mam is made from gourd. It is perforated at the top. The gourd is usually perforated when it is fresh, it will be kept in water for some days to allow the seed inside rot away. After clearing the inner seedling then the gourd is filled with stones. This gourd makes different sounds when it is shaken. It is only used by men who formed themselves into a cult called Bori. This is a ritual musical object that is kept in the shrine after each performance.



Fig9b© Legah 2013

Photograph of music makers during Mam festivals as one of the vital musical instrument kuluk-mam Gourd



Fig 10: ``Kunjang``Gong © Legah 2012

Kunjang is a metal gong produced by local blacksmiths in Bambuka Community. The gong has different shapes and sizes. Sometimes signs and patterns are inscribed on the surface by the artist during production process. It is used as a means of communication when an elderly person dies in the community. A flat surface gong – vibrates in multiple modes, giving a crash rather than a tuned note. This type of gong is sometimes called tam-tam to distinguish it from the bass gongs that give a bass tune.



Fig 11: ``Kul`` congas© Legah 2012

Kul is a standing drum. It is locally produced with local materials such as wood, rope and animals skin. It is used as a bass drum when playing music. The conga or ``kul`` is a tall narrow, single headed Bambuka drum. Although derived from African drum made from hollowed logs, the Bambuka conga is carved like a barrel. Conga is very common in the Northern part of Taraba State. Most modern conga has a staved wooded or fiber glass shell and a screw tensioned drum head. They are usually placed in a set of two, three or four. And is been played using the finger and thumb of the hand.

Adaptation Process

The authors started the practical aspect of the study by drawing the objects and developing designs from the material culture. Pen, paper, ink and crayon were used for the sketches and drawing. For the purpose of development of the images, computer graphics methods were also applied. The pictorial composition that was finally made was further processed for screen printing application. The figures 1 – 11 shown above are some of the material culture which was collected during the field work.



Fig. 12 An artist's impression of `khita `Pipe for smoking© Legah 2010



Fig. 13: An artist's impression of the Goat skin© Legah 2010



Fig. 14: An artist's impression of ``Fukwam ``bangles ©2010



Fig. 15: An artist's impression of "Bonglong" bell © Legah 2010

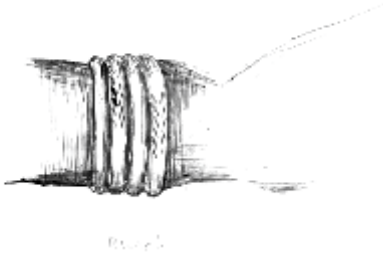


Fig. 16. An artist's impression of "Bwuna armlet" © Legah 2010

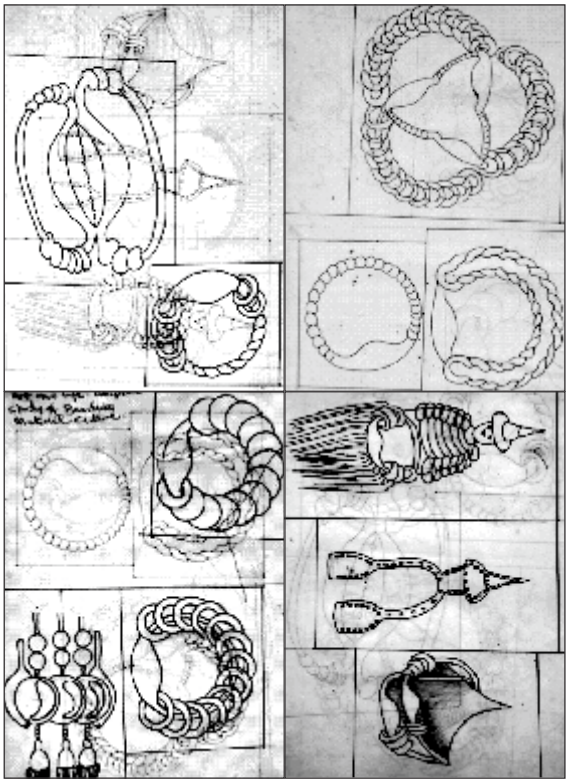


Fig 17: An artist's impression of``Zwe bah"Goat skin© Legah 2010



Fig. 19: An artist's sketch of "Fukwam bangles". ©Legah 2010

Developed drawing and pattern from Bambuka material culture, such as "Fukwam", "Bwuna-barnung", "Ngam", "Bonglong", "Bwauna-swal", "Meinung", were used for this composition.fig 20-28



Figures 21-24:
Designs and compositions from bangle material culture© Legah 2010

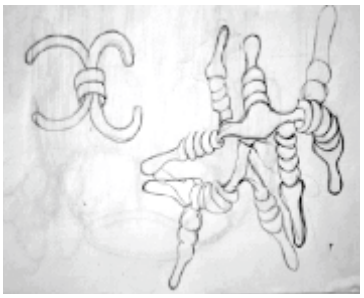


Fig. 25: Design and composition wool

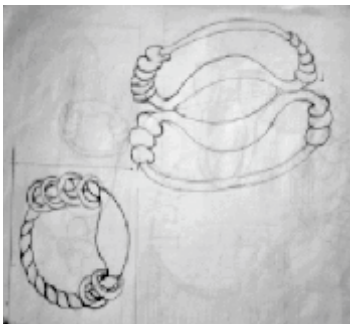


Fig. 26: Design and composition from armlets Material culture ©Legah 2010

Designs Developed from the Study of Bambuka Material Culture and Motifs

The material culture and motifs are unique and can be explored by artists and designers for textile design. This paper was prompted by to the attractive nature of the shapes of these materials and decided to adapt and explore them for textile design.



Fig. 29: Title: “Voh” Sound ©Legah 2010 Motifs: “Bongulong”, “Fukwam”, “nunlidul”Media: poster colour on paper

The design title “Voh” in fig 29: is a combination of bell and bangles. The bell and the bangles are traditionally worn round the waist and leg to create sounds when shaking the body. But the explorative ideas from the bells and bangles are produced as a paper design as shown in fig 29. The image is placed on paper and balanced systematically. The colours used are white, pink on light blue background. The design was later transferred via screen printing medium and the end use was the shirt print below:

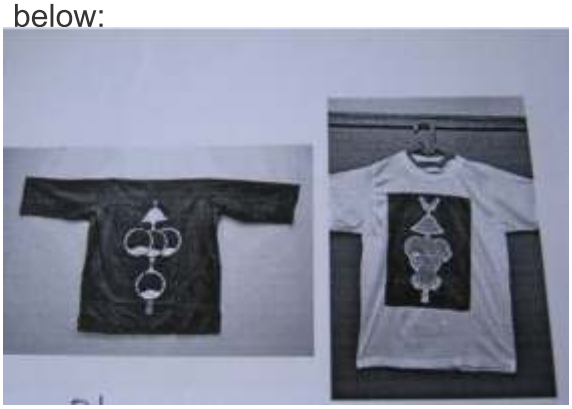


Fig. 30: Motif: ``Bonglong`` bell, ``fukwam` bangle and ``nunlidul`` necklace© Legah 2010 Media: Screen print fabric.



Fig. 31: title “Thilah” enjoyment © Legah 2010 Motif: “Fukwam bangle”,”khita”, local pipe. Medium: Poster colour on paper. Size: 45:35 cm

Smoking is a popular habit, enjoyed by both men and women in Bambuka community. The smoking pipe is made of wood or clay. In the olden days, traditional pipes were made from horns and calabashes. It is only used for smoking, although some use it for decoration during celebrations. The people derived love and pleasure as they exchange this traditional cigarette among themselves. The design titled "khila" was influenced by the smoking pipe referred to as ``khita`` local pipe in Bambuka. The composition is made up of the following objects: ``khita`` local pipe, ``kaffa`` wool, ``fukwam`` bangle and ``nungko ``bwakhita`` scooping metal. The size of the work is 45cm X 35cm. Source of motif is what is called "kaffa"; wool which is worn across the shoulder as decorative object.

The design is used for shirt-print trough screen printing below:



Fig. 32 printed design on fabric © Legah 2010

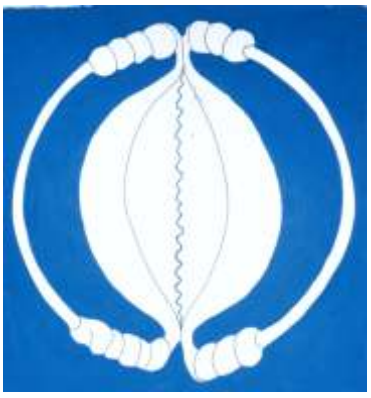


Fig. 33 title "kwaru" Rhythm of dance © Legah 2010. Motifs; "fukwam bangle".

The design shows a combination of two people backing each other as they dance in a row during the Kwaru celebrations. This shows how people express their overwhelming joy by doing some extraordinary thing unknowingly. The size of the work is 36cm X 34.5cm. It was printed on "T" shirt.



Fig. 34: Motifs: ``Kaffa`` wool © Legah 2010

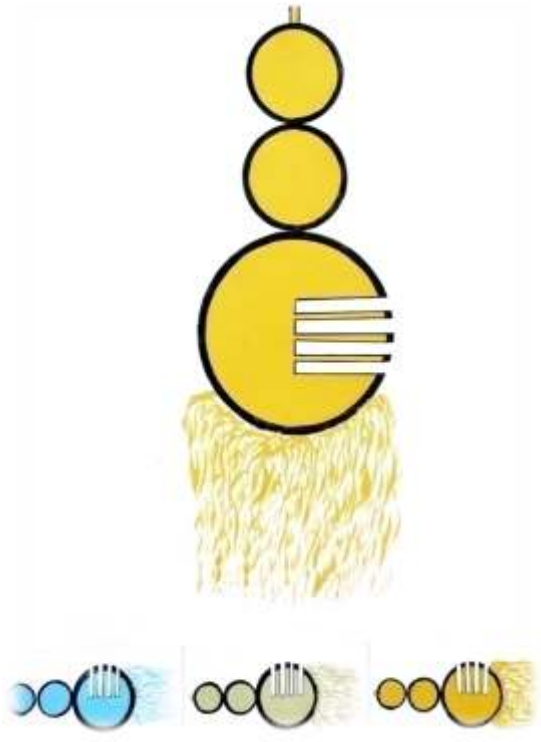


Fig. 35: Title "alim" Beautiful © Legah 2010

The design in figure 35 is titled “Alim” meaning beautiful. The motifs are deriving from a local thread called “Nunda” wool. This object was used to compose the design that will be suitable for T-shirt decoration. The work is in two colours of yellow and black. The work was explored in both screen print and block print on fabric.



Fig. 37 ``Kaffa`` wool design ©Legah 2010



Fig. 38: Title “Yayibe” men © Legah 2010. Media: Screen print fabric

This design in figure 38 is derived from gourd and ``kaffa`` shape. The work was produced in two colours on paper, using poster colour of red and blue. This is the first time that, such a gourd was formed into a design, from the community. The design was later reproduced through screen print on fabric as shown in figure 39.



Fig. 39 ``Kuluk`` gourd design © Legah 2010. Media: Screen printed on fabric



Fig. 40: Title “Nwatim” © Legah 2010 Motifs: ``Kuluk``. Media: Poster colour on paper

The inspiration of the design in figure 40 is gotten from gourd, the one used by men as a means of communication in a cult called “Mam”. The gourd is designed to serve as musical instrument. The sharp design between the two gourds is a reflection of knife that is used during the occasion. The round circles on the design shows, the group of people that sat round to receive drinks. The design was also reproduced via screen printing techniques on fabric in figure 41 below:



Fig. 41: Motifs: ``Kuluk`` © Legah 2010 Media: Screen printed fabric



Fig. 42: Title “Lilana” joint- together ©Legah 2010. Motifs: ``Fukwam`` bangle. Media: Poster colour on paper

In figure 42 the design source of motifs is the bangle which is produced on paper titled “lilan`` meaning an unbreakable union joined together. These material cultures are very symbolic and important during any Bambuka festival celebration. The interlacing of this design motifs shows how interactions that occurs during the festival. The whole Bambuka ethnic must travel back from all over the world to the community to get in touch with one another and familiarize themselves before any successful cultural festival takes place. It is mandatory that the whole community must come together to deliberate on issues bothering on the festival and the community. During the festival, no part of the community will be left out; every clan must perform a certain function, or responsibility as assigned by the community. And these responsibilities include: taking care of Bumper harvest, security and developmental plan of the land of Bambuka. This signifies their closeness of coming together for peace and unity discussion. The design is in poster colour on paper with blue background.



Fig. 43: Title ``Bahje`` Talk © Legah 2010.Motifs: ``Kuluk`` Gourd, ``kaffa`` wool Media: Poster colour on paper

The design was derived from gong of different shapes and sizes. The gong are arranged vertically and linked up together by means of a cord from the top rim to the bottom-which symbolizes a compulsion bond that must not be broken. The authors decide to title the work in figure 43 bahje (say it out). Among the Bambuka when somebody dies, an elderly man in that clan will pick the gong and beat it. The gong is beaten from the foot of the hill or mountain to the deceased house as a means of communication. After every traditional ceremony of announcing the death, the remains of the dead will be placed on a stretcher made of booboo sticks. The dead body is then lifted up by four men from different angles. An elderly person in the society must go in front with the gong and beaters to the burial ground where the dead body will finally be laid to rest. After the burial, the gong will be taken back to its usual position for safe keeping. The composed design was later explored by means of screen printing method. See fig 44. \



Fig.44: A design derived from ``kuluk`` and ``kaffa`` material culture and screen printed on fabric suitable for use as `T `shirt © Legah 2010

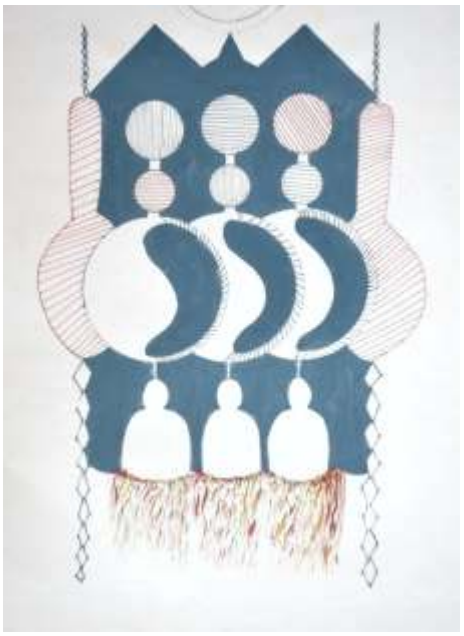


Fig. 45: A design composed with kuluk, kaffa and fukwan. It was title ``Toklaswa``meaning assist each other. © Legah 2010. Media: Poster colour on paper

``Toklaswa`` design is derived from three material cultures namely: gourd, bangles and wool. The design shows material culture that men use in the society. The gourd and bangles are used sometimes at the same time. The bangles are worn at the ankle and the gourd and wool are worn as decorative items during the cultural celebration. The design reflects the symbolic flow of a coroneted dance step of the community; In Bambuka, dancers do not give wider gap, but must maintain closeness in space and pace during a dance performance. The design of the bangle and wool is very symbolic, because it shows a kind of mood of celebration, whereby somebody will be lifted up as a brave man in the society when he does something great. The design is commonly found in the Northern part of Nigeria. After developing the design, it was produced on fabric using the screen printing method as shown in figure 46 below.



Fig. 46: ``Toklaswa`` design printed on fabric with the aid of screen printing process.© Legah 2010



Fig. 47: Title `Nun-iwafuh`©Legah 2010
Motifs: `` meinung` and ``kibwi``
Media: Poster colour on paper

Spear is one of the material culture uses in Bambuka especially by men. The people of Bambuka have spear in every household. This is one of the weapons commonly used in the society. It is used usually as a means of defense in time of emergency such as wildlife attack, hunting and incase of tribal wars. The horns used in the pictorial composition are in different shapes and sizes. The design was later explored by scr
een printing process on fabric see fig 48.



Fig 48 ``Nun-iwafuh`` design is reproduced on fabric .The material culture use are called ``meinung`` and ``kibwi`` © Legah 2010



Fig. 49: Title ``Zaplo`` © Legah 2010
Motifs:`` meinung`` and ``kaffa``, Media: Poster colour on paper

The design in figure 49 means `balance`. Usually in the society any victorious person normally raised his two arms up as a sign of victory. Men usually go for hunting, and on coming back, those who successfully killed one of the big wild animals will be celebrated by being carried up on the shoulder by members of their family celebrating his bravery. The design adapted signifies a kind of celebrant being carried up on men shoulder. The work was executed in two colours on white background poster colour. The work was later produced exploring screen printing technique.



Fig. 50: Meinung and kaffa design.© Legah 2010 Media: Screen print on `T shirt fabric`



Fig. 51; Samples of printed fabric suitable for the use as head and armrest © Legah 2010

Fig 51 shows how the material culture adapted on textile materials can serve as a furnishing design for interior decoration.



Fig. 52: design produced exploring bangles and bell. © Legah 2011
Media: Screen print on fabric

The design was derived from bell and bangle was printed on handkerchief. This is because during occasion or celebrations people used handkerchief to clean their faces, and for other personal uses. With the adaption of this design or symbol on this material, it will serve as a means of documentation of the motifs as well as encourages the sustainability of Bambuka design and culture.



Fig. 53: Repeat pattern design exploring bangles and bell © Legah 2011. Media: Screen print on fabric

The design was derived from different shapes of bangles and bells. The bells and bangles inspired the design. The design is suitable for use as window blind. The paper explored the screen printing process.



Fig 54: ``Nwatim`` © Legah 2011. Media: Screen print on fabric

The gourd and knife are used during one of the cultural celebrations in Bambuka. The authors decided to explore the design on fabric to show the society that these material culture are not only for cultural purposes but can still be adapted into something meaningful like the above printed design.

The functions of these fabrics are as following:

- As a means of awareness about the Bambuka material culture.
- As an exchange of cultural identification worldwide.
- Some of this decorated fabric can be used for interior decoration.
- Will expose some important material culture found in Taraba state.
- Some people may prefer to use the fabrics during cultural celebrations, as a means of identifying their culture.

Designs Produced by Heat Transfer Method

Exploring the heat transfer method, the authors produced some designs that are in series. These are the diviner series one to six.



Fig. 55: The diviner 1 © Legah 2010



Fig. 56: The Diviner ii © Legah 2010
Motifs; `` kaffa`` and ``jyen``, shield and wool, Motifs: `` kaffa ``wool,`` fukwam`` bangles,
bwuna``armlet, ``thou bab jhwa`` skin puss.
Media: Pen and ink drawing.



Fig. 57: The Diviner iii © Legah 2010



Fig. 58: The Diviner iv © Legah 2010



Fig. 59: The Diviner v © Legah 2010



Fig. 60: The Diviner vi © Legah 2010

The diviner is an object of decoration; it is mostly used by the people of Bambuka during the festival. This object is usually found in every home within the Bambuka community, it serves as a unique material culture of common identity. The paper derive this decorative motifs which is more or less Bambuka direct source of common unity within the community and adapt it into a composite design, which was further transferred



Fig. 61: Title “Gemlalo” Unity © Legah 2012,Motifs: ``kaffa``, ``kuluk``
Media: Design on paper: colour- Blue and Brown. Size: 45.5 x 32cm

The design in figure 61and 62 title unity signifies willingness of the community to come together for a common purpose but are rendered in different colours. The motif is the combination of wool and gourd. The wool is produced and worn across the shoulder while the gourd. This object is commonly used by the secret cult called the “mam”.



Fig. 62: Title: “Gamlalo” Unity © Legah 2012, Motif: `` kaffa`` and ``kuluk``

Media: The design was explored on sewing machine, using thread on white fabric.



Fig. 63: Title: “Ya miyik” Elders © Legah 2011, Motifs: “kaffa”, Media: Design on paper, Size 47 x 29cm

This design in figure 63 is titled Elders. It is only meant for elders of the society. The design was rendered in poster colour on cardboard paper. The work was developed using three colours: brown, blue and yellow to show the natural soil in which the indigenes of Bambuka live. But now the western culture has overtaken our traditions, nobody is using these materials for any secular purpose. But with this adaptation process the design may be embraced by most of the people.



Fig. 64: Title: “Thila” joy © Legah 2011
Motifs: “kaffa”, “fukwam”, Media: Design in colour on paper
Size 45.5 x 32cm

These motifs were derived from material culture of Bambuka people called ``Kaffa`` wool and ``fukwam`` bangles. The bangle is coiled with some rings round to create sound when shaking the body while the wool drapes on the wearers body. It shows the rhythm of the dance by the peoples' dance step. The small circles in the design show the distribution of people or spectators that come to watch the celebration.



Fig. 65: Title: “Zizalai” together © Legah 2011, Motifs: “kaffa” Media: Design on paper



Fig. 65: Title: “Zizalai” together © Legah 2011

The design figure 65and 66 is titled `Together` The design talks about the oneness that exists among the Bambuka people. The design is made of poster colour on cardboard paper. The circles in the design signify the people performing during the festival,

while the lines in shows the dance formation which every individual must maintain in respect of an elder in the society. It also signified orderliness and respect of the individual in the society. The upper circle shows the line in which each age group is classified. The big circle shows the inner household of the shrine with gap in between. This design was later reproduced through embroidery and appliqué techniques on a white piece of fabric. The end use is for decorating sitting rooms and hotels. And could also be used at the back seat of a car.

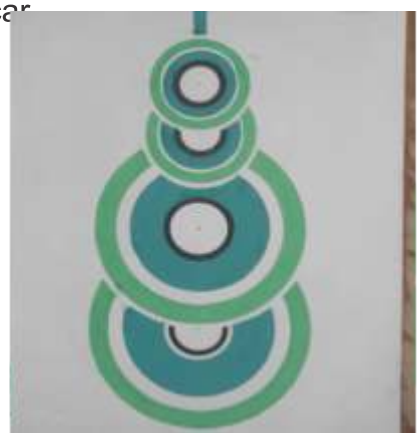


Fig. 67: Title: “Muenarai” Love © Legah 2012, Motifs;`` Kaffa``,`` kuluk”, Media: Design on paper, Size 45.5 x 32cm

The wool and gourd are designed as a means of decoration by people of Bambuka. The design is connected to each other, to show how people embrace each other during cultural celebrations. The design shows the hospitality of Bambukas'. The design is in three colours namely: blue, green and black.



Fig. 68: Title: “Nwatim-bahe” © Legah 2012, Motifs; “fukwam”, “meinung”
Media: Design on paper, Size 45.5 x 32cm

The design in figure 68 is derived from bangles and horns. The horns have rhythmic lines on them. The work is in poster colour on a paper with, the use of only two colours: green and black.



Fig. 69: Title: “Bantire” royal kit © Legah 2011, Motifs: “fukwam”, Bangles, `` kaffa`` wool and ``kuluk`` gourd, Media: Design on paper, Size 44 x 31cm

The design in figure 69 titled ``Bantire`` is a royal kit from the cultural chief of the society. The design was derived from bangle, gourd and wool. The wool is used as a decorative material in the shrine house. The bangles are material culture obtained in the cultural chief house of the society. Usually the chief cultural officer of the society is given a staff of office to signify that they are elders and as well as leaders of a particular shrine in the society. Some of the gourds have pipe hole at the lower level so as to allow the user fix or tie rope that can be hang in the shrine house. The work is in poster colour on paper with the following colours; green, orange and white background.



Fig. 70: Title: “Voh” © Legah 2012
Motifs: “fukwam”, “kaffa” and “meinung”,
Media: Design on paper
Size 41.5 x 28cm

The design in figure 70 is derived from the following material culture; bangles, horns and ``kaffa``. The three material cultures were combined and developed into design that was titled “voh” The instrument was traditionally used, as instrument for communication. The bangles were used to create sound of joy, while the ``kaffa`` wool is used for decoration.



Fig. 71: Title: “Iyu” Resemblance© Legah 2011, Motifs: “kaffa”, wool “fukwam”, Bangles and “kuluk”gourd
Media: Design on paper
Size 45 x 28cm

Figure 71 is titled “Iyu” which signifies manhood. It is used as outing regalia worn across the shoulder during celebrations. The design was derived from bangles, wool and gourd. The materials are material cultures that are kept in the royal house. Since the cultural chief of the society is the leader, he hung it in the shrine to show the divine presence of the gods. The Design is produced using poster colour: yellow, brown and green on cardboard paper.



Fig. 72: Title: “Nap-lo” Joy of captured © Legah 2012, Motifs: “kaffa” wool and “ngam” Flute, Media: Design on paper
Size 45.5 x 32cm

Figure 72 design is drawn from wool and flute. This is a poster colour design on paper. The gentle flow of the wool shows the appearance of celebrant in row of dance. The horns where decorated with designs on them for beautification of the person. The design of the wool signifies the mode, appearance, dressing, movement, and expression. This material is tied round the waist and across the shoulder of the celebrant to dance with.

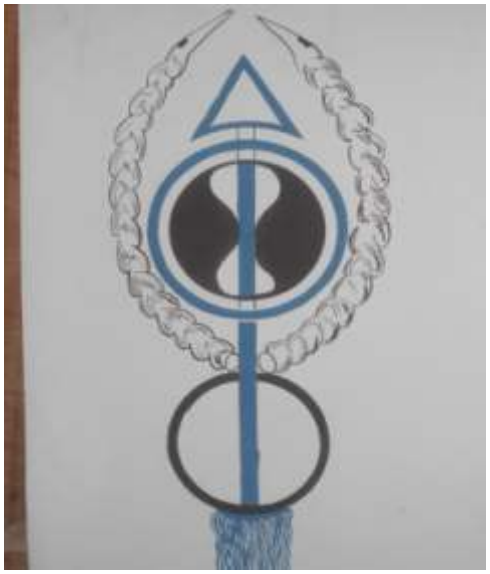


Fig. 73: Title: “Nun na yibe” Men Weapon © Legah 2012, Motifs: “kaffa” wool, “meinung” Horns, “fukwam” Bangles and “muam” Spear Media: Design on paper,Size 45.5 x 32cm

The design in figure 73 is the combination of material culture that men in Bambuka society use as tools and artifacts; horn, bangles, spear and wool which are real. The horns are from wild animals like buffalo. The spear is one of the tools that are kept by men in about ten pieces a bundle called ``kukule``. In Bambuka community, a man cannot go to farm without two or three pieces of spear with him. The spear is used for killing wild animals, snake, and for self-defense in times of war.

Conclusion

Nigeria is blessed with socio-cultural group of people, different material culture in their culture. And this paper has attempted to adapt different types of material culture from Bambuka people in Taraba State. This attempt is to help break the total dependency of our society on the web of western ideas of design. It also hopes to showcase the material culture of the Bambuka people with an attempt to adapt it for textile design by giving it a global presence. The work will actually stimulate our teaming young artists to depend on and project our cultural identity even during exhibition. The work can help to set up small scale cottage industries in our society that will be useful to the country. Our students and young ones will get to have the knowledge of the past when the works are exhibited. It will encourage many to engage in more research work so as to acquire new ideas.

In conclusion, this research has shown that in compliance with global trends, the world or global nomads are primed and ready to explore new material culture frontiers. If that be the case any state with rich cultural material culture is a potential gold mine for design.

The government should encourage the Bambuka traditional craft practice through motivation, building of craft centres, and providing marketing avenues that could enable them sell their products. There is a great need to explore the untapped economic opportunity that lies in the Bambuka community; people should be made to be aware of the potentials of textiles as a means of economic development and empowerment.

Bambuka traditional idioms should be introduced into the arts curriculum of secondary and primary schools, especially those situated in the area.

The researchers suggest that other areas of the visual arts could be explored, to project these rich cultural symbols which have adaptive potentials that have been concealed for ages.

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