

# A Visual Representation in Textile Design of the Traditional Dress Codes of the Urhobo Culture

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**Abstract-** *The purpose of this research is to examine the different dress code in Urhobo land in relation with their cultural activities and to trace the significance of the costumes used in these cultural activities using textile design as a medium of expression*

## I. INTRODUCTION

A brief history and location of the Urhobo people  
The migratory histories of the Urhobo people usually begins from an Edo territory. There are two distinct levels of the traditions of Urhobo origin. The first, concerns the foundations and socio-political identities of the twenty-two Urhobo units. At the end of the Ogiso dynasty, many Urhobo and other Edo-groups left Udo supposedly where the ancient town of Udo and Benin City are currently located. They left in different directions, in search of more peaceful territories. The tradition tell of the cruelty, animosity, and tyranny as factors responsible for the movement of the emigrants from the original Edo land.

The traditions show not only that the Urhobo left under separate leaders in different directions to found governmental organisations, the twenty two units, but also that the migration were at different developmental stages during different periods.

Hence by the 14th century according to Egharevba (1960:14) when some Emigrants left Benin they found in their destinations in Urhobo territory some Edo speaking settlers.

The second level of traditions of origin is primarily concerned \* the Urhobo as one people among the Edo group.

This pattern is not peculiar to the Urhobo. The Yoruba, for example, maintains separate historical traditions for their various Kingdoms while simultaneously sharing their traditions of origin as one people.

The same is true of the Hausa, but not so with the Bini or Itsekiri, for instance, whose governmental and socio-cultural boundaries are conterminous with the whole of the ethnic group.

However, whereas written documents and established speculations have been combined to produce history for the Hausa, Fulani (Fulbe) and to some extent the Yoruba, the history of the Urhobo as one group, like of any other Edo group is still intractable.

- Territorial Spread

The Urhobo is made up of twenty two units later called Clans, namely Abraka, Agbarho-oto, Agbara, Agbon, Arhavbarien, Evwreni, Ewu Idjerhe, Ughelli, Oghara, Ogor, Okpe, Okparebe, Olomu, Egun, Udu, Ujevben, Uwie, Evwro-Otor, Uwheru, Agbassa and Okere (Urhobo) (Urhobo) Warri.

They are found mainly in the Delta State of Nigeria where they constitute the largest ethnic group. They are spread over nine Local Government Areas, namely Ethiope East, Ethiope West, Okpe, Ughelli South, Ughelli North, Sapele, Udu, Uvwie and part of Warri South out of the twenty five Local Government

Areas which make up I e ta State. They have a population of over two million people.

The land area they occupy is bounded on the North by Benin, on the South by Ijaw, on the East by Isoko and on the West by Itsekiris while Ndokwa to the North East.

All the clans fall under the same geographical region. They occupy a very strategic position in Delta region.

- Vegetation

The natural vegetation of the non-swampy area is rain forest with valuable economic timber - like Chlorophor a excelsa (Iroko) (Uno) and others. While the swampy areas produce different species of palms.

- Economics Activities

The Urhobo people engage in a wide range of economic activities. These include farming, fishing, hunting, tapping of rubber, trading, lumbering and manufacturing. The geographical characteristics and natural resources played a vital role in the migratory history of the Urhobo.

They are socialized to respect elders and others in position of authority and leadership.

Thomas (1910) Urhobo is Edo speaking people as well as Kwa-group language speakers. Their language is distinct in both structure and functions.

Another important form of Urhobo identification is body marks.

This was particularly the case up to the 19th century. There are three principal kinds of tribal marks for both male and female depending on the section of Urhobo you come from.

Marks are known as 'ebrebru' or esa. The most common is the three small cuts on each side of the face, mostly done by the Udu, Ughievben, Uvwie and the Okere Urhobo.

Irhiawoho' (chicken toes) which is incised at the corner of the eyes are common among the Urhobos for away from the coast.

Akpurusu' is cut on males only. Is one bold straight line incised on the forehead right to the nose. This is common among the Oroguns, Ewvreni, Ewu, Uwheru and Agbon.

- The Traditional Dress codes: The traditional dress codes which shall be widely discussed in the course of this paper is one of the predominant Urhobo ethnic identity.

The dress of the people is characterized by. displays of the most vivid colours with test and distinction" Okumagba (1997:97).

The traditional costume of the Urhobo people consists basically of bright colours like red, yellow and sometimes green and of two designs for male and female. Whereas the women tie a pair of a wrapper round their waist, (overlapping), down to the heel.

These two lengths of wrapper are made up of four yards and of two yards. The one inside the other is usually the two yards and it is called Aniku' or 'Otewon'. The upper one which is usually four yards called 'Oseba'. A blouse 'Ewun' is worn on top of the bottom wrapper before the upper, and a head gear called 'Onerho or Uriofo' which is between one yard and two yards is tied to match.

Commonplace necklace, beads; gold, coral beads and hand bangles complete the attire.

The men tie long wrapper made up of six yards (Egbru) over flowing, as well as an overflowing shirt worn on top and hat. At times ~en use a pair of wrapper as the women which is made up of one six yards round the waist and the other eight yards round the body over shoulders.

There are variations, of the dress codes reflecting status, work and leisure. Some of them are used during war, ceremonies and socials by the young and old for marriage, coronation, farming, burials etc.

The significance of adornments with bead, gold and silver as part of the people's dress is at times over played by the quantity put on at a time.

The Urhobo women wear a row of beads round their neck and hands. The bead is called 'Evwara' while coral is called 'Ivie'. The men do the same.

In time past, wearing bangles and anklets made of elephant tusk called Ukoro was a sign of affluence and family nobility. Wearing the Ukoro' on both hands and legs was a sign of wealth.

The costumes for the Chiefs in Urhobo land is basically white wrapper as seen among the Benin Chiefs.

A woman (female chief) ties white wrapper to cover her chest during her installation ceremony while a male chief ties his white wrapper round his waist.

Both male and female wear heavy beads round their necks and hands during their installation ceremonies. As the installation ceremony progresses, the new chief is decorated with a round string of beads around the neck by the Ovie (King).

There could be slight variations from Clan to Clan. In some Clans or Kingdoms the male chiefs may wear the flowing traditional Urhobo shirt over the wrapper during installation.

Similarly, the Kings wear red clothes during coronation this time with a well traditionally designed cap or crown of beads.

The Urhobo identification through dress has undergone changes over time.

The local cloth which was calico (Ukpagbon) has been replaced by silk or cotton or linen which is now been imported from the United Kingdom, India and China.

Men now wear shorts (inika or pants and women round-skirts called Ibuluku) in place of echibe'.

Male and female now use foot wears (sabato). Inter-ethnic relationship with those particularly sharing boundaries with the Urhobos and the socio-economic involvement with the Portuguese has introduced some items into their pattern of dress right from 15th or 16th centuries. The Urhobo now continue to adorn

their hats or caps with feathers and use walking sticks. Women no longer tie Ugboduma' (scented leaves of a creeping plant) round their necks, nor do they now wear rings of elephant tusks called Ikoro (Ukoro), a form of ornament, which women particularly those sharing boundaries with the Ukwani, had round their legs and hands.

It is also observed that the neighbours of Urhobo wear almost the same attire with them.

The 'Osebagbaniku' in Urhobo is called Ubuara baniku in Itsekiri, Oko-nebe in Ndokwa.

I do not agree with those solutions that establish exclusive models of modernization, that may be called 'substitution' I am rather of the opinion that tradition and modernity coexist in all societies.

Ade Ajayi 2003 stresses that empirically, the success of modernization to a great extent is based on the positive role played: tradition, which guarantees the stability of a society.

- Statement of the problem

The purpose of this research is to examine the different dress code in Urhobo land in relation with their cultural activities and to trace the significance of the costumes used in these cultural activities using textile design as a medium of expression.

- Statement of Sub- Problem

To:

1. Identify the different traditional dress codes in Urhobo land.
2. Investigate the significance of the dress codes in the Urhobo land in relation to her neighbors.
3. Examine the difference between male and female dressing codes.
4. Examine and outline the extant traditional elements that could be used as motifs in the production of suitable textile pieces.
5. Distinguish between the traditional dress codes of the Urhobos and her neighbours and her neighbours
6. Identify, the dominant colours associated with the Urhobo costume.
7. Analyze, interpret and synthesize the data gathered in subproblems 1-6 and report same in both visual and narrative forms for better

understanding of the significance of the traditional dress codes in Urhobo land and its effect on the traditional life of the people.

• Delimitation of the Study

This project was delimited to the traditional dress codes in Urhobo land in Delta State of Nigeria. The researcher used selected Urhobo clans and kingdoms as reference points.

• Definition of Terms

1. Adjudju – Hand fan
2. Aghigho – beads stringed with wire usually worn by the Chiefs.
3. Akpurusi – One bold straight tribal marks incised on the forehead, right to the nose.
4. Amiero – Three small tribal marks on both side of the face.
5. Aniku or Otewun – Inner wrapper usually two yards of the women.
6. Echobie – Farm dress code
7. Egbru – The long large wrapper worn by men.
8. Esa or Ibribu – Tribal marks
9. Ewara – Bead
10. Ewun – blouse or flowing shirt by men
11. Inika – shorts
12. Irhiawoho – fowl toes
13. Ivie – coral bead
14. Okpo – walking stick
15. Onerho or Uriofo – Head gear for women
16. Oseba – The outer wrapper of the women
17. Ubuluku – Skirt
18. Udje – Battle of songs
19. Ugboduma – Scented leaves of a creeping plant
20. Ugbotor – leisure dress
21. Ukpaghwa – Labour dress

22. Ukgrg – Ornaments from elephant tusks
23. Umuamwan or Umuaya – Belt

• The Assumptions

It will be expedient to group the assumptions that prompted the assumptions thoughts and the aesthetic presentations in this project; proposal into convenient parts as presented here below.

- a. It is assumed that the Urhobo traditional dress is the only ethnic identity of the Urhobos.
- b. It is also believed that the Oseba Ganiku or Egbru is peculiar to them and it is a dress for all occasions.

• Need for the Study

The present people are now abandoning the Urhobo attire for a more simple costumes of other tribes like the Edos and Yoruba neighbours thereby making the dress code loose focus and cultural values.

The implication is that if it is not checked the culture might go into extinction. The need to perpetuate the Urhobo traditional costume therefore becomes imperative.

Review of Related Literature

For the purpose of this study, the review of relevant literature and works, supported by documented evidence in relation to the problem statement, shall be done under the following headings.

1. The origin of the Urhobo people.
2. The elements and traditional dress codes of Urhobo people.
3. Textiles designs as means of documentation
4. Aesthetics

• The origin of Urhobo people and the setting

The Urhobo, who number about 1.5 million, occupy the western fringe of the Niger Delta, in the Southern Nigeria, where a queen rain forest belt descending from Benin City meets the alluvial plains of the Delta proper. Urhobo encompasses some 5,000 square kilometers, lying between longitude 5° 40'E and 6° 25'E and latitudes 5° 15' N and 6° N in Delta State Nigeria. Perkins Foss (1983).

The perimeters of Urhobo land are defined by rivers. At the Northern edge by the Benin Province, the boundary line cuts through Ossiommo on the North-West touching near Oghara and across the Jamieson River at a point near the Idjerhe Village of Okpekelito the Ethiope River; North east wards to a point between Abraka and Ubiaruku.

It is bounded on the North East by Ndokwa, on the East by Isoko North, on the south by Ijaws and on the West by Itsekiris.

Urhobo land is traversed by a multitude of creeks and rivers that flow South ward into the Forcados, the most important of these being the Warri and the Kiagbodo.

Since the development of good roads network and bridges in Delta State, the use of smaller creeks and rivers have declined. As a result, many small creeks have silted up, and as a further result, waterside communities have lost the dormant position in Urhobo life that they once had.

“The most important river in the Urhobo land is the Ethiope. This river controlled the economic life of the people during the ‘Oil River Trade’ until comparatively recent, the main traces of wealth in the land, was still along the river Ethiope”. M.P. Okumagba 1979.

The Urhobo people are made up of twenty-two clans, namely Abraka, Agbarho-Oto, Agbarho, Agbon, Arhavbarien, Ewreni, Ewu, idjerhe, Ughelli, Oghara, Ogor, Okpe, Okparebe, Olomu, Orogun, Udu, Ujevben, Uvwie, Eworo-Otor, Uwheru, Agbasa and Okere Urhobo) Warri

All the twenty-two clans did not migrate from the same place. And those that migrated from the same place did not leave the original settlement at same period.

According to Okumagba (1979). the majority and fact of all of them have one common ancestor to whom they trace their origin also one common place from where they have migrated. The great ancestor is Urhoho (and later Urhobo) and the place of origin is Benin which they often refer to as OREDO.

“We came from Benin”, (Foss 1983). This is commonly heard from the people, when subjected to detailed enquiry you will discover that although the Urhobo claim political allegiance to Benin, their origins are more complex, and those of many village groups point not so much to the North as to the East and South to the Igbo and the Ijo.

Ikime notes that: a theme common to most Urhobo stories of migration and settlement is one of struggle, disagreement, and dispute. A man and his immediate kith and kin might decide to found a new settlement in search for greater farming and other opportunities, or as a result of some quarrel. Such tales of unrest and struggle to gain and hold land seem to concur with the militaristic demeanor of much Urhobo imagery.

Very little can be said regarding the dates of settlement of the various Urhobo village groups. J. U. Egharevba provides a late fourteenth century date for migration from Benin into what is now Urhobo country, during the reign of Oba Egbeka. He states further that Egbeka had several Civil wars with the Uzamu Nihinron (king) suggested that these probably spurred the south ward migration of disgruntled factions.

Reverend S. O. E feturi in his SHORT HISTORY OF ERHOWA said that the founders of Isoko tribe on their way from Benin met Urhobos at Erhowa and this was the period of the reign of Obas Ewedo and Oguala. This was probably 1255 A.D and 1280 A.D. They settled with the Urhobos for some time and left to found their present settlement.

Another reason why the Benin connection was maintained was because Benin was regarded as a repository of power. The Oba of Benin was a powerful ruler who was regarded with deep veneration as a near deity.

There is a second tradition of origin from Ife. Tradition of Ife origin are also remembered by the Urhobo. But the strains and limit of memory could not make this unwritten record clear.

Another tradition of origin from the Sudan and Egypt is also there. These traditions are, at face value, near

fiction. However, they are important indicators of societal links existing amongst the Edo and Yoruba speaking peoples. Providing the social and cultural contexts within which to analyse historical processes.

- Language

The Urhobo speak a language related to that of the kingdom of Benin. Although it is termed an Edo language it varies sufficiently from that of Benin so that it cannot be considered simply a dialect thereof. According to Otite (2003 P.21) the Urhobos are Edo-speaking people. The linguistic classification first used by Northcote Thomas in 1910 and which has stuck on with implications not only for social and cultural affinity ( ) but also for problems of group origins and historical identity.

- Economy

The Urhobo people engage in a wide range of economic activities. These include farming, fishing, hunting, tapping of rubber, mining, trading and manufacturing.

The main food crops grown are cassava (*manihot esculenta*) yam, maize vegetables and plantain.

(Igben 1986), the main tree crops are rubber (*Hevea brasiliensis*) and the oil palm (*Eleais guineensis*). The former used to be a major source of income for the farmer and rural populace but has declined in importance in recent years, having been replaced by the oil palm as the major economic tree crop.

The main catch include tilapia, mudfish and catfish. While they also engage in lumbering, hunting and mining.

They also engage in crafts and industries. The women from Udu and Ughievwen clan are known for the production of pottery and variety of raffia mats. In addition, the Urhobos adorn their hair in elaborate, often symbolically significant patterns which is a form of artistic expression throughout Africa. Today, it rarely forms the basis of full time employment. The Urhobo women are all likely to pursue petty trades.

- Religion

Central to Urhobo religious thought are the ‘edjo’ singular and collective spiritual forces believed to exist in natural phenomenon bodies of water, trees, plants, even the air itself. These spirits are pervasive forces whose powers compass nearly all aspects of Urhobo life.

The Urhobo people also worship a supreme God known as Oghene’ like the Isoko and other neighboring ethnic groups.

The Isoko and Urhobo worship high aoa. Ganen-who is the creator of the world of life and death.

Oghene is said to be indescribable, but to be in some way connected to the sky and he is something believed to be located at the junction of the earth and sky. With the influence of western culture, came the Christian religion. Bradbury (1957)

- Urhobo traditional dress codes

In a research like this, before one goes to analyse the different dress codes or costume, it is proper to have an idea of what other authors say or have written about it.

The Oxford Advance Learners Dictionary (1999) defines costume as clothes worn by people from a particular place or during a particular historical period.

The Encyclopedia of Arts (1946, p.256) says costume “includes every type of covering of the human form no matter what medium”.

The above definitions imply that costumes could be made not only from cloth but other materials like metals, leather, plants, beads, corals, horse tails, raffia, calabashes to mention but a few.

In the recent past it was easy to tell tribe of a Nigerian by the type of dress he or she wore, the tribal marks or physical features.

Olaosebikan (1982) presently however, such identification is becoming increasingly difficult because a common denominator in a dress pattern

is emerging, even tribal marks are no more very popular. Intermarriages have also started destroying the basis for physical identification of tribes. \*

It is also true that what is modest and beautiful in one culture and civilization might be regarded as hilariously funny, or considered insane or outrageous in others.

Ancient Egypt, men were expected to dress more elaborately than women while women wear mainly tight long skirt leaving the torso bare, the men wear short loin cloth (schenti) with variety of ornaments.

The dress of the Urhobo people is characterized by display of the most vivid colours with taste and distinction.

Okumaaba M. P. (1982). A visitor to Urhobo land travelling towards Sapele after leaving the Benin country will be immediately struck by the prominence of various shades of red and yellow in Urhobo dress which is a great contrast with the Yoruba and Benin dress.

Their overall colour scheme as I earlier mentioned in the reduction is dominated by red, yellow and little of green.

The Urhobo like others in the Niger Delta region use foreign Doth materials like lace, Hollandis, George, nylon, silk for shirts, blouses, headgears and loin clothing.

No wonder Negri (Ibid) states that:

In Delta region the manufacture of clothes was somewhat influenced by the contact with the Portuguese trade from the 16th and 17th centuries. These traders bought real India Madras cotton cloth from India to exchange for African commodities they needed:

And Edesi (2005, P.3) says no culture in the whole world ' is completely scheduled or different that has no little trace of influence by one from the other culture closer to it or far away.

Especially looking at Urhobo costumes, the Urhobo culture like most cultures in Nigeria can boast of a

variety of dress codes that are also fascinating although largely influenced by western culture.

Before the influence as Western culture the Urhobo costume was made out of local materials like calico, hand woven materials, cowries, leather, ivory, beads, metals etc. and it was gender based and it also depends on the occasions.

Onigu Otite (2003), who highlighted Urhobo identity, identified five main occasions. These occasions are labour/farm, leisure, festival/ceremony, mourning and war. Clothes worn during labour are quite distinct and less elaborate than the clothes worn during festivals/ceremonies while the clothes worn at leisure or during mourning are less attractive and are comparatively dull.

The working clothes of women are worn without blouses. Women tie some cloth round their waist and fastened with a strong chord or rope called (Umumwa). This cloth is generally called Echibe or Ukpaghwa. On the other hand, an Urhobo woman dresses up characteristically wrapper and blouse to cover everywhere from neck/shoulder to the ankles. This consists of a pair of wrapper tied round the waist (overlapping) down to the heel of the foot. The one inside the other which is usually two yards is called 'Aniku'. The upper one which is usually four yards is called 'Oseba' a blouse 'Ewu', Onerho' or IUrifo' between one or two yards. It is also customary for the Urhobo women to tie a kind of beads called Ikpono round her waist before wearing her wrapper. The women also wear necklaces, earrings and head tie.

Young women and girls wear another set of beads, round the legs just above the calf. A young child especially female, although naked often wears beads round her waist, and cowries or beads round her neck. On the other hand, young girls of between ten and sixteen or there about, wear only one wrapper called (Ugbovo) round their waist. They do this until they are circumcised or married. They wear small size blouse, and shoes or slippers to match.

As a common practice, women rub a black powder called Itiro (antimony) below and above the eye lids and slight Isele (camwood dust in a liquid pomade)

on her face and body to add to her beauty and attraction.

The men have their own labour attire also called Ukpeghwa or Echibe. This is a scanty dress made from 90 or 180 centimetres of inferior cloth essentially covering the waist and at the longest reaching before the knee.

Otite (2003) noted that it was a common practice to men to tie this cloth round their waist with a knot to the left, and use the loose ends of the cloth to fasten their male organs and keep them in a firm position. The buttocks are left open; this is described as echobe.

Their attire is not used in the town or village except one is at work. Men traditionally wear no shirts or singlet at work. Men dress gorgeously when attending ceremonies or festivals, mainly to show or project their wealth. The traditional form consists of a long shirt and a large wrapper, called Ogburu or Egbru of about 720 centimetres (eight yards). The wrapper is tied with a belt (Umuaya) to the waist and reaches the ankles while the shirt is worn over the wrapper. There are so many similarities between Urhobo and Isoko people, especially in their costume.

While Ediboikpo (2000, p:18) concerning the Urhobo male costumes at present says;

The dressing consists of 6 - yards wrapper still for the males. The wrapper is passed around the waist and pleated, kilt-like, from the centre towards the left side, then falling freely into draperies, which hang to the ground. Hats, walking stick, horse whisk and animal skin fan of different types are used and on important occasions like marriage ceremony, expensive coral beads are used, around the wrist and neck.

Similarly, Edesi (2005, p:37) stated that: it is strongly noted that the common costume for Isoko, Urhobo (Iyede) men and women is wrapper and shirt tie or sown in various styles. The men tied their cloths from the front, while women tie their cloths from the side. A blouse is worn on top by the women and a shift is worn on the top by

the men sown in different materials as they can afford.

Older men also use walking stick; while those who killed various animals (enemies to man) such as lions, leopard, tigers wear special feathers usually (Ugo feathers) on their hats.

The Urhobo also have peculiar war dress. These are usually made of red or white cloth. Men wear charms on their arms and use charcoal or chalk to colour their faces and bodies to camouflage their actual features and appearances.

Titled men wear beads and kings also wear beads, crowns and dignified robes. These robes, are later development. The traditional dress of an Ovie (King) is peculiar to him. According to Benin tradition, the Ovie used a big costly wrapper with beads round the neck, wrist and the feet. The head cover was not mac.; in the form a crown, but a native woven cap dark red in colour. This has been greatly improved to beaded crown commonly worn by Ivie of the present generation.

Other occasions when people have to put on special traditional costumes are when a man is receiving a title. During the first stage of the ceremony, the person receiving the title does not put on a shirt. Another occasion is during circumcision (Ovba) ceremony of a girl. For the occasion, she uses a special cloth painted with cam-wood. The head was decorated with pin-balls made of gold and silver.

Special dress is also used by a priest, the fourth generation who live to see the burial ceremony of his or her great-great grandparents.

*Eshagberi G. O(2003) a priest is usually dressed in all red attire that consist of a long skirt called (Buluku), shirt, cap, horse tail, fan etc.*

Unique dances like Udje, Ema etc. in Urhobo land also use special dress code.

Urhobo dress codes have undergone changes over time. Like I earlier mentioned, the local cloth, which is calico, has been replaced by silk or cotton, the superior form of which is now imported from the United Kingdom and Indian. Men now wear shorts



and pants, women now wear skirts in place of echibe. Foot wear and use of gold, coral and other beads are now part of their dresses.

One of our critical respondents, Imo J. Otite, suggests that the Urhobo words Sabato or Isibato meaning shoes and Oro meaning gold probably derived from the Portuguese words, Sabatos and Ouro respectively. He thus further suggests that the Urhobo may have started to introduce these items into their pattern of dress as from the 15th or 16th centuries when they got involved in social and economic relationship with the Portuguese.

Before now no much deliberate attempt has been taken in terms of written or practical work on the integration of the indigenous motifs in Urhobo land into modern Nigerian textiles as an important elements that will bring about changes in dress codes. Adeaoke's (1995) which addressed modern garment embroideries in Oyo analysed that the indigenous motifs or elements on modern garments are found to have been passed down from generation to generation with little or no alteration.

- Textile Design as Means of Documentation

The role of textile in the history of man cannot be over emphasised. It has often played the role of clothing, warmth, roofing, identification, beautification, defence against pests etc.

Textile can be produced from plants e.g. cotton and flax, insects e.g. silk worm, animals e.g. wool etc.

Textiles according to Longman Dictionary of Cotemporary English says; textile is any woven cloth that is made in large quantities.

Today's textile has also gone into a very high technology it can be design on the computer with a direct interface from the computer to the production machines, giving rise to mass production. Since it is worn by all, it is therefore a good medium for visual documentation of the Urhobo traditional dress codes for better understating of its significance.

- Visit to some Selected Communities

The researcher visited some of the communities in Urhobo land to observe and participate in some

ceremonies such as marriages and burials, installation and coronation as well as other occasions that will involve traditional dressing.

- Library

The researcher visited some libraries to consult relevant books journals and magazines for past and current information relating to this project work with the view of documenting them.

- Studio Work

Studio work in the sense that most pictorial materials collected were documented in modern textiles though, various techniques such as printing batik, tapestry, tie and dye starch resist.

- Oral Interviews

Direct question and answers were employed through the aidor tape recorder. This information were analysed and enhanced for the purpose of this study. Finally, there is a comprehensive written work on both narrative and studio work, e also an exhibition of different forms of textiles works produced based on the traditional motifs of Urhobo people.

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