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**Tanure Ojaide and Youth Empowerment in the Niger Delta: The
Inkle Loom Design Paradigm**

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Abstract

Tanure Ogaide is a socially conscious poet. Due to his sensitivity, social commitment, and political engagement, his poetry delineates ecological spoliation, political marginalization, economic dispossession and the denigration of Niger Delta people. In addition to this role of the poet as a social critic, he proffers solutions to the problems that plague his society, especially his native Niger Delta region of Nigeria. Hence, this interdisciplinary paper examines the poet's warning against laziness and senseless violence and the need for the youths to attain economic empowerment and financial independence through individual creativity, talent and skill. It pays particular attention to the poet's portraiture of the loom and the significance of clothes and clothing materials, using inkle weaving as a creative art that can promote wealth and job creation, thereby minimizing poverty, discontent, unrest and violence in the Niger Delta region of Nigeria. Inkle weaving is an ancient hand manipulative art. Inkle looms equipment is for weaving strips or bands of warp-faced fabric. The loom, like Navajo back-strap and inkle are portable, accessible and are used to produce fascinating strong bands such as guitar and camera straps, colorful shoelaces, belts, fashion accessories and to aesthetically enhance clothing.

However, fragmented knowledge of its production process is known in most tertiary institutions and in medium scale textile industries. The experimental research method has been adopted and it is essential to promote weaving efficiency, economic empowerment and self-reliance amongst Niger Delta youths. This study holds that knowledge of inkle weaving technique will provide substitute woven fabrics for art practitioners; encourage creativity and innovation, and entrepreneurship practice. It will also solve socioeconomic challenges and manpower needs by building youths into responsible citizens with skills in handling inkle tools, materials and equipment for an improved indigenous textile industry.

Key Words: inkle loom, youth empowerment, Niger Delta, strip, warp faced, warp, weft, shuttle, heddle

Introduction

Fishing and farming which were once the chief occupations of Niger Delta people have been destroyed due to environmental disasters such as oil spillage, gas flaring, blowouts, pipe line vandalism, oil bunkering and other forms of sabotage that undermine the environment. This has inevitably led to mass unemployment and denigrating poverty which have in turn resulted in social unrest, violence and insecurity in the region. Hence, the poet suggests alternative means of livelihood. As Emenyonu (1989) perspicaciously asserted, "African people want closer contact and understanding between them and the writers in their midst. They also want their writers to share in their burdens, appreciate their problems, and seek solutions to these problems for them"(iv). Accordingly, Ojaide treated the burning issues of the day, laments the plight of his people and proffers solutions to the problems. Osundare (2002) reinforced the significance of this social responsibility of the responsive poet:

From classical times to the present, various minds have ceaselessly pointed out the humanistic potential of literature, its ability to create alternative realities, to push further the frontiers of quotidian through a relentless thrust of fresh imagination, its ability to create new answers for old questions, and, and pose new questions for old answers, its concerns for beauty, for the harmonious elevation of the human spirit, and, therefore, its capacity for "seducing" us from ugliness, for healing rifts and stifling fragmentations (p. 15).

Ojaide uses local images, symbols and experiences such as Odjoboro the foolish palm wine tapper who built his canoe with soft wood; the Omoja River – the cheerful river turned into a cesspool by oil multinationals; the River Nun and the endangered iroko, mahogany, war hog, porcupine, deer and other local flora and fauna because his art is responsive, and inspired by his cultural heritage and society's experiences. Elements from Urhobo folklore such as Ekanigbogbo and mami wata are part of his artistic repertoire. His cultural heroes such as Ozidi, Ogidigbo, Mowoe, Saro-Wiwa, etc. are from the Niger Delta region. He explores local experiences primarily and international experiences secondarily. He compares his poetry with the traditional udje song and sometimes infuses pidgin into his poetry for local flavour. Thus, his recommendation of the local, indigenous creative art of inkle weaving (textiles) is in line with his artistic vision of liberating the oppressed, empowering the dispossessed people and contributing to global culture through local content.

Inkle weaving is a construction individually created by a practitioner whose personal involvement and expressive potentials are integrated with his skilful use of techniques, materials and equipment, Binsfeld (2010) defined inkle as "a narrow band or tape, and it

follows logically that an inkle loom is a loom designed for the weaving of narrow fabrics” as girdles, bags handles, scarves, guitar handle, sandal-straps, as tape for finishing of upholstery and as re-enactors used as trim for clothing and sewn together for scarves, bags, skirts. Picton (1979) defined weaving as a simple process of interlacing a set of thread (warp and weft) at right angles to form fabric. However, before the introduction of Dutch textile company VLISCO in Africa, the knowledge of weaving and fabric production has existed for millennia in African.

African traditional woven textiles are the robust, vital fabrics of our time. Woven fabrics like: *Aso-oke*, narrow-strip cloth that spread from the old Yoruba Oyo Empire, the black and white *Anger* cloth from Benue State, Djerma and Hausa cloth of Nigeria made from four to eight inch wide strips. Also, the Bogolan or ‘mud cloth’ hand-woven fabrics from Mali, Kente clothes from Ashanti kings in Ghana, the Liberian woven cloth, Bamana woven cloth of Mali, *Akwete* clothes from Ukwa in Abia state, *Riga giwa* and *Yan kura* clothes from northern Nigeria, have played significant roles in African textiles and fashion industry. These fabrics exhibit elegance, colours and excellent craftsmanship. Hand loom weaving has been practiced in Nigeria and used in the The Niger Delta traditional attires since ancient times, although in most continents, the climate conditions mean that very few textiles were preserved.

The Niger Delta’s Traditional Attire

There have been diverse style adaptations among the ethnic nationalities that constitute the Niger Delta region. Dress art and other forms of cultural expressions are used to affirm their visibility, elegance, cultural authentication and its dress culture that has become both territorial marker and border expander. Anderson and Peek (2002), said a dress style; where creativity, innovation, wealth, power and authority are conceptually intertwined in clothing grandeurs through cultural emulation and identity.

Dressing constitutes an integral part of the Niger Delta people way of life. The quality, motifs and colour harmony in fabric and the manner the wrapper is tied, draped and manipulated is most magnificent, and requires great skill of practice and care in facilitating it with comfort, elegance and style (Lyndersay, 2011: p. 434). In the word of Ogbobine (1995), *a really good life needs, besides things of the flesh, things of beauty, nobility and great mindedness*. While Edo proverb states that: *Ukpon a tue re do omo*. It is to cloth one gives the salute of chieftaincy. The statements above indicate the importance of dress aesthetic, vogue and opulence that determine the social class and wealth of the personality.

A fully dressed Niger Delta person; is easily distinguished by his comportment, carriage in walking uprightly and proudly pose. The Niger Delta male ceremonial attires consists of studded non collared Elizabethan free-flowing or short sleeved shirt with an embellished long sleeve worn over a wrapper or a jumper with a hat to match, necklace of gold, coral, stones or bead-gold combination, a shoe or sandal and an embellished walking stick to imbue the aura of opulence.

The Isoko calls the shirt *Ewu-ohor*, the Itsekiri calls it *kemije*, the Kalabari calls it *woko*, the Igbo call it *Isi-agu* and the Okrika calls it *Etibo* while the Nembe calls it *Angapu* and *Opu Seti* meaning: (big shirt) and *Doni Pali*, and *Doni* the longer version of *Etibo* strictly worn by chiefs and kings. Ireyefoju (1990) states that the Isoko and Urhobo use *Elu* wrapper, the Itsekiri use *Ileleje* (George wrapper) for important occasions while the Kalabari tie *ebu* (India madras) the Brass-Nembe calls it *zuaan*, and the Ezon tie velvet wrapper complemented by a bowler or

beaver hat and an embellished walking stick to match. The shirt styles are highly sophisticated and when combine with Inkle woven fabrics and accessories can create opulence: the complexity and the manipulation of dress components in fashionable ways to determine the trend (Egonwa, 2000: p. 8).

Fashion Style

In The Niger Delta, clothing comes in a wide variety in style and design, but there is one peculiar characteristic among the attires; they are colourful, elegant, and often very comfortable. This fashion has different ways of expressing their aesthetics and elegance. Some contains broad and pronounced blend of fabrics (lace and Indian Madras cotton or George), lace and fuludu material, monochromatic hues (black, grey and white) while others are expressed in beautifully combined warm and cool hues, and embroidery and some come with short while other with trousers.

Contemporarily, the fabrics use ranges from: *Ankara* prints: *Abada* (The Real Dutch Wax Prints), and Nigerian prints (United Nigeria Textile Limited (UNTL), Daviva prints and Expression prints. However, Abada, UNTL and Daviva Prints remained a household name in the Niger Delta till date because of quality, aesthetics and durability. George (India Madras), velvet, java, raw silk and different lace materials for sewing long sleeve shirts from different parts of the world. These create an effortless illusion of customized proportioned figure, class and exclusivity.

Consciousness Raising and Youth Empowerment in Ojaide's Poetry

As we pointed out earlier, the first and longest segment of Tanure Ojaide's *Songs of Myself: Quartet* is entitled "Pulling the Thread of the Loom". Significantly, the first poem in this segment entitled "Gentle" presents an old man practicing weaving, an ancient art, his cultural heritage, a traditional vocation. The first three stanzas of the poem read:

Dede-e dede-e

Gently and steadily the old man pulls the thread of the loom.

Dede-e dede-e

He limps his way through the rugged terrain that stretches before him

but outpaces strides of those without age or other kinds of challenges.

Dede-e dede-e

The cotton tree stands unnoticed amidst iroko and palm trees

but its soft sheets of fabric cover the entire world's nakedness (*Songs* 14).

Although the persona is an old man who lacks the agility of youth, "he limps his way through the rugged terrain that stretches before him", he overtakes young and healthy people who perhaps are in a hurry. The poet is not talking of a physical race or journey; he is rather talking about the quest for wealth, self-actualization and prosperity. He is saying that there are jobs/vocations (this traditional weaving for instance) that have been overlooked, neglected by youths who prefer jobs in the oil sector, banking sector, the civil service and other white collar and blue collar jobs considered more prestigious and profitable, jobs that provide opportunities for quick wealth and affluence. But as the title of the poem suggests, the poet wants youths to

embrace skills or vocations that guarantee slow but steady/sustained wealth supply, jobs that supply the needs of their society. As he puts it, "The cotton tree stands unnoticed amidst iroko and palm trees / but its soft sheets of fabric cover the entire world's nakedness" (p.14).

In this poem, Ojaide wants youths to look inwards and discover talents and learn skills that will enable them create wealth from important but overlooked vocations and entrepreneurial opportunities. Here the cotton tree represents such important but neglected jobs whereas the iroko and palm trees represent the most sought after jobs which are not enough for everybody and often have no job security. To underscore the importance of his art/advice, he asserts that though he is neither a priest nor a king, but he is "covered with songs assuaging every ache that afflicts the head" (p.15).

This theme is emphasized in the "The worm" where he reiterates the need for the youth to look towards the local textile industry as an alternative to the near but unreachable riches of other sectors of the Nigerian economy. According to him:

Despite promises of a fabulous larges in other industries,
I would rather take to the worm's business on the cotton tree.

With that I know things would never come that low for me to be
left with nothing and go about naked;

The persona goes on to say he would rather take to weaving/fabric making than become a politician, teacher, contractor, banker or have any other kind of business. He concludes, "I would rather be a contented worm always dancing/than take to any other trade that is bound to slump" (p. 22). The poet does not want youths to be lazy and idle. He declares so in one of the poems in *The Beauty I Have Seen* entitled "I No Go Sidon Look": "I no fit Sidon look lai lai/ I go do something -o" (p. 107). The poet laments the state of affairs in Nigeria. In "Out of Step" he states:

My country men and women swagger with their backs to where the rest of the world,
out of breath, races forward. I have stopped reasoning with those out of step with life
(p.109).

Furthermore, in "I Sing Out of Sickness", the poet-persona says he is "sick from seeing folks timorous of their endowment/that would enable them smash their scourge and be safe"(110), sick from the blindness, lack of vision and grinding poverty of people whose abundance resources are taken away by others who have no regard for them and their oil devastated environment. The focus of this poem is the Niger Delta and he wants the people to rise up and change their appalling situation, by churning laziness and social vices. He declaims "On Poverty Day, 2008".

I watch bravado acts of cowards
already broken down by denials

I no longer call harsh names
in the famished world of

Lazybones, prostitutes, and beggars
who have nothing else to live on
as deflated princes and princesses
pant in agony, their sole refuge.
Now they proliferate the land :
prostitute queens and beggar kings
kwashiorkor princes and princesses
posthumously inheriting the earth (p.121).

This state of affairs grieves the poet's heart. Apart from laziness, prostitution and begging, official corruption and moral degeneracy have made poverty, crime and lack of development a national culture. Thus he declares in "Questing", "I seek a land swept clean cleptomaniac leaders/but the population has become a thieving army" (songs 20).in order words, both the leaders and those they govern are complicit in the corruption and poverty responsible for the nation's underdevelopment in the midst of abundant human and material resources. To change this ugly situation, Ojaide wants youth to shun laziness, pride and crime and take up indigenous/traditional vocations such as weaving. Obviously, the poet believes that the society will be better if we harness the resources and opportunities offered by our cultural heritage and creative art. In he wants such creative arts from the past to the bridge that could lead to industrial revolution. In "Certainties" he seems to attribute our underdevelopment partly to the disconnect between the past (civilization/creative industry) and the illusions of the present. He therefore concludes, "The new fruits no longer have the taste/of the past, and there will be no life for the living" (Songs57). In other words, the poet wants his society to look inwards and rediscover the creative industries and skills that empowered people in the traditional society before the discovery of oil in the Niger Delta region, develop such industries or skills in order to overcome the oil resource curse responsible for ecological, socio-economic and security challenges of the region.

Inkle Loom Concept

The earliest known cloths associated with the double-heddle loom are the large number of textile fragments dating back to the eleventh century AD found in burial caves along Bandiagara cliffs in Mali inhabited today by the Dogon (Bolland, 1991). However, Inkle loom weaving technique seems to have originated in many geographical locations of the world where textile arts have developed (DeGarmo, 2005). Inkle strip weaving production was in use in England, America, Germany, Bolivia, Mexico, Salish Indians of the Pacific North-west, Philippine, Guatemalan, Senegal, Lake Chad, Cameroon, Sierra Leone, Nigeria and amongst North African nomadic groups traversing the desert and weaving narrow strips for the construction of their tents is a pointer to the distinctiveness of Africa strip weaving tradition.

Inkle woven fabric shares common traditions with African traditional woven fabrics; they are woven in narrow strips with brilliant colour and creative structure for end users. The width of cloth strip is usually standardized in each region of Africa and there is a regular numbers of such standard length cloth strip required, and are sewn selvedge to selvedge, to create the finished product and each country features its own variety of horizontal, foot treadle looms,

with the woven fabrics differing as much as the cultures that produce them. The process of sewing woven strips together calls for careful mental and technical precision and skill.

Olajide and Ajayi (2009) mentioned that “the production of traditional handcrafted textiles among the people of Africa; is long rooted in their culture”. Skills and talents are creatively needed in the production of woven fabrics and this concept gives birth to ‘creative industries’. Parrish (2005) stated that ‘creative industries’ are also referred to as the ‘creative and cultural industries’ or the ‘creative and digital industries’ or the ‘creative industries’ within the ‘creative economy’.

The creative industry definition from the UK Government’s Department of Culture, Media and Sport (DCMS) is “Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This implies that creative industries are range of economic activities that are concerned with the generation and commercialization of creativity, ideas, knowledge and information while the cultural industry refers to businesses that produce, distribute, market or sell products that belong categorically in the creative arts. Products ranging from: clothing, interior and exterior decoration for homes, books, telecommunication services, music, publishing, architecture, film and video, visual arts, and fashion.

Maiwada, Dutsenwai and Waziri (2012) emphasized that ‘the term ‘cultural industries’ is almost interchangeable with the concept of ‘creative industries’ cultural industries therefore involves those industries whose inspiration is derived from heritage, traditional knowledge, and the artistic elements of creativity while creative industries places emphasize on individual creativity, culture, economic and technology in the exploitation of intellectual property in a contemporary world dominated by sounds, symbols, images and texts.

African traditional weaving culture is factory-like in structure, and through this weaving culture, standardized woven fabrics are produced to make up the higher human functions that are deemed to be worthy of the term ‘cultural’. This paper focuses on the production of inkle weaving technique that is steeped in arts, culture, business and technology. An inkle production procedure is intensive in creative skill and has the potential to generate economic advancement, employment opportunity and wealth among The Niger Delta youths. This paper will therefore discuss the Inkle loom concept, pattern, warping and weaving process and some selected patterns for structural drafting and its economic significance.

The Loom

In inkle looms construction, hardwood works better and lasts longer than soft wood in both floor and mobile table models. Either loom model is characterized by a wooden framework with dowels or pegs fastened at the sides. The loom is constructed on a base, in order to stand on its own. The function of the dowel is to hold the warp threads when the loom has been dressed. With an arrangement like this, it is necessary to provide means to let out the tension warp as the weaving progresses. One of the dowel or peg is constructed so that its position can be adjusted. As weaving commences and the warp threads become shorter, the tension devices are tightened and loosen easily to allow the dowel push the warp down slightly. The two sided inkle looms are difficult to use so, one sided looms with projecting dowels are preferable. A well sand paper finishing is essential to prevent snagging threads.

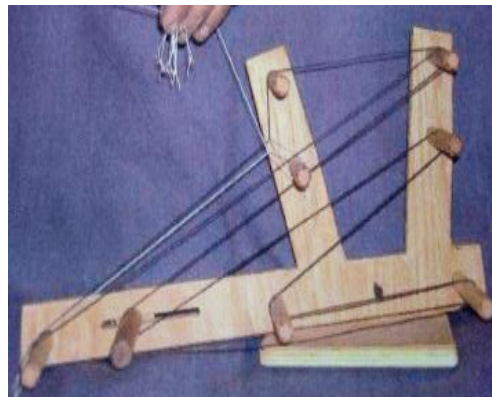


Fig.: *Constructed Inkle Looms*

Inkle Loom-Warp faced

Inkle design is a warp-faced weaving where the shedding attachment permits weaving of the warp directly from the frame. The lengthwise warp threads are set close together that the weft thread is invisible and it is the opposite of tapestry technique. Very intricate design used for: belts, sashes, bags; shoe laces are created with fine warp. The patterns are produced in geometric motif, based on diamond repeat pattern, but a greater design possibility is created if the warp is threaded in a setup of two or more colours, all the threads of the foundation colour are passed through heddles and all the pattern threads are warped open. These patterns happen where space exists between the warp threads or groups of warp threads.

Heddle Yarns

Inkle looms heddles arrangements are unlike the continuous heddle of the Navajos loom, heddles are made individually. Heddles are made from good quality upholstery yarn that is thick, strong, medium-weight, durable and easy to manipulate. Since warp threads are stretched on a loom to provide the tension necessary for weaving, the yarns should be strong, both to keep a steady tension and to withstand constant beating during weaving Warp yarns should be flexible enough to reduce breakage and not so elastic as to sag and ruin the shed while weaving as such, furry or hairy yarns should be avoided. Yarns that will allow warp threads to move smoothly like wax linen, cotton, rayon and nylon should be use.



Fig. 2: *Preparing the Heddle*

Heddle Variations

The heddles are loops of thread through which warp threads are passed. The purpose of the heddles is to keep half of the warp threads stationary while the other half is free to be shifted either up or down in the creation of sheds. The making of heddles will depend on the design of the loom. The initial process of making individual heddle loops is lengthy, but the heddles are re-usable so they are saved for use with another warp. The accurate length of the heddle varies with the diameter of the heddle rod, and in most cases, experimentation is necessary to determine the exact length; whether it is 1" or 1 1/2" of loop between the warp and heddle rod. To make the heddle, begin the loops by taking a length of string and tying it around the 'gauge' (a shuttle block of wood) and knot the ends with a simple square knot, securing with a third knot. For extra strength, use a surgeon's knot to tie the heddle string by tying right over left, left over right, and the third securing will be right over left. Continue tying the heddle threads until the required heddles are obtained. Clip the ends to avoid tangling by leaving about 1/4 "long tails then slip the heddles off the loom. To make the heddles, you need to measure the distance from the bottom of the heddle bar to the top of the top front warp peg. Divide this length in half and add about one-half to three-quarters of an inch. This is the "heddle loop measurement".

The Warping Process: Continuous warp is the technique of warping an inkle loom. The arrangement of the warp involves two sheds created from the front of the warp only and as the weaving progresses, the whole warp is pushed downward and around the cloth beam to the back. Consequently, the woven warp from the back is moved to the warp beam at the front. Threads that are very soft or stretchy should be avoided; instead sewing threads, heavy rug threads, synthetic threads, and nylon threads should be used. The thicker the threads the faster the warping and weaving process while the thinner the thread, the more difficult the weaving process.

The warp ends held under tension are visible on the surface while the weft threads are hidden by the warp and shows only at the selvedge. However, if the warp threads and the weft threads are of the same colour, the weft threads are submerged entirely. The Inkle weaving process comprises: designing, warping and weaving. There is no beaming, draw-in, reeling, tying on in front as it obtains in most two shafts, four shafts, vertical and horizontal loom. With a continuous warping arrangement like this, it is necessary to provide a wedge of wood set under the loom to adjust the tension of the warp threads as the weaving progresses.

Inkle warping process starts at the front. The loom is placed on a table with the pegs facing front and wrapped under moderate tension to give the longest length. The warp colour order, threading order, and the preferred heddle method (single or double heddle) will be used. To start warping, tie the end of the dark yarn around peg A with a slip knot (stopper knot made with a loop which can slide easily along the rope which is tied). Then warp the first warp thread (heddle warp) goes over pegs B and C, and down to 4 and back to peg A. Then fold the double heddle over the first warp thread and loop both ends to the heddle on peg 5 and tuck both ends to the heddle on peg 5 (Fig 2).



Fig. 3: A Warped the loom

The 2nd warp thread is wound without heddle (non-heddle warp) goes under peg B, over peg C and around peg 4 and back to peg A (Fig 5). Continue warping with these four steps alternating heddle and non-heddle threads. However, to achieve a longer woven fabric, wind warp yarn around every peg, but for shorter weave, skip some pegs. Continue the warping process in the same path by alternating heddle and non-heddle yarns. When all the warp yarns have been wrapped onto the loom, untie the beginning slip knot and tie the first heddle yarn to the end of the last warp yarn. The knotted yarns should pass around the outside of peg A.



Fig. 4: Frontal view of a Warped Loom



Fig. 5: Side view of a Warped Loom

The Weaving Process: To start weaving, wind weft yarn in a figure 8 onto stick or rule shuttle. This warping arrangement has offered imminent design possibilities always because twice the length of the loom can be woven. The weaving starts front of the loom to the back. The weft yarns inside the shuttle insert the tensioned warp from selvedge to selvedge till the whole process is completed.

Findings

This study discovered that Tanure Ojaide projects a Niger Delta beyond oil. He wants the youth of the region to seek alternatives to the oil economy by embracing the traditional creative industries such as the inkle loom weaving. Oil activities have destroyed the people's traditional

occupations and means of livelihood, created denigrating poverty, discontent, unrest, instability and lack of development in the Niger Delta. Therefore, the poet points society to a viable alternative in the creative industry: the inkle loom. The inkle loom is portable, easily constructed and affordable and the materials are readily available. The structural designs, colours scheme, warp and weft yarns interlacement and manipulations used by the loom are peculiar techniques used in different continent. Using structural draft to aesthetically enhance Niger Delta traditional attire will promote The Niger Delta material/dress cultural heritage in Africa's most populous country, Nigeria.

Inkle loom designs benefits are especially great in communities that don't have highly visible art identities but do contain rich cultural resources. It's the different between the visible art and culture in the neighbourhood. These woven fabrics are the active contribution of intricate and amazing textiles that are embodiment of great variety of styles. The designs, meanings, and the gender of the weaver, vary from culture to culture thus, the techniques and production says as much about the culture and its history as the textiles themselves.

Conclusion

This paper clearly demonstrated that Tanure Ojaide is a sensitive and responsive poet who in addition to identifying and exposing the problems plaguing his society, also proffers solutions to such problems. One of such solutions suggested in his poetry is the need for the youth to return to the loom (the traditional textile industry) for self-reliance and economic freedom instead of endlessly waiting for civil service and oil company jobs that may never come, or wasting their lives in poverty and violent agitations against an insensitive government. Hence, it focuses on the production of inkle weaving technique, the equipment, the material and the weaving processes. It has established that inkle woven fabrics are of great economic, political and sociocultural significance throughout the continent. The woven fabrics are used for social identification, historical documentation, commemorative events, and plays significant functions for body beautification/decoration, in festivals and ceremonies. The combined woven fabrics give traditional attires beauty, class distinction and personally to the wearer. These clothing styles have been in vogue for centuries and an innovative cultural element that have been incorporated but what makes it more appealing is the reinvention of structural draft patterns to aesthetically enhance The Niger Delta traditional attires.

The United Nations Conference on Trade and Development has introduced 'creative economy' as an interface between creativity, culture, economics and technology while UNESCO defines 'cultural industries' as that industry that combine the creation, production and commercialization of the contents which are intangible and cultural in nature. The production of inkle woven fabric will stimulate economic empowerment through greater employment opportunities, develop the cultural industries/ creative economy and thereby increase foreign exchange earnings. The assemblage of Inkle loom woven fabrics could be the accepted fabrics of many national and international social engagements with the significance added through designer's ingenuity.

In the face of economic recession and mass unemployment amongst Niger Delta youths, handcrafted woven fabrics readily serve as alternative to industrially manufactured textiles. As inkle weaving technique is a viable tool to create opportunities to learn, practice and increase entrepreneurial skills toward human capacity building through the medium scale textile industry. This will reduce the gap of unemployment, encourages youth for capacity building and discourages restiveness. As Ojaide, described it, Niger Delta youths can contribute to the

global culture and economy by acquiring skills that will promote local content and sustainable development.

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APPENDIX



Title: Idolo Design
Courtesy: Margaret Ajiginni
Medium: Inkle weaving Technique
Year: 2018
Fig. 6.



Title: Eguono Design
Courtesy: Margaret Ajiginni
Medium: Inkle Loom Weaving Technique
Year: 2017
Fig. 7.



Title: Obuk'ohwo Design
Courtesy: Margaret Ajiginni
Medium: Inkle weaving Technique
Year: 2018
Fig. 8.



Title: Omakpokpo Design
Courtesy: Margaret Ajiginni
Medium: Inkle Loom Weaving Technique
Year: 2017
Fig. 9.



Title: Olorogun Design
Courtesy: Margaret Ajiginni
Medium: Inkle weaving Technique
Year: 2017
Fig. 10.



Title: Ogheneme Design
Courtesy: Margaret Ajiginni
Medium: Inkle Loom Weaving Technique
Year: 2017
Fig. 11.



Title: Tanure Design
Courtesy: Margaret Ajiginni
Medium: Inkle weaving Technique
Year: 2017
Fig. 12.



Title: Onobrakpeya Design
Courtesy: Margaret Ajiginni
Medium: Inkle Loom Weaving Technique
Year: 2017
Fig. 13.



*Title: Otovwe Design
Courtesy: Margaret Ajiginni
Medium: Inkle weaving Technique
Year: 2017
Fig. 14.*



*Title: Ufuoma Design
Courtesy: Margaret Ajiginni
Medium: Inkle Loom Weaving Technique
Year: 2017
Fig. 15.*