What is and What is Not: The Case of Indigenous Attempts in Art And Design Practice in Nigeria.

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Abstract
Design is a universal language. Its context is interpreted using various methodologies. The how, where and what of design is dependent on the motive, intent and appraisal of the design, its goals and what it addresses. However, the Nigeria creative space vis-à-vis creative rendering of ideas in visual forms is one that calls for a deliberate attention, which as envisaged should contribute to global discussions. On this premises, the importance of design philosophy hitherto challenges the artist/designers to put bits and pieces made into master pieces in the 2 or 3 dimensions. It is appropriate that general principles of art and design are followed. This paper draws attention to some indigenous attempts that surround the practice of art and design and the challenges thereof. The finding indicates the success in Bruce Onabrakpeya art practice; while the idiosyncrasy of text
management in Christian religious posters design is contemplated in context. This paper reveals among others that design is a deliberate attempt, which encompasses principles that are not just judicious but are used to define boundaries of the arts and design productions.

**Keywords:** Art and Design, Design Practice, Indigenous, Design Principles.

**Introduction**

The definition for art and design spans a spectrum of opinions and especially giving the dimensions to which technological development and advancement have attained. It suffices to say that to define art and design is to present a view among a lot that have been postulated. One among these definitions would suggest a paradigm; for an inventor, no doubt has boundaries that constitute and structure the definition of what art and design is and could be. For some research scholars, art and design undergo a systematic procedures, which do not only denote details but also encodes other rudimental. Hitherto, the primary objective of any art and or design paradigm is to add aesthetic value and to solve problems for the benefit of all and sundry. All forms of designing and arts as well demand some applied procedures and principles that must be followed through.

In this paper, art is an object and not necessarily a means. It is an end form of a means. Howbeit, means could be service oriented; end form of a means connotes the actual produce or standalone art work. Every art or design is twice thought and achieved at two levels: the first is that they are conceived in the mind (as mental picture) and secondly, they are manifested in real life (as concrete or physical substance). A work of art is an organized visual presented as an extension for aesthetic values. Art and design endeavours are primarly visual expressions. They are visuals; a presentation that are nonetheless “surfaces in two-dimensional (having height and width) or
three-dimensional (having height, width and depth),” Okowa (2019, p.20). A work of art can be in the form of painting, printmaking, photograph, bust sculpture and so on. The processes of producing works as art is literally put ‘undergoing experimental freedom using dynamic rudimental that are concocted and explored to create shapes and forms viewed in either two or three dimension. In all cases, principles within the context of production are applied to achieve the art works. For clear interrogation, some of these works of art shown suffices;

![Fig. 1. Figurative painting](Image)

**Fig. 1. Figurative painting**  
*Artist: Okowa, Amanda Onyani*  
*Title: Beautiful people*  
*Medium: Oil on canvas*  
*Year: 2018*  
*Source: Collection of the Artist*

![Fig. 2. Digital multiple colour](Image)

**Fig. 2. Digital multiple colour**  
*Artist: Inyang Etiido*  
*Title: Adanma*  
*Medium: Silk Screen printing*  
*Year: 2006*  
*Source: Collection of the Artist*
Design on the other hand is a deliberate arrangement of elements of art and design. These elements as line, shape, value, textile and colour are guided by some principles specified in context of the particular methodology. Design is “pervasive and reflects in all we wear, use, manufacture, build, where we live, how we mechanize and how we promote products,” (Kumar, 2003 in Onyemachi, 2015, p.133). Design is a concept and inclusive that the primary motive is aimed at problem solving. The importance of designs in human existence is strategic as seen in chains of advertisements (commercial and institutional) and industrial development. Practicing design as an art is therefore, not only discussed in its generic term in this paper but highlights design as a concept from which ideas are made manifest in professional practice. Mentioned in (Onyemachi, 2015, p.133), Schon, (1987) posits the view that “professional practices like design is more of an art than a science.” And so, the practice in the circle of artists/designers is evident of a wide narrative than a single view. Practices in textiles, painting, ceramics, sculpture, leather work, craft, carving, graphic...
art/design, and so on are evident of all contextual purposes. Design practice is conservative, remarkable and situates as a functional art than art for art sake. Therefore, all forms of art and design training are incubated in schools and some other vocational and or entrepreneur centers.

**Art and Design Study in Schools/Vocational Centers: Issues Arising**
The arrival of the missionaries to Africa and Nigeria in particular was a blessing in disguise. The missionaries contributed to the accelerated upgrading that seemingly overran our assumed crude way of living at that time. As noted in Ogunduyile, S. R., Kayode, F., & Ojo, B. (2008, p.3) “the 1960 Nigerian Independence also encouraged Nigerians to embrace Western education, which helped to foster art education.” No doubt that the coming of western civilization took away some aspects of us especially the communion living but our practice of art was greatly influenced both ways. The exposures to improved techniques and materials in the production of art works and designs are hitherto among other gains credited to their coming. In this light, the influx of western civilization collided with our entrepreneurial capability, which apparently is part of the skilled attitude of our people. In spite of the challenges thereof, art and craft practice as it were became a field of study at all levels of skill training centers.

The establishment of formal teaching institutions as the colleges of education, polytechnics and the universities that are in existence till today are in the right direction. Some of these schools of higher learning have overtime metamorphosed into centers of high education in the arts and design studies. The schools have produced and continue to foster the training of artists of great recognitions; art teaching, expanding practice and also contributing to knowledge sharing in the art and design profession. Ogunduyile et al (2008) note thus; “all colleges of education, polytechnics, and universities are grouped into tertiary institutions in Nigeria where instructors, technologies, and lecturers in the visual art fields are employed
as personnel,” (p.12). The fact remains that from pre-colonial Nigeria to present day, experiences have shown that the practice of what used to be art and craft have evolved into visual art and design discipline. The courses of study at tertiary schools have been divided into two board fields of purely fine arts practice and design study and practice. And yet, both the materials and methodologies in some schools of higher education slightly reflect modern technological improvement. As the case may be schools and departments that falls into this category of slow improved technicality still award diplomas, degrees and other affiliate certificates.

Nigerian art and design schools have nonetheless being confronted with problems of teaching structure, not having a unified teaching template to operate. It is seemingly as a result of little or no attention given from the side of the tertiary education policy planners. This is a manifestation of weak government policy formation and half-hazard implementation. According to (Ogundiye et al, p.3) “in Nigeria, the study of art and design were disparaged while science based courses were encouraged.” Such policy direction is enough to dissuade rather than encourage art inspired students to take up study in art and design discipline and other related field. Ironically, this is exclusively a follow through proceedings from pre-colonial to post independence of the Nigeria state. No doubt the periods afore mentioned was credited to establishing some among the earliest craft, art and design training centers. Noted in, Agberia, (2002, pp.4-5), he asserts;

“the establishment of the art schools in Nigeria, which include the Department of Art and Printing/Institute now Yaba College of Technology and the Nigerian College of Arts Science and Technology (NCAST), provides the beginning footage for any serious design articulation when viewed from the background of design. She produced the first crop of artists where diploma certificates were converted to degrees; they are either seen in the industry or are self-employed.”
It is noteworthy to mention that this crop of professionals that attended the above school mentioned are today intellectuals that are contributing and developing road maps that positively impart art scholarship in Nigeria and beyond. Apparently, “the Zaira and the Yaba schools became understandably the fulcrum on which design industry in Nigeria became transformational,” (Agberia, 2002, p.5). Aside the establishments of Zaria College of art and Yaba art school, other vocational centers at that time were strictly hands-on teaching without scholarly theories and principles. This does not dispute the point that the trainees benefited as well as positively affected the society at that material time.

In Nigerian, colleges of education are by their mandate to groom and turnout teachers. Ogunduyile et al (2008, p.12);

“Minimum entry qualifications of teachers into the art teaching employment in Nigerian Junior Secondary Schools, as for now, remains the Nigeria Certificate in Education (NCE) in Fine and Applied Arts while either the Higher National Diploma (HND) or a University degree in the same discipline is required of those who intend to teach in the Senior Secondary School.”

The polytechnic system is designed to graduate studio artists/practitioners for the industries. The University is positioned for research and empirical studies, which apparently is suppose to contribute to the improvement of creativity search, research and technological enhancement for societal benefits. Assumedly so, the core essence of teaching art and design at any level of schooling is for impartation, for positive attitude influence and also for self reliance towards attainment of goals. Education is hitherto essential for self and social development. Fafunwa, (1983) cited in Rabiu and Kande, (2015, p.88) opines;
“Education is the composition of all efforts made in conscious, direct, incidental and indirect training by a society to accomplish certain objectives that are considered desirable in terms of the individuals and societal needs of the society.”

Design and art are technical education that is affective and psycho intuitive oriented and its education trust must be literally ‘heard and seen’.

**Unified Teaching Template as Model for Art and Design Discipline**

One area of immediate action is addressing issues of seemingly unstructured teaching templates for proper impartation of arts and design programme. Not many art and design departments across Nigeria structure her teachings goals in this regard to actualize the aim on which there is established. Interestingly, neither government; at the level of National University Commission (NUC) nor art and design professional bodies have been able to pull through an inclusive educational policy, which identify addressing issues of teaching discrepancies in schools. To sustain some height of ethical practice in art and craft; art and design practice in Nigeria, the education system should be inclusive, that is; “art teachers education objectives; students specialization objectives; combining the theory and practice of qualitative art education of the art teacher and observing discipline in the system for stability,” Orah, (1997) cited in Rabiu and Kande (2015, p.88).

The discrepancy in knowledge know-how in different schools and departments that engages in the teaching of art, craft and design comes with its advantages and challenges. The point is neither here nor there if the problem of unstructured teaching template is not clearly defined and addressed. In institutions of higher learning where art is taught, such department should be able to strictly adhere to models with which they are formed/established and structured. For instance, department of Art and Design should by all standards conform and address issues of arts and its
design matters. Department of Applied Design and or the Industrial Design should concern its focus to finding solutions to industrial needs and utility. And if so considered, it will positively affect the grooming of intellectual scholars as well as professionals that have an in-depth understanding of their special based field of study. This will encourage a system of collaboration among practitioners than that which encourage discrepancy. However, it does not opine that some manner of impartation have not being effected so far perhaps, there is need for setout goals and objectives that should provide impetus for coverage and effective transformation that is so desired in practice. Moving forward, there is the need to conduct background harmonization at the level of National University Commission, National Board for Technical Education, Society of Nigeria Artists and many other professional bodies that are direct stake holders in art and design planning and professional practice. The resultant effect vis-à-vis government policies should articulate, incorporate workable module that fits for training professionals to be. It is however, my opinion in this paper to bring to the fore that discrepancy in art teaching institutions, especially in the universities need meet their subjective goals in the face of economic factors that challenges ethical standard and professional practice in Nigeria. The much that has changed is in the advancement in materials, methodologies and perhaps the leverage on the computer and other electro-digital components. However, some artists have pulled themselves through reasons to liberate their exponentials from pedestrian and paradoxical routine and or approach in practice. The National Policy on Education encourages the transfer of knowledge through formal and informal processes. Formal processes could be through all forms of theories and scientific application. The informal requires a direct instructional hands-on approach. And so, two way variables that are considered as major factors are; (1) Art teachers and (2) instructional models. In line with the forgoing view Rabiu et al (2015: 91) identify them as “teachers and education,” which necessarily will rely largely on what this paper postulates as
‘CONSTRUCTIVE KNOWLEDGE SHARING MODEL’ (CKSM). Apparently, it is hoped that this will chart a way for the future.

**Attempts in Professional Practice in Nigeria**

Many practitioners of art and design in Nigeria are among the many successful artists and designers around the world. The likes of Bruce Onabrakpeya, Ola Oloide, Kolade Oshinowo, Marshall Enenajo (RIP), Dele Jegede, Frank Ugiomoh, Inyang Etiido and Olakunle Filani. Others are Nick Okundaye, Osa Egonwa, John Tokpabere Agberia, Chukueggu Chinedu, Bridget Nwanze, Pamela Cyril-Egare, Sam Overaiti and many others to mention but a few. Obviously, there are many more Nigerian artists that are gradually rising to stardom in their fields of professional practice. These are seasoned intellectuals of repute and scholarship and full time studio practitioners. They fly their creative/visual art and design as artist and others are referred to as designers. Howbeit one chooses to distinguish the two referred; there is a general but not mistaken representation of artists and or designers. This is a co-switch of representation either as an artist or designer giving to the rationales of the institution of learning and specific based courses of study.

There have been several attempts in the academia that have tried to place each whether artist or designer perspective within context. This may not have being for any other reasons but to properly define boundaries of individual practice. For instance, for those in the field of graphics, there have being pointers to distinguish and also emphasize the areas of graphic art and the design aspect. “It was changed from graphic art to graphic design between the1890-1914” (Bankole, 2002, p.136). This would have occurred as a result of the rebuilding of Europe owing to mass distortive effect of the 1st World War. It is opted that practitioners in the areas of graphic art and design have possibly combined the two in practice. The same views hold for other fields of art and design practice; textile and fashion, sculpture and carving, painting and installations, ceramics and
interior decoration and so on. The foregoing is by default what we are as artists or designers. As it seems ironical that it cannot be avoided if we do not face rationales advance in the article ‘Art and design practice in Nigeria: The problems of dropping out’ (Ogunduyile, S. R., Kayode, F., & Ojo, B. (2008)).

It is clear that some areas of practice in the art and design profession can obviously be combined. The issues that arises boarders on problem of satisfactory delivery on service of the art engagement, however, this is particular to individuals. In advance society, quality delivery, good finishing and perhaps presentations are some important factors of concern vis-a-vis standard, professional ethics and professionalism. This position may be independent of views or general opinions but it is appropriate in the context of discussions in this paper. It supposes that professionals must find a convenient ground to galvanize and chart a way forward for her professionalism. Also, this paper agrees with the view of Ogunduyile et al, (2008, p.10) that “the tenets of practice, conduct, ethics, ideology, membership, constitutions and acceptable qualification are factors that make variations and differences” in all professions. But in Nigeria, the situation is not exactly so as many variables have been used to ascribe and measure professionalism and so there are some excusable reasons by which it is categorized; by those that engage in the same vocation or trade; by work or practice; by skills acquired; by academic studies and degrees awarded and so on.

The pedestrian understanding of professionals in art and design is generally those that turn out works of arts and designs. This hitherto, underscores the practice of no adherence to rudimental and principles that situate art and design practice as professional disciplines. In this sense, professional practice is considered in three levels; the intellectual/class degree professionals (academia), vocational and apprenticeship, and self taught or self developed artists. There is no gain saying that these three
groups do turn out works of art or designs as the case may be. There are factors or indicators to differentiate who and what in the context of art works produced and should be established at all opportunities. As stated earlier above, it is the pedestrian understanding of professionalism that necessitate that these indicators do not however matter to some patriots/art collectors or potential buyers of the art works. Reason can be that the work suits and the prices are good. The concern is that professionalism is envisaged in practice and reflects technical know-how. Some standards must be followed and seen to have be observed in practice. According to Ogunduyile et al, (2008, p.10) “professional practice is based on the application of acquired technical know-how and experiences on the job.” The word acquired as assumed in this paper situates the professional in the frame of exhibiting technicalities and rudimental of creative principles and explored theories that abounds. And so, it is desired that consistent pursuit of review in ethical standard is deliberated in this august occasion. It should be seen to be shuttled if we must discourage attempts that do not propagate professionalism in art and design professional practice.

To this end, two scenarios used to appropriate discussion in the paper are (1) Success in Bruce Onabrakpeya art practice and (2) Text management in Christian religious posters design using Port Harcourt metropolis case as example.

1. **Success In Bruce Onabrakpeya Art Practice**
Baba Bruce as he is fondly called is an artist with class. Bruce Ovuomaroro Onabrakpeya hails from a tribe of the Urhobo people of Delta State, South-South region of Nigeria. Born in Agharha, Agbarha-otor, he sojourned to study creative art and design at the then Nigerian College of Arts, Science and Technology (NCAST), “first established in Ibadan in 1952 and in 1955 was relocated to Zaria,” (Ibid Agberia, p.5) where he graduated from in 1962; now Ahmadu Bello University, Zaria. Baba Bruce is a prolific creative artist with vase background in painting, sculpture, printmaking and in
general art and design professional. His creative expertise is a focus of contemplation across many generations of artists. This is as a result of his experimental and explorative prowess in practice. To this, Ola Oloidi in his contribution in an easy described Onabrakpeya as a “dynamically visible part” (2014, p.2).

Dr. Bruce Onabrakpeya is one artist with many parts, which in his works apparently, has shown to have achieved setout objectives. His works are author on their own. They are pieces of creative voyage that any art historian could settle for to make statements of international endorsement. His works do not just tell stories of the society using Urhobo culture and motifs; they are epitome of African traditions and narratives. His works also reflect Nigerian tribes, economic facts and social factors, which some of them serve as pointers to reawaken consciousness among the political class. His works spans experimentation with lots of conventional and unconventional materials, exhibiting styles, techniques and methodologies that out-live imaginations. No wonder, Oloidi in one of his reviews noted according to Gani Oduntokun posthumous essay describe him as “an artist with unrestrained shooting creative possibilities, which made him reside comfortably with dignity and shine radiantly within any artistic conventionality of his period.” He states the obvious as no single episode can contain the creativeness of the arts and design deposits of papa Bruce Onabrakpeya.

**Some Works of Art by Bruce Onabrakpeya**
Baba Bruce, having gone through all formal institutions of learning has gained creative exposures and other forms of artistic interrogations. His works speaks volume of indigenous practice as artist and designer. These works exhibit unconventional characteristics that are intuitively above board. They are home grown, unconventional and have charted a road map for indigenizing deliberate materials and methodology in practice. Baba Bruce has surpassed all reasonable attempts in his approaches in producing
works of art. Some of Baba’s laudable breaks through examples of indigenous attempts in practice are as follows;

**Fig. 5. Printmaking**  
Artist: Bruce Onabrakpeya  
Title: Detail of Woman with Okuku Head Dress  
Medium: Bronze Lino Relief  
Year: 1960  
Source: 16th Harmattan workshop, 2014

**Fig. 6. Printmaking**  
Artist: Bruce Onabrakpeya  
Title: Eton (Divination Board)  
Medium: Copper Foil Relief  
Year: 1984  
Source: 16th Harmattan workshop, 2014

**Fig. 5. Printmaking**  
Artist: Bruce Onabrakpeya  
Title: Ephran Ve Eranwe Efa (Birds and Other Animals)  
Medium: Plastocast Relief  
Year: 1984  
Source: 16th Harmattan workshop, 2014

**Fig. 6. Printmaking**  
Artist: Bruce Onabrakpeya  
Title: not known (In Artist Collections)  
Medium: Xerograph in Low Relief  
Year: Artist Collection  
Source: EXPERIMENTAL ART (ATASA SERIES AS EXAMPLE)
The above shown works of Bruce Onabrakpeya are examples of ingenious concepts of Nigeria art practice. They represent some success stories of attempts in experimental materials, styles and techniques.


The emergence of computer as one of the digital-electronic garages of modern graphic design tool has revolutionized graphic art and design practice. This has leveraged and created impetus for many people taking to graphic design chores thus, adding to the number of persons that engage in the designing of visual signage and messages as “seemingly professionals”. Originally, designers of graphic messages are seen as those that have the expertise of conjuring visual elements as lines, shape, colour, space and typography and guided by principles of design into a layout plan for the purposes of visual communication. Such information is presented as visual message, which is an interpretation of a brief and commissioned by a client. The need for graphic designing is vaso but the most common among many is poster designs.

Posters are presented in various sizes and in either portrait or landscape formats. It is observed that some poster layout contents are filled with design elements; unorganized typography, photographs and colour disharmony, which in some cases could have being avoided. These posters are logged with graphic elements that make them appear clustered with supposed and irrelevant copy (typefaces) and photos without background space for eye-rest. One example of note is Christian religious posters that are literally “everywhere and around us.” Some of these posters layout is what Andrew (2006, p.9) opines “seem to exist in the logic of the marketplace.” William (2001, p.211), “insist that the effort to say so many things at once was self-defecting and could only result in communicating nothing to the readers.”
The proliferation of business bureau centers popularly known as ‘computer business centers’ has contributed to the increased number of posters design that represent “an attempt of what is not” and should also not be the case of intellectual contributions in poster design endeavours. Particular emphasis is placed on the word “trained” to qualify the view of designers that are referred to in this paper. Port Harcourt is a metropolitan environment located in the southern part of Nigeria. It is a merger of two local government areas; Port Harcourt Local Government Area (PHALGE) and Obio/Akpor Local Government Area. It is an urban area with mixed population; a conglomerate of people of different levels of social behaviour, cultural beliefs, as well as religious inclination. Many social activities that occur necessitate the use of posters as one form of information networking to connect people and target audience to goods and services. However, posters alongside other medium/media are used to disseminate information. Posters seem to be an affordable medium sort for due to its proximity of production and distribution. Although posters can be produced via lithograph process, it seems even easier with the use of computer and its digital-electro gargets. It is indeed obvious that computer has come to stay and many people now have access to computer software with which they experiment with hence, reasons to some graphic design layouts that constitute some of these posters design contemplation. See the following examples;
Related Posters with poor text management and content plan/makeover (redesigns)

Fig. 8: Poster Design (Original design)
Artist: Unknown
Medium: Digital Poster
Year: Unknown
Source: Author Collection

Fig. 9: Poster Design (Redesign/makeover)
Artist: Onyemachi Nwabueze
Medium: Digital Poster
Year: 2016
Source: Author Collection
Fig. 10: Poster Design (Original design)
Artist: Unknown
Medium: Digital Poster
Year: Unknown
Source: Author Collection

Fig. 11: Poster Design (Redesign/makeover)
Artist: Onyemachi Nwabueze
Medium: Digital Poster
Year: 2016
Computer as Contemplation and the Role of Texts in Graphics Communication Medium

Computer technology has changed the landscape of design in graphics that all forms of styles are now possible in design planning. The result is the impressive catalogues of computer generated typefaces that have increased significantly in daily production of poster contents. Some graphic designers have become motivated and more open-minded to new ideas of design compositions. Digital typography, digital colour, digital photography, digital editing, digital printing are now possible. However, some computer ‘operators and typists’ alike have become ‘digital graphic designers’ and have not helped matters hence, the outputs of poorly finished poster layouts turned out daily. It is necessary to state that like many other man made aided implements, computer is a tool that aids human achieve their aims. In graphic designing, computer does not render procedures on its own or perform creativity by itself. According to a graphic design expert Burgess on his blog page said “new technologies do not make a graphic designer.” The ability to operate the computer software does not suggest mastery of technical know-how of design rudiments let alone text arrangement in graphic design posters. Therefore, two ideals of consideration in text management are function and aesthetics.

Function and aesthetics are variables associated with proper typographic distributions in design communication. They are important in poster design layout. Arguably, function is a predetermined typographic rule while aesthetic is the conscious display of understanding fonts using letter spacing (leading), word spacing (kerning) and line spacing (tracking) the right ways. Others are contrast, hierarchy, repetition, justification and colour harmony, which according to Audrey (2004, p.14) “are theories proven through a long history of successful experimentation in practice.” Notably ‘text’ or ‘display’ aesthetic is a phenomenon that is inherent in ability to properly use block of typefaces as “a service art,” even with the use of computer gadget. The use of computer for graphic design is an
indication that graphic design is now a dynamic discipline of fine arts and design filed.

**Recommendations**

The first step to planning text communication in design is to identify poster essence. Whether it is to invite, educate, remind, and create awareness or to inform. The next is to identify who and what group the information is targeting. In this regards, three matrixes are employed for analysis;

1. Simplicity
2. Visual perception
3. Functionalism

The above matrix mentioned follows the rules of visual rhetoric in communication concept/ideas in the most unambiguous ways. In poster communication, typography should be able to satisfy three functionalism; create Emphasis (E), attract attention (AA) and communicate (C) with no ambiguity. This is referred to as poster structure relationship (PSR).

![Poster Structure Relationship (PSR)](image)

By creating emphasis, variables as size of typefaces, colour and upper and lowercases are attributes that makes the difference. It however, depends on the manipulation of these variables by the designer. Size is determined by whether it is a display – 75pts and above set solid or text – below 12pts ragged. Some typefaces have attribute of think, thin, condensed, extended etc., in the font family; the issue is that mixing these characteristics depends
on the understanding of the designer who should possess ideas of systematic technicalities of how these attributes works.

Attract Attention (AA)

By attracting attention, the primary techniques are size and contract. Size can be applied by ranged of points of the typefaces used or in proportion and positioning employed. Contrast works between parts of the design and is employed in difference as large and small, thick, thin, dark and light, nearness and farness etc. of typefaces and hues used in the design.

Communicate (C)

It is however rational to mix typefaces that are widely separated in sizes using the x-height as measure. Typefaces in the same size range should be in the same family to bridge ambiguity. Sandra (1977) recommends “another way of harmony in mixing typefaces for clarity is to match words message content to nature of the audience.” Is the design for the old people, young people, children or a mixed audience? Of course, typefaces used to communicate to the old people will distinctively differ from the one for children. Therefore, one way to connotentially meaning in word, phrase or sentence to the eyed is to align typefaces along justification margin of right, left and center.

Conclusion

The field of art and design discipline is no way an alternative area of study as assumed in some educational quarters. It is a discipline that ranks top as other well acclaimed courses of study at institutions of higher learning in Nigeria and overseas. The issues of not having requisite knowledge of art and design are a problem when it comes to competency. Not having sufficient grasp of design concept or poor design orientation and design information contributes to poor execution and finishing. This is away from the advantages computer provides. The consequences are that some self-taught artists and design centers as well as some commercial operators
contribute to the number of art works that compete for patronages. The rules in design practice govern the use of theories and principles in design rendering and hitherto, there is the need for emphasis to be called and directed at centers and institution that handles art and design teachings. Art and design profession as a discipline demands high human cognitive capability and should not be given an attention of all comers’ affairs. And so, this paper has considered the advantages to be derived when institutions concentrate energies in teaching their special professional study areas. It also highlights the challenge that confronts our professional practice given to reason that art and design is creativity oriented. The paper underscores advantages in indigenous attempts in artistic practice drawing from Bruce Onabrakpeya huge exploration, experience and experimenting with materials. He has contributed enormously in developing indigenous template and context in contemporary printmaking arts.

Developing trends that are absurd practice in our careers as artists and designers should be revisited. And so, there should be a workable model for teaching creative exponents through arts and design discipline. It should be one that identifies with ingenious materials and techniques, however not totally relying on those that take it far from what we can.

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