

# Technological Shift and Consequences for Pottery Practices in South-Western Nigeria

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**Abstract:** Art and crafts including pottery from early times have played significant roles that are characterized by striking clarity, distinctness or truth to life. Nigerian traditional pottery has flourished as a viable occupation, especially among Nigerian women. Pottery were produced to satisfy domestic, ceremonial, religious and ritual purposes as evidenced in Nok, Gwari, Osun, Ekiti and Akoko Edo areas. It is observed that the traditional pottery industry suffered a major setback due to technological advancement and styles of production. The industry is now on the verge of decline in many places due to competition from mass-produced goods, of metal, plastic or glass serving the same purposes as pottery. Regardless of this, there has not been any significant scholarly research in technology advancement and implication for pottery. The aim of the study is an analysis of technological advancement and implication for pottery in South-Western Nigeria. Six States, namely Ondo, Ekiti, Lagos, Ogun, Oyo and Osun States were focused on. The methodology of the study was tailored to suit the diverse fields that are involved in pottery. The research population of this study was classified in three categories: Traditional potters in the study areas which consists of all potters in the trade, Pottery Enterprises and Tertiary Institutions offering ceramics courses in the study areas. Purposive sampling technique was used because of its suitability in terms of coverage and scope of the research population. Digital camera was used to record photographs of pottery wares and oral interviews were conducted. The techniques, theme, materials and functions were analyzed, collated and examined. Findings showed that two techniques of pot production were identified, the direct and in-direct methods. The challenge of technological advancement makes pottery profession struggle to keep pace with the changing trends in development. Technology introduced many convenient technique of production such as casting for mass production which was not found in traditional pottery. It is recommended that pottery centres be provided as platform for training and practicing. Galleries should also be built for the display of pottery wares and also enhance market outlet. The findings will ensure a wider participation of potters and continual existence of craft. Findings will also encourage the Government as well as public organization to patronize traditional pottery by using them for beautification of public places and souvenir for guest and also make loans accessible to practitioners for the procurement of modern equipment.

## Introduction

The art of pottery has often been identified as the beginning of science or scientific thinking (Chard, 1969: 12). Pottery has also been viewed as perhaps man's first conscious attempt in utilization of a chemical change (Cardew, 1970: 6-7). Essentially, it has served man in the area of household utensils. The heat-treated clay containers became the first cooking utensils in the history of man. Particularly, it provided a fire proof cooking vessel, a convenient container for liquids, and waterproof storage which became an indispensable adjunct of human life in prehistoric, and even at the historic periods. Notably, it has been universally accepted that pottery is as old as the origin of man " In the practice of magic and religion, man had in the beginning learned to fashion human and animal figurines of clay and was thus already aware of the plastic quality of clay" (Robert, 1973: 26). (Plate 1). What is yet unknown is when

man first discovered fired pottery. In fact, "there is practically no information about the firing of ancient pottery but there is the thought that man's involvement with fire and its maintenance probably led to accidental discovery of fired pottery (Rado, 1988: 25). According to Glenn (1960: 17), "the prevalence of a corded basket like design on early wares led to the theory that baskets coated with clay enabled them to hold wild grain seeds. The accidental burning of one of these baskets led to the discovery that a clay vessel baked in the hot coals of the fire would become hard and suitable for use. There is evidence of "fired clay pieces with basket imprint dating from 10, 000 BC found in Gambles Cave in Kenya" (Rado, 1988: 36). This important discovery became possible as a result of man's quest for storage containers for agriculture and other purposes. With this development, man began to live a settled life; stopped the wandering life of hunting and started to

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cultivate and farm. Therefore, the discovery of pottery making was crucial to the development of agriculture which marked an important event in man's development. Glenn (1960: 13) further noted that this important: breakthrough probably occurred independently in many areas of the world. However, all that can be said with some degree of certainty is that the pot making is long instituted dating back to many years ago.

In Africa, potteries are used for storing and serving liquids and other foods, although some are made for ritual use. People of the Nok culture of Northern Nigeria created pottery sculpture of nearly life size. These forms were transmitted to Ife (Yoruba culture), and exhibited many of the qualities of the lost wax process decoration like those appearing on bronze and shapes of heads on offering bowls related to bronze forms of Benin. In many parts of Nigeria however, pottery art has been referred to as women's industry but in the last few years, with the introduction of pottery on "potter's wheel" and the establishment of modern ceramic industries in various parts of the country, there has been a notable increase in the number of males practicing pottery in Nigeria, most especially the art of high fired pottery.

Today, the influx of industrial and domestic containers such as metal drums, aluminium pots and pans, plastic buckets and basins, porcelain and enamelware, constitutes a serious threat to the traditional pottery industry. Other treats include the spread of Christianity and Islam with the attendant reduction in the number of adherents to traditional religion, the production of ritual pots has fallen.

Before the introduction of modern technology, the Yoruba had developed pottery tradition. Virtually every community in South-Western Nigeria had a pottery tradition that flourished and formed an important source of income for the women. However, in a constantly changing world, new products from mass-produced goods of metal, plastic and glass, serving the same purpose as pottery are preferred for their length of life, versatility in shape, strength, cleanliness and attractive in appearance. The traditional potters, aware of these threats to their profession, reacted positively and started to create new design and improve on old ones. Therefore, in view of the on-going trend, this research proposes to investigate the causative factors and the effect of

changes in technology and style of pottery in South-Western Nigeria over time-traditional and contemporary. The research was pursued by examining the modalities that are vital in the nurturing and sustaining of traditional pottery in order to meet modern demands.



Plate 1  
Nok terracotta head  
Source: (Robert,1973)

### The Problem

It is observed that the traditional pottery industry suffered a major setback due to technological advancement and styles of production. Despite a continuing substantial production, the traditional pottery industry is now on the verge of decline in many places. An obvious factor is competition from mass-produced goods of metal, plastic or glass, serving the same purpose as pottery. These goods, made locally or imported from abroad, are preferred for their length of life, versatility in shape, strength, cleanliness and attractive appearance. Shaw (1946) had predicted a decline in pottery use and production due to its fragility and bulkiness.

The traditional potters before independence that make these clay pots find it difficult to survive with their profession. This is because of the social changes, which are inevitable and dynamics as a result of adoption of Western culture. These changes witnessed the advent of some other less expensive materials that are more durable, that is, plastic and metal materials ( Plate 2&3). Contemporary Nigerian pottery, like in most parts of the world, developed from traditional pottery culture which has continued to influence its growth even in modern times. It is thus an innovation based on traditional pottery. Since the introduction of modern technology in pottery production, changes in the traditional pottery have not been documented, the opinions and perceptions of traditional potters and users have not been sort. Researches need to be embarked upon to investigate the technological advancement, and the impact on pottery in South-Western Nigeria.



**Plate 2**  
**Aluminium containers**  
 Source: Orchid and Gardens (1988)



**Plate 3**  
**Plastic containers Source**  
 Sources: Orchid and Garden (1988)

### The Study and Its Scope

The study is an analysis of technological shift and consequences for pottery practice in South-Western Nigeria. Prior to the 21<sup>st</sup> century, Nigeria has witnessed numerous art activities due to the large numbers of potters and ceramists produced from various academic institutions. It is also a period when many Nigerians started to actually appreciate the styles of production and functions of pottery and ceramic products. The study looked at the types of pottery, materials, individual styles (school or home-style and functions). For the purpose of this study, South-Western Nigeria comprises six states (as defined in the study area) viz; Ondo, Ekiti, Lagos, Ogun, Oyo and Osun States were focussed on.



Fig 1: Map of South-western Nigeria showing the study area  
 Source: Author's Illustration (2012)

### Objectives of the Study

The objectives of the study are to: identify the various techniques employed in potting across the South-western Nigeria, highlight the factors that prompted technological shift, enumerate the advantages of technology to the traditional method of pot production and assess the impact of the change to the functionality of the pots produced.

### Emergence of Contemporary Pottery in South Western Nigeria

A few numbers of literature materials and publications have been written that focus on African pottery and traditional pottery. Cardew (1975) and Cardew (1993) referred to all the attempts of introducing the method of making pottery in Europe that makes use of potter's wheel, enclosed kiln and glazes as 'pioneer pottery'. Thus, the term became a reference point for the emerging contemporary pottery in West Africa. Ahuwan (2003) remarked that

pottery was characteristically a symbol of settled life and that its appearance and development marked an important stage in the progress of man. He goes ahead in another literature in recording the types of utensils made from clay to meet the basic need of the people. Fatunsin (1992: 1-2) in a study of Yoruba pottery noted that pottery is an object from which historical record can be derived, not only from the potsherds that litter archaeology sites but from the continuity in the practice of the craft as associated with traditional beliefs, festivals and other activities. While Kalilu, Akintonde and Ayodele (2006: 20) made a general survey of ceramics and pottery in the world and South-western Nigeria in particular and highlighted that indigenous pottery centre, formal art schools, public and private pottery centres need to meet up with industrial and modern demands. Willett (1967), Cardew (1969), Ibigbami (1981) and Agberia (1996) advance that pottery is a female occupation in Yoruba land in which is predominant in South-Western Nigeria. Ibeanu (2006) studied the functions of pottery wares and noted that, apart from the utilitarian purposes, some pottery wares were made for ritual and some depicted status symbols. Also, Willett (1967) attempted a classification of Yoruba pottery according to the decorations on potsherds he excavated from Ile-Ife. He classified the Yoruba pots as plain, impressed and applied. Cardew (1970) described four different ways of modelling pots in Nigeria and observed that among the Yoruba, modelling by the pre-mould system is very common. Sylvia Leith-Ross (1970) treated Nigeria pottery in groups according to shape and function and identified regional styles in Nigeria pottery. Wahlman (1972) focussed mainly on the techniques of Yoruba potters and identified two distinct pottery techniques among the Yoruba: the direct method, whereby the pot is built directly without a pre-mould and the indirect method, by which a pre-mould is used to form the base of the pot. She noted that in the Ekiti area, the direct method is used and could have been either autochthonous or derived from Benin or somewhere to the west; while the indirect method may have been derived from Old Oyo. There are local variants in the direct and indirect modelling techniques among the Yoruba potters. Ibigbami (1981) and Adepegba

(1984) studied traditional pottery in Yoruba culture, with particular reference to the ritual context of the pots and the aesthetic essence of Yoruba sanctuary pottery, respectively, Ibigbami noted that a pot is named after the function it is made to perform and on that basis, he categorized the pots into three groups; (i) big pots-ikoko omi (water pot), ikoko aro (dye vats), ikoko agbo (medicinal pots); (ii) smaller pots-awo onje (food plate) and isaasun obe (soup pot) and (iii) ritual and ceremonial pots- ikoko Sango (Sango pot), ikoko obutun (bride’s pot).

Fatunsin (1992) while quoting Johnson (1956) identified two distinct techniques used in hand - forming pottery among the Yoruba; the direct method and the indirect method. In the direct method, the pot is moulded without the use of a pre – mould while in the indirect method, the base of the pot is built on a pre - mould, which is a pot placed upside down. Isan Ekiti, Imope Ijebu, Ara-Ekiti, and Erusu Akoko pots are built with the direct method while the Saki and Okeho potters' uses indirect method of forming. In the area of decoration, soft clay is easily incised with various patterns, grooves and serrations using sharp or pointed sticks, wooden combs. Rouletting is also affected by rolling of twin thread over the surface of the pot to impress a design on Yoruba pots, Fatunsin (1992: 4-7). Firing pots in Yoruba land is effected by the use of two basic methods, open firing and kiln firing. Potters in areas like Isan - Ekiti, Imope - Ijebu, Ara use the open method of firing in which dried wood are arranged and the pots are set on it for firing and sometimes grass are added to cover up the flame to reduce heat loss. In Ipetunmodu, Abeokuta, and Iforin, different traditional kilns are constructed and

used for their firing. The Yoruba people have made pottery from the Neolithic period (Oyelola, 1997: 8). Fatusin (1992: 1&2) recorded that traditional potteries are still being made in the following Yoruba centres: Saki, Igboho, Okeho, Oyo, Ilora, Ogbomoso and Fiditi in Oyo State, Aparaki, Imope- Ijebu, Oke-Eri, Imala and Ilaro in Ogun State; Ile-Ife, Ipetumodu, Yakoyo and Moro in Osun State, Ilemoso, Isan-Ekiti, Ara-Ekiti, Igbara-Odo in Ekiti State, Oke-Agbe, Erusu and Isua in Ondo State. Ojo (1966) reported that pottery is predominant among the people of Badagry in Lagos State.

**Methodology**

The sources of materials used in the pursuit of the research were both primary and secondary source. Investigation and appropriate data processing in the study of pottery in South-Western Nigeria could only be made possible through a careful methodological approach. In view of this fact, direct field research method was employed for a careful investigation of technology advancement and implications for the fortune of pottery in South-Western Nigeria. In addition to this, visual aids such as cameral were used to record photographs of potteries for the analyses of their theme, styles, techniques and functions. Related literature materials were also consulted. The information from these literatures was used to facilitate detailed study of the pottery. In-depth oral interviews were conducted in order to elicit necessary information from key interviewees such as local porters, owners of pottery enterprises and students. All oral interviews were also electronically recorded and transcribed.

Table 1: Traditional potters in the study area of South-Western Nigeria

ONDO	EKITI	OYO	OGUN	LAGOS	OSUN
Madam Otun Magaji	Madam Felicia Adepelu	Madam Ruth Olatunbosun	Madam Olode	Madam Adesoke	Madam Oyedele
Madam Dorcas Ijato	Madam Adedoja Bamikole	Madam Adekola Ajuwon	Madam Saratu Aderonke Fadeyi	Madam Abike Solanke	Madam Subusola
Madam Dorcas Ilesanmi	Madam Bosede Tinuola	Madam Labake	Madam Simiatu Adeoye	Madam Cecilia Obateju	Iya Ikoko Atunlushe
Madam Rachael Adebola	Madam Ruth Oresanmi	Madam Toyin Ajala	Madam Abatan Odefunke Ayinke	Madam Olaniyi	Madam Binewu
Madam Atinuke Alajo	Madam Adetola Ashiru	Madam Bimpe Ola		Madam Kolawole	Madam Areje
Madam Jolade Ibitayo	Madam Fadele			Madam Simiola	Madam Abebi Arowolo
Madam	Madam				Madam

Abike Ojo	Fasukun				Atinuke
Madam Idowu Olomi					
Madam Kehinde Simi					
Madam Bukola Alao					

FIELD WORK 2014

**Pottery Enterprises in South-Western Nigeria**

The pottery enterprises in South-western Nigeria includes; in Ondo State, Kenny-Ronke, Desko Pottery, FrontLine, Ola Oluwa, Toic, Babafemi Ayo and Yinka pottery enterprises. In Ekiti State, there are Ona Ara, Faniyan, Jide, Finyinfolu, Harmony and Blessed Sisters pottery enterprises. In Oyo State, there are Asolom, Saubauna, Eyinade, Earth and Fire,

God’s Grace, Lukman, Sudith, Sudef and De Craft pottery enterprises. In Lagos State, there are Sweet-Art, Pot-Purit, Kley, Ugbei, Amos, Olapade, Supo, Heritage and Ikorodu pottery enterprises. In Ogun State, there are Ocean Five, Midigan and Kronkraft pottery enterprises. In Osun State, Shallom and Atamara pottery enterprises.

Table 2: Pottery Enterprises in South-Western Nigeria

ONDO STATE	EKITI STATE	OYO STATE	LAGOS STATE	OGUN STATE	OSUN STATE
Kenny-Ronke Pottery Enterprises	Ona-Ara Pottery Enterprises	Asolom Pottery Enterprises	Sweet-Art Pottery Enterprises	Ocean Five Pottery Enterprises	Shallom Pottery Enterprises
Desko Pottery Enterprises	Faniyan Pottery Enterprises	Saubauna Pottery Enterprises	Pot-Purit Pottery Enterprises	Midigan Pottery Enterprises	Atamara Pottery Enterprises
Front Line Pottery Enterprises	Jide Pottery Enterprises	Eyinade Pottery Enterprises	Kley Pottery Enterprises	Kronkraft Pottery Enterprises	
Ola Oluwa Pottery Enterprises	Finyinfolu Pottery Enterprises	Earth and Fire Pottery Enterprises	Ugbei Pottery Enterprises		
Toic Pottery Enterprises	Harmony Pottery Enterprises	God’s Grace Pottery Enterprises	Anos Pottery Enterprises		
Babafemi Ayo Pottery Enterprises	Blessed Sisters Pottery Enterprises	Lukman Pottery Enterprises	Olapade Pottery Enterprises		
Yinka Pottery Enterprises		Sudith Pottery Enterprises	Supo Pottery Enterprises		
		Sudef Pottery Enterprises	Heritage Enterprises		
		De Craft Pottery Enterprises	Ikorodu Enterprises		

FIELD WORK 2014

**Tertiary Institution that offers Ceramics/Pottery Programme in South-Western Nigeria**

The presence of training institution that offer ceramic programme can contribute to the establishment of pottery enterprises in the geographical area where such institutions are located, for example the long established schools such as Ahmadu Bello University Zaria; University of Nigeria, Nsukka; University of Benin, Benin City, Institute of Management Technology, Enugu; Yaba College of Technology,

Lagos; and The Polytechnic, Ibadan have produced graduates that have affected their environment through pottery production. The following institutions were identified in the area of study: Industrial Design Department, Federal University of Technology, Akure, Fine and Applied Arts Department, Ladoke Akintola University of Technology, Ogbomoso, Department of Ceramics and Glass, Federal Polytechnic, Ado-Ekiti, Fine and



Applied Arts Department, Adeyemi College of Education

Fine Arts Department, Obafemi Awolowo University, Ile-Ife, Fine Arts Department, The Polytechnic Ibadan, Government Technical College, Ado-Ekiti, Fine and Applied Arts Department, Yaba College of Technology, Lagos, others include; Fine and Applied Arts Department, University of Lagos, Fine and Applied Arts Department, Lagos State Polytechnic

Government Technical College, Osogbo, Fine and Applied Arts Department, Owo Polytechnic, Fine and Applied Arts Department, Federal College of Education, Akoka, Fine and Applied Arts Department, College of Education Ikere-Ekiti, Osun State Technical College, Inisa, Osun State College of Education, Ila-Orangun, Emmanuel Alayode College of Education, Oyo, Tai Solarin University of Education, Ijebu-Ode, Osun State Polytechnic, Iree.

### Analysis and Discussion

This section covers the presentation, analysis and the interpretation of the data collected from the stakeholders of pottery in South- Western Nigeria; the traditional potters, the pottery enterprises and the tertiary institutions. A survey of the following was carried out; selected traditional potters in the study area, selected pottery enterprises in the study area, selected tertiary institution in the study area. Tables 1 shows that the traditional pottery centres were established and producing. Most of the women interviewed claimed to be born into the pottery profession, while some learn through apprenticeship and others inherited the trade from their relations. The type of tools and facilities used among the

potters are homogeneous, Eta eyo, isisi, agugo, okotuku, ako okuta, shuku agbado and akisa are common to all the potters. The materials, technique, style and function of their pots are equally common to all the potters. This has been the trend before the 1960s. The soil prevalent in the South-Western part of Nigeria especially the study area contain high volume of clay which have undoubtedly accounted for the development of the pottery practice in the area. The mode of training historically are through apprenticeship.

### Techniques commonly used in the study area.

Two distinct technique used in hand forming pottery among the Yorubas in the study area were identified namely; the direct method and the indirect method. In Igbara-Odo, Erusu-Akoko, Ijabe, Badagry, Igaran Ijebu, Ibadan, Ipetumodu and Saki, the direct and indirect method of moulding were used for production. The direct method involves the pot moulded without the use of a pre mould (plate 4) while the indirect method involves placing the base of the pot upside down (plate 5).

In the areas of decoration, soft clay is easily incised with various pattern, grooves and serration using sharp or pointed sticks and wooden combs (Plate 6). Firing pots is effected by the open method in which dried woods are arranged and the pots are set on it for firing and sometimes grass are added to cover up the flame to reduce heat loss (Plate 7). The functional utility of the pots manufactured in the study areas tend to suggest the type of customs and tradition of the people.



Plate 4

Badagry, Direct moulding technique  
Photograph by Fatuyi.O.A (2014)



Plate 5

Igbara-Odo, Indirect moulding technique  
Photograph by Fatuyi.O.A (2014)



Plate 6

Ipetumodu, decoration  
Photograph by Fatuyi.O (2014)



Plate 7

Open firing, Erusu-Akoko  
Photograph by Fatuyi.O.A (2014)

Table 3: Shows the summary of selected pottery enterprises in the study area. It shows the current situation of production, the types of pottery produced, materials, techniques and equipment used.

Name of Enterprise	Address/Year Established	Type of products	Material	Technique	Style	Equipment	Situation before now	Present situation
Sabauna Ceramics	Ibadan, 1988	Tablewares, flower vases, electrical insulators	Clay, glazes	Potter's wheel	Modern	Gas kiln, potters wheel, wood kiln	Actively producing	Producing on part time
Eyiade Pottery	Oyo, 2000	Large flower vases, table wares. Electrical insulators	Clay, glazes	Potter's wheel, direct, plaster mould	Modern	Electric kiln, wood kiln, potter's wheel	Actively producing	Actively producing
Atamara	Wasimi, Osun State, 1990	Large pots, commissioned works	Clay, composed bodies	Wheel, direct hand building	Modern	Wood kiln, gas kiln potter's wheel	Actively producing	Actively producing
	Akure, 1988	Tablewares, flower vases, electrical insulators	Clay	Wheel, direct hand building	Modern	Gas kiln, potter's wheel	Producing on part time	On part time production
Midigal Ceramics	Abeokuta,	Tablewares, flower vases, tiles	Clay, prepared bodies	Wheel, casting	Modern	Electric kiln, gas kiln, jigger, jollying	Actively producing	Actively producing
Sweet Art	Lagos, 1995	Table wares, flower vases	Clay	Wheel	Modern	Gas kiln	Actively producing	Actively producing
Shallom	Ile-Ife, 1980	Table wares, flower vases	Clay	Wheel	Modern	Gas kiln, wheel	Producing on part time	Producing on part time
Ona-Ara	Ado-Ekiti,	Table wares, flower vases	Clay	Wheel	Modern	Gas kiln	Producing on part time	Producing on part time
Front Line	Ilara, Ondo State, 1986	Table wares, flower vases	Clay	Wheel	Modern	Gas kiln	Producing on part time	Producing on part time

Source: Author's Field Work, 2014

### Establishment of Contemporary Pottery Centres

The establishment of contemporary pottery centres in Nigeria started in the Northern region in 1950s. By 1960s-1970s, a handful of them were established in Western and Eastern Nigeria. From the middle of 1980s-1990s, most geographical zones in Nigeria had a record of the establishment of pottery centres. Gukas (2003) noted that the trend of ceramic development in Nigeria shows that Nigeria experienced an increase in the growth of ceramic industries between 1980 and the first half of 1990.

Table 3 shows that since the 1960s, several pottery centres were established at one time or the other in South-Western Nigeria. Presently only very few of

these pottery centres are operational. A visit to some of the pottery centres in the study area shows that the type of equipment and facilities used among them are homogeneous, gas kiln, wood kiln, kick wheels, crusher, materials and decorative materials are common to all of them. Also decorative wares and table wares production are common to most of them, however, Sabauna pottery in Ibadan, Eyiade pottery in Oyo and Kenny- Ronke in Akure were the only pottery centres in the study area that have explored the production of electrical insulators.

The general observation is that in all the pottery enterprises in the study area visited, none of the pioneers are women. Oyelola (1997) remarked that the majority of Nigerian traditional potters are

women. As a matter of fact, among the Yorubas, traditional pottery practice is exclusively considered as women affair while the men engage in more rigorous vocations. From the field study on traditional pottery centres across the study area, it was observed that all the practitioners are women. However, this trend is not applicable to modern method of pottery practice.

Factors responsible for the decline and dwindling fortune of the pottery enterprises in the study area were investigated. In an oral interview conducted with the pioneers of pottery enterprises in the study area, the pioneers admitted that technology brought about changes in pottery productions and there was the need for them to brace up to the new challenge.

Table 4: Identified factors responsible for low productivity in pottery enterprises

Constraint in fund
Inefficient kilns
Inefficient potter's wheel
Obsolete methods of production
Limitation in types of products
Difficulty in raw materials processing
High cost of equipment importation
High cost of fuel for firing pottery wares
Unfavourable government policies
Poor patronage of local products
Consumers' preference for foreign products

2014

Table 5: shows the selected educational institution in the study area showing the summary of equipment, material, products, technique and style

Name of Institution	Location	Equipment	Material	Products	Technique	Style	Present Situation
Federal University of Tech.	Akure	Electric kiln, gas kiln, wood kiln, Jigger, jolleying, electric wheel, blunger	Clay, plaster of paris, glazes	Proto-types, table wares, conference pots, insulators	Wheel, casting in moulds, hand built	Modern	Teaching going on, production in progress
The Polytechnic, Ibadan	Ibadan	Potter's wheel, Wood kiln, blunger, pug mill	Clay	Table wares, large pots	Wheel, hand built	Modern	Teaching in progress, Still producing
Adeyemi College of Education	Ondo	Potter's wheel, wood kiln, gas kiln	Clay, glazes	Table wares, large pots	Wheel, hand built	Modern	Teaching in progress, still producing
Ladoke Akintola University of Technology	Ogbomoso	Gas kiln, wood kiln, Electric kiln, potter's wheel, blunger, pug mill,	Clay, Plaster of paris, glazes	Table wares, conference pots, traditional pots.	Wheel, hand built, casting	Modern, traditional	Teaching in progress, still producing
Yaba College of Technology	Lagos	Electric kiln, potter's	Clay, plaster of	Table wares,	Wheel, casting	Modern	Teaching in progress ,still



		wheel, gas kiln	paris, glazes	conference pots, cast wares			producing
Osun State College of Education	Ila-Orangun,	Pug mill, potter's wheel, wood kiln, gas kiln	Clay	Table wares, large pots	Wheel production, hand built	Modern	Teaching in progress, production is ongoing.

Source: Author's Field work 2014

**Findings**

Findings revealed that two techniques of pot production were identified, the direct method by which pot is moulded without the use of a pre-mould and the in-direct method whereby the base of the pot is built on a pre-mould. Also revealed were similarities in the production techniques of all the traditional potters in the study area. The potters use hand building modelling techniques in producing their symmetrical and asymmetrical works. Modelling technique adopted is the pinching and adding technique. They add and pinch clay, carves out shapes and forms to achieve different curves and lines on the figures.

Findings also revealed the use of coil method in building of pots. A half completed pot that has been moulded using another pot of the desired size as a mould is placed on the platform after being allowed to dry for a while and then coils of clay are used to build around it moving backward round as they model. Further findings also showed that change in lifestyle of consumers appear to be a factor. As people's lifestyle grow in sophistication and taste, so will potters device ways and means of coping with it. The challenge of technological advancement makes every profession struggle to keep pace with the changing trends in development. This automatically induces more research into materials and technology of production to satisfy the various segments of the society. The necessity and demand for new function and new application is equally a strong factor. Competition from mass-produced goods of metal, plastic and glass, length of life of the pots, fragility, versatility in shape and attractive appearance are strong factors, so new application and new function necessitates those changes.

Other findings revealed that technology brought about machines and researched materials such as plaster of Paris, Metal oxides of glazes and change from solid fuel to liquid, gas and electricity. Technology introduced the use of potter's wheel for the production of household utensils, table wares and decorative wares, blunging machine, pug mills and crusher were Invented. Technology has also introduced many more convenient techniques of production such as casting for mass production which

was not found in traditional pottery. Findings in the study area revealed that change brought about by technology posed a serious threat to the survival of traditional pottery in the study area. Poor turnover during sales of pots as a result of foreign products such as Plastic containers replacing water pots, aluminium plates replacing earthenware cooking pots, kerosene stoves replacing the local adogan for cooking.

The youths who learn pottery making through apprenticeship opted for alternative profession. The spread of Christianity and Islam with the attendant reduction in the number of adherents to traditional religion, sales of ritual pots has fallen. The potters believed that the future of traditional pottery is unpredictable, and that the future of the craft depends on its restoration and patronage by the government. That the craft may finally go into extinction when the present generation of potters die.

**Conclusion**

It would be noticed that the techniques, creative skill in different stylistic expression are more or less the same among the various traditional potters generally and specifically in the study area of the South-Western Nigeria. It was observed in the study that production of traditional pottery is on the decline. Potters complained of poor economic state, saying that they could hardly survive on the craft without engaging themselves in other trade. The level at which pottery is practiced at Igaran-Ijebu, Ipetumodu and Erusu-Akoko is still encouraging, though less than what it was in the sixties. The practice at Igbara-Odo is a shadow of what it used to be in the past with the fact that the pioneer, Madam Felicia Adepelu is now blind due to old age and can no longer produce pots as confirmed by Madam Fakorede during an interview conducted in August, 2014. Madam Fakorede confirmed visiting the studio once in a while because she has a farm land close to the studio. The number of potters is fast dwindling and the level of commitment among those who still practice is low. Most traditional potters are no longer satisfied with their standard of living today, this explain the reason why they are not encouraging their children to take up the profession.

It is germane to contemplate if pottery enterprises in Nigeria and indeed the selected pottery centres in South-Western Nigeria share some characteristics with pottery enterprises elsewhere outside the country. It could be deduced that pottery centres and traditional pottery are facing recession in many parts of the world. In a research study carried out by the author in some towns in Japan, they are exempted because they are doing well both at the traditional level and the industrial levels.

It is possible for pottery and ceramic enterprise in South-Western Nigeria to flourish if Nigerian Government can assist the various sectors through adequate infrastructure provision and favourable policies. It is obvious that the problems in pottery production cannot be isolated from the problems associated with Nigerian economy; this was noticed in the response from the pioneers of pottery enterprises and traditional potters interviewed in the study area. The traditional potters are hindered with funds to equip their studios with modern implement for production and firing, the pottery enterprises in South-Western Nigeria are also hindered by erratic power supply, high cost of equipment importation, constraints of funds and high cost of fuel.

The role of tertiary institution offering ceramics cannot be over emphasized. During a visit by the author to some selected tertiary institution in the study area, it was observed that the schools are equipped with modern equipment and facilities to enhance learning and teaching. However, the management of the schools should ensure and encourage that both students and lecturers are sponsored abroad for a short training to be equipped with the knowledge of modern day ceramics technology. The author is a beneficiary of such opportunity.

On a final note, technology is the product of a very specific human activity within certain socio-economic relations and cultural value systems. This modern advances in science and technology should be harnessed and used to upgrade or integrate the traditional technologies of the people and by so doing make them relevant to the social reality and needs of the populace and improve on the quality of their lives. It is by so doing that industrial technological infrastructures and techniques (simple and sophisticated), and many processes of modern science with the traditional skills and culture of the people could be devised. This should be able to make

Nigeria's local pottery regain its balance in the markets.

To achieve the above aim; Creation of local government technological resource units, every professional as a technical resource should be a helper to the other, there should be more training activities, collaborating with relevant related discipline, relevant tools and materials processing activities should go hand to hand for encouragement, and encouraging apprenticeship/youth involvement in pottery processing, production and marketing activities. For the potter to compete with modern technological output, a lot of knowledge, assistance and collaborations is required to update designs, techniques and more especially raw materials. For Nigerian pottery to standardized, it is necessary to have an establishment base on development of ceramics industry through careful raw material of exploitation, testing and its evaluation, know-how and research project based on market potentiality and feasibility.

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