BEYOND COCOA FARMING: CRAFT INDUSTRIES IN THE ECONOMY OF PRE-INDEPENDENCE EKITI DIVISION OF WESTERN NIGERIA, 1900-1960  

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ABSTRACT
Various types of craft that were purely traditional to the Ekiti people abounded in the colonial Ekiti. Notable among these were textiles, embroidery, pottery, mat weaving, basketry and blacksmithing, among few, but economically promising others. While many could do without the products of modern industries or enterprises, it was impossible, for various reasons, to ignore the utilitarian or indispensable functions of the local crafts. That is, from minute to minute, unlike the situation in the post colonial period, one could hardly avoid the multi various services of crafts for therapeutic, spiritual, social, educational, agricultural, domestic as well as aesthetic, defensive and political reasons, still among others. With all the daily, and not occasional, functions of crafts, it should be seen as unfair to make cocoa solely responsible for the economic success of the colonial Ekiti, particularly if it is also known that cocoa and other exportable products came to the Ekiti economic scene less than a decade before the termination of the British, or colonial rule. Since the craft products sold in their thousands, or patronized by all levels of people in the society, their economy generating power cannot be ignored. The local craft industries were, therefore, a factor in the Ekiti colonial economy.

INTRODUCTION
Before Nigeria’s independence, the colonial government depended mainly on cocoa of Western Region, groundnuts of the North and palm produce of the Eastern Region for economic security. These were the three export commodities that brought economic stability to the colonial government. Without other sources of generating income, or supporting national economy, development could be stunted. This was why various income generating occupations became very ancillary to government’s main sources of income. Unfortunately, scholars tend to focus more on the main export products of Nigeria, as presented above, without considering local craft industries that abounded in their hundreds all over Ekiti. It must be noted that while the early Christian Missionaries began to discourage and reject the production of art images which they regarded as idols and graven, craft works were embraced and even fanatically encouraged as well as patronized; thereby generating
income, particularly for the local people. That is, different types of craft were produced and sold to different categories of people in the society: the poor or the commoners, the rich or middle class, the kings, chiefs, government officials, expatriates, government agencies or departments as well as educational institutions, among others. Very evidently, the craft industries were an important factor in the economic reality of colonial Ekiti. It is good to examine these local craft industries that are relevant to this discussion.

Textile Production

Textile, particularly weaving and dyeing, was an economic venture of Ekiti during the colonial period. In spite of European influences, “the Ekiti district had a great variety of old crafts… still carried on (in the 1950s) by men and women” (Carroll, 1967: 1). And in fact, “a visitor to the district would notice the… upright looms of the women standing against the walls of their cottages” (Carroll, 1967). Without doubt, textile products were more widely patronized by the people than carved images. Some reasons were responsible for this. For example, the cost of producing a carved image, no matter how small, was so prohibitive that only the elite or cult devotees could afford this. But textile materials were generally cheap and affordable to the rich and the poor. They were used for various daily activities; day and night as well as indoor and outdoor. These materials were indispensable to people’s daily living. Because of this heavy patronage, textile products were integral to the economy of the Ekiti people.

In Ekiti, textile production was an essentially women’s profession, while an insignificant number of men indulged in weaving and traditional form of dry cleaning which will be explained later. This is saying that in Ekiti, textile production was almost entirely women’s preoccupation. Textile was already part of Ekiti’s industry before colonization. However, in the colonial period, some aspects of textile acquired additional technique, particularly weaving with narrow loom which was, however, not very popular among the people. There were three main specialized areas of textile production in Ekiti during the colonial period: weaving, which was the most popular, tie and dye and dyeing. There were also two types of weaving: weaving on vertical or up-right broad loom and weaving on a narrow loom.

Weaving takes place when threads are placed across, over and under other threads by hand or hand aided object to produce a fabric. Tie and dye defines the knotting of all areas of white or plain fabric inn small units with threads before dyeing in, usually, indigo colour. Dyeing is the immersion of fabric in a dye-stuff, substance or liquid that gives the fabric dark blue or
indigo colouration. Broad loom, used only by women, is a wide upright or vertical wooden support placed against a wall with two vertical wooden supports which allow wide strips of fabric to be woven. Narrow loom, foot powered wooden equipment, used only by men, is used outdoor to weave only narrow strips of fabric by extending the warps or threads several metres away in front of the weaver.

The narrow loom was used to produce stripes of woven cloth that could be joined together to make a complete clothe. This type of loom is a double heddle with about 4 to 6 inches narrow-band and with a horizontal treadle. When asked why this type of weaving was not popular among Ekiti men, inspite of its highly marketable products, the son of a popular weaver of the 1930s in Igbara-Oke, Ekiti, Chief Samuel Olowokere, responded vividly. His father, who learnt the trade in Ilorin, in the present Kwara State, in the 1920s, introduced the weaving technique “to our people when cocoa plantation was just becoming a new lucrative preoccupation, therefore making weaving unattractive to men” (Olowokere, 2007).

Olowokere talked about how people used to come to his father to commission “aso oke (elite traditional cloth) for marriage and various cultural reasons (purposes)” (Olowokere, 2007). His father had many apprentices from within and outside his town, but within a few years after cocoa had appreciated in value, “these young men abandoned their trade for cocoa farming” (Olowokere, 2007). Other informants from Ado-Ekiti and Igede-Ekiti also narrated similar stories about the Ekiti men and low weaving interest in the colonial period (Newman, 1974: 61).

However, it is important to know that the rich tradition of textile products, brought about by weaving, made cotton production a very notable part of Ekiti agriculture, particularly “between 1910 and 1950 when new colonial educational and administrative experiences made formal, uniform, dressing in schools, police force, medical centres and sections of the Public Works Department (P.W.D.) very compulsory” (Akinbode, 2005). Since the people could not afford buying imported clothes which were very expensive, cotton planting which thrived very well in Ekiti was encouraged by the DOs to provide the essential raw materials for the women weavers to meet the great demand for local woven clothes, particularly since the government also approved the use of local designs.

Cotton was not difficult to harvest, and it was not heavy to carry; it was very lucrative for its economic importance. But, it must be harvested in time to avoid destruction by fierce winds “which in those days could blow off a whole cotton plantation within a shot time” (Akinbode, 2005). The abundant availability of sources of local materials like cotton, raffia, plants,
vegetable ropes and ashes encouraged more women to engage in weaving in Ekiti in the colonial period. And this was why the Oye school, according to Kevin Carroll, employed women who were skilled in weaving to produce “ornamental cloths for Church fabrics on their upright broad looms, using African techniques and patterns” (Carroll: 3). Weaving was the most popular aspect of traditional art and industry in the colonial period. For this reason, in all Ekiti towns and villages, nearly every household had a (female) weaver whose duty was to “produce the local woven clothes called pokiti (cloths made from local materials) for the general domestic, social and educational needs” (Babjide, 2004). Though the prices of woven fabrics were generally affordable or low, some reasons could make prices of these fabrics very high. For example, the commissions received for urgent delivery, particularly to meet the resumption dates for school children, used to cost more than those commissions without deadline. In addition, requests from the Christian missions and government agencies were also charged more than those from the local people, neighbours and other townmates, because it was the belief that these institutions had the financial resources to buy fabrics at the given price. Woven cloths were not only used as uniforms for primary school pupils and some government workers, they were also made for farmers, construction workers, hunters, among others. In fact, weaving was one of the most popular professions that greatly improved many people’s economic condition in the colonial period, because like food, it was indispensable to daily needs. What further accelerated the demand for woven products were the introduction of Western education which made the demand for this craft very high; particularly between 1910 and 1950. It was mandatory for all pupils to wears the traditional woven cloths called pokiti. Imagine the number of the primary school pupils in all the primary schools in Ekiti wearing these homemade clothes? Without doubt, the Ekiti weavers, who also had their own guilds or associations, contributed immensely to the economic development of Ekiti, particularly before the middle 1950s. This was when the colonial influences had not seriously saturated the people’s ways of life. The cost of producing woven cloths differed from one town to another and from one weaver to another. During this research, it was difficult to know the exact cost of a pokiti uniform for one pupil, but it was easy to know the cost of a woven (pokiti) cover cloth. For example in 1934, the cost of a woven cover cloth of 4 to six yards ranged from two shillings, six pence (2/6), to three shillings, as reflected in the 1934 document of Babajide’s senior brother in 1934. As should be expected, all woven cloths with particularly decorative or intricate
designs were more expensive that those without designs. But in this category, according to Akinbode, those with just horizontal line decorations were less expensive than those with some geometric and vegetable or organic motifs which were usually or specifically commissioned by the Ekiti elite like the kings, chiefs, big-time farmers and traders who used these cloths to sew very big, expensive and flamboyant garments called *agbada* or *gbariye*, which clearly separated them socially from those of the commoners or even middle class. Traditionally, woven garments were, during the colonial period, very popular with, and even indispensable to, all social and cultural activities of the Ekiti people. They were the status symbols during marriage, funeral and several ceremonial activities of the people. One can now see how weavers contributed in no small measure to the economic life of the Ekiti people during the colonial period. But there was another economically generating aspect of woven textiles. This was the art of embroidery.

**Embroidery**

At the end of the fifth decade, there was effort by the Egbe Omo Oduduwa (Association of the Descendants of Oduduwa) to promote and decolonize certain aspects of Yoruba culture. A new style of dress, with elaborate embroidery, thus emerged among the Yoruba political and educated elite. Mary Ekiti elite, including kings and chiefs, were part of this development; probably with the influence of their Kaba northern neighbours whose craftsmen were masters in “elaborate and expensive embroidery” (Ajidahun, 1979: 11). The tradition of embroidery was so popular and prestigious among the Ekiti that it became a measure of status in any social gathering (Newman, 1974: 124-125). The more elaborate and intricate or visually complex the embroidery designs were, the more expensive the dress and the more prestige and recognition one acquired in a social function or in the society. The embroiders had their own guild in many Ekiti towns, usually known as *Egbe Onijakan* or Association of Cloth Embroiders (Ajidahun: 11). Their contributions to the Ekiti economy of the colonial period cannot be downplayed; because they really created wealth from the art of embroidery, for themselves and, therefore, for the larger society.

**Dyeing**

Dyeing was another popular craft industry that contributed to Ekiti economy, particularly the Adire, also known as pattern-dyeing, “practised almost universally by the Yoruba wherever they are found….” (Fagg (ed.), 1971: 8). It is said that the Yoruba people “are the finest
practitioners of pattern-dyeing (adire or tye and dye)” (Fagg: 8). It was not surprising, therefore that the Ekiti women of the colonial period gave continuity to the trade. Though the number of dyers was not as great as the number of weavers, the dyeing practitioners abounded in every town and village in Ekiti, particularly “between 1930 and 1945 when many of the earlier pokiti dresses had already shown obvious evidence of fading, especially the pokiti cover clothes, farming dresses or professional dresses and cult or shrine entrance blinds” (Ajidahun: 17). Though dyeing was a profession on its own, tie and dye was a specialty within this profession.

There were two types of adire (tie and dye): the adire eleso (adire with cotton seeds or small stones) and adire eleko (adire with cassava flour). Before dyeing the tie and dye cloth:

… design is created by pleating, folding, or twisting the material, sewing or tying it in place with raffia and then dyeing it in indigo vats. After the cloth is dry, the stitching is removed, exposing the design that was protected by folding twisting, and sewing (Newman, 1974: 69). The adire eleko required painting certain designs or patterns on a white cloth with starch obtained from cassava flour. When the areas already covered with cassava had dried very well, the cloth would be dyed. After dyeing, the starch areas which the dye could not penetrate would be removed or flaked off to get the required patterns already created with starch (Newman, 73-77).

There is no doubt that the highly indigotic, coloured and beautifully patterned Ekiti adire cloths were heavily patronized by the people for various social, ceremonial, domestic and cultural purposes. It must be stressed, however, that not all the adire designers were dyers; many of them were only tie and dye designers who needed the services of the dyers, the main dying professionals, to complete their tie and dye art. Before Nigerian independence, some of the most popular dyers in Ekiti were Mama Fatunla of Igede Ekiti, Iya Alaro Oge of Ise, Iya Rachael Atinuke of Ado and Eye Bolarinwa of Igbara Odo, who were active professional dyers, particularly between the 1940s and the 1950s.

**Pottery**

Just like textile craft already discussed, pottery was a very lucrative profession of, mainly, the Ekiti women, and it was in the forefront of Ekiti commerce in the colonial period (Adeyeye, 2008: 9). There were potters as well as pot sellers who were not potters but pot marketers, buying products from the potters and taking the pottery products from town to town for sale. Ekiti was popular for pottery making in the colonial period, and the land was very fertile for
clay prospecting. Some of the Ekiti towns that were very notable for pottery making before Nigeria’s independence included Ara, Obbo, Aiyede, Ara-Ikole, Afao, Igbaro-odo, Afao-Ikere, Isan, Ilafon, and Ilemeso (Adeyeye, 2008). The economic significance of pottery in Ekiti is easily seen in the variety of pottery wares produced or the variety of functions that pottery performed in the daily life of the people.

The Ekiti pottery in the colonial period could be classified as follows: oru, ape, isasun, age, ajere, agbada and amum. The oru, also called isa, has narrow neck with small mouth and also several shapes or designs. Some oru are undecorated while some are profusely ornamented with floral and geometrical motifs or patterns. In the colonial era, there were oru oba (water pot for kings), oru agbo (medicinal, concoction pot), oru obutun (wedding pot), oru awo (special medicine pot for a master herbalist) and oru omi (water pot) (Adeyeye, 2008).

According Awosina, oru, with its mouth and balanced base was used in the pre-colonial and colonial Ekiti for keeping water and other herbal ingredients for bathing children suffering from convulsion (Awosina, 1984: 26-27).

Ape, also known as ikoko had many types, depending on the function each variety performs. Ape which was also used with hides as musical instrument could be hemispherical “with or without neck (and) with wide or small mouth” (Adeyeye: 14). They were generally used for cooking yam, amala (plantain flower) and beans. The isasun also had many types. This type was shaped as a bowl, with shoulder and rim and at times produced with a lid. Isasun was used for cooking soup and herbal medicine. Age was also commonly used for rituals. Highly decorative vessel with a handle, or handles was usually used as a kettle for water. Ajere, a variation of oru, was perforated and used as a colander for washing the seeds of beans and melon. It was also used for smoking meat, fish and other edible materials. Agbada was a big bowl-shaped vessel with a very wide mouth. It was used for frying gari, akara and some other food stuffs. Amun, also called Ikoko, was usually large with or without big mouths. They were used for water storage.

During the colonial period, potters and pot sellers used to hire head carriers to carry different types of pottery wares from various pottery centres to market. In Ekiti, every town had its market days which, usually, would not clash with the market days of other towns. In these markets, different types of pottery wares were sold for various utilitarian and other purposes. The fact that pottery wares were fragile and easily perishable made the trade very lucrative to the potters. It is not surprising therefore that Gabriel Ojo has featured pottery, as well as
other local industries discussed in this research, as forming the backbone of “rural economics” in Ekiti and other Yoruba areas (Ojo, 1966: 80-103).

**Mat Weaving**

Mat weaving was another source of income in Ekiti during the colonial period. Like the other local industries already discussed, mat making was so integral to people’s daily needs in Ekiti that the mat makers “used to hire labour to make them meet the demands of traders or businessmen and women who used to buy mats in bundles for sale in areas even beyond Ekiti Division in those days” (Ajike, 2007). During the colonial period, the Ekiti people were well known for their dynamic tradition of mat making and the towns known for this craft were well known even to the primary school pupils in the colonial era. The most famous producers were Ipoti, Okemesi, Efon-Alaye, Erin Oke, Erinmo, Ipetu, Ogotun and Ikogosi (Ojo: 88).

Generally, the mats were made from the phrynium, sarcophrynium and cyperus articulates plants (Ojo, 1966). The durability and beauty of the mats depended on the materials used. Depending on function, some types of grass like sedge were also used for mat making in addition to some parts of palm trees. Mats were also graded according to design, material and function. Ekiti people also displayed their craftsmanship and artistry with a high level of decorative patterns which were meant to attract the elite consumers. These patterns were made by “interlacing warps and wefts which are dyed in different colours” (Ojo: 88). The mat-weavers were greatly patronized mainly because of the various functions which mats generally performed in the society. They were also patronized by many people from the neighbouring territories.

Mats served several purposes and this made them indispensable to the people. From the pre-colonial to the colonial periods, mats were used in every home as bedspread. The size of family determined the number of mats needed, and this was about four or five by a family for sleeping and relaxation. The mats for sitting by a family also could not be less than four. Mats, especially those woven with the pitch material, were also used for drying various agricultural products like cocoa, rice, beans, maize, melon and for preserving various types of vegetables. In the early 20th century, when the Christian missionaries began their evangelization, “mats were bought in large numbers and used as seats under thatched sheds which in those days served as churches” (Agbede, 2006). The same mats were also used as seats even as late as the 1920s in primary schools all over Ekiti.
In kings’ palaces, specially woven mats were used as a symbol of nobility or for elitist purposes. In the middle 1930s, the palaces of the Ewi (king) of Ado-Ekiti, the Onire of Ire and the Alaiye of Efon, among others, had several decorative mats on the walls where palace drums and other musical instruments were kept or stored. And also in some palaces like those in Ifaki, Otun, Ikere and Ire, special mats were used as “red carpets” for kings walking from their courtyards to their thrones. Mats were readily and easily available for sale in open markets, while many, especially the expensive decorative ones, could also be purchased from the itinerant traders who went from house to house and from town to town to market and sell mats and mat products. Mat-weaving was a lucrative industry that greatly contributed to the economy of Ekiti in the colonial period.

**Basketry**

Basketry, like the other craft preoccupation of the Ekiti people, was a very common and fascinating industry that serviced nearly all the people’s needs. Basketry, which is the art of weaving un-spun fibers, usually from palm trees, into baskets by the basket makers, was a male occupation among the Ekiti. In fact, basket making was practised by the young and the old. Children learned it at an early age either by association or family heritage. Basketry was, thus, one of the easiest crafts to learn during the colonial period. And it also required cheap tools like knife and cutlass to produce, and the materials needed were equally easily available.

It is not easy to know how basket making began among the Ekiti. However, it was a creative physical activity that was transferred from one generation to the other. But universally, it is believed that the oldest baskets, through radiocarbon dating, are about 10,000 to 12,000 years old, according to Catherine Erdly (Chukwukere, 2008: 42). However generally, the art of basketry was learnt in one’s family by association which was why, unlike other local industries in Ekiti, there was no guild for basket makers.

Western education, especially between 1930 and 1960, which made the interest in agriculture very mandatory, also made the use of basket more mandatory or absolutely essential. According to Chief Adelana of Igede Ekiti; “after closing from school, about 12.30 to 1 p.m. children used to go and meet their parents in their farms and returned from the farms, at about 4 p.m or 5 p.m to settle down for the production of baskets till about 7 p.m” (Adelana, 2004). This situation has made it very clear that basket production was a part-time pre-occupation among the young and the old in Ekiti.
Before 1960, when there were three terms in a calendar year, each primary pupil was made to submit for assessment at least one craft work, which was usually a decorative basket. This practice encouraged craftsmanship and creativity, since each pupil always tried to out-do the other by producing particularly well designed or, at times, coloured baskets which could impress the Handwork teachers. At the end of every year, before Christmas, these baskets and other items like decorative brooms were sold in the market to generate fund for schools. A lot of pupils helped to improve the financial condition of their parents through basket weaving in the colonial period.

Basket making was very lucrative before independence, because baskets were used for various purposes. For example, as regards agriculture, baskets were used to carry farm produce like yam, cassava, beans, cocoa, plantain and maize. Baskets were also used to store shrine or medicinal objects in various homes, or on behalf of community or town. They were used to store personal valuables or precious properties like clothes, jewellery and other domestic functions. Those baskets that were aesthetically embellished with decorations, including dyes, were used for some social activities such as carrying gifts during coronation and marriage ceremonies. Such baskets varied in size and structure and were very portable.

Some baskets served as handbags, and musical rattles. Baskets were used as dryers, pot or soup support and as protector for kegs of palmwine. They were also used as cages for fowls and as sieves during garri, maize and cassava preparation. Baskets of particular shape or design were used to trap fish. Generally, baskets were used in the colonial Ekiti for social, religious, ritual, domestic and agricultural purposes. All these made basketry a very important source of revenue. It is against this backdrop that Chukwunyere stresses: Baskets serve as a source of revenue. Basketry in any form is the kind of product every family makes use of. Therefore they are a source of revenue. As patronage increases, so are more hands needed to make the baskets which create employment for people (Chukwukere: 42).

The economic contribution of basketry to the colonial Ekiti cannot be undervalued, for this industry helped to improve the economic conditions of the people.

**Blacksmithing**

Before external influences, the Ekiti had been known for the tradition of blacksmithing which made it possible for the people to have basic tools for farming and other activities. Ekiti, known for its rocky environment in some areas, provided blacksmiths with “resistant boulders and rocks, mainly granite, for use as anvils and whetstones” (Ojo, 1966: 93). Thus
the people were able to produce locally smelted iron as raw material for smithing works. Part of the raw materials used, among others, were palm-kernel shells, charcoal and coconut shells for fuel. Others included “huge blocks of stone used as anvils, smooth-surfaced smaller stones employed as whetstones; bellows constructed with wooden pipes, goat or sheep skin and bamboo sticks, pincers and such other tools made formerly from locally smelted iron” (Ojo, 1996: 99).

Since farmers and hunters relied heavily on the products of the forge, blacksmiths were well patronized for their products. They produced all the basic and major tools of farming like hoes and cutlasses, all of a variety of designs and sizes. The tools used by the adults were different in size from those used by the young boys. Traps of different designs and sizes were also produced for farmers for trapping rats, big animals like lion, leopards, deers, antelopes and dragon snakes (Ojo: 36). Perhaps the most popular trap was the flat and light iron trap called alupe which nearly every home had in rooms or food stores to trap and kill the rats that used to eat foodstuffs and damage properties.

But a very important product of the Ekiti blacksmiths was what was called dane-gun or sakabula in Ekiti dialect. By 1902, many hunters had already been known for the high number of big and dangerous animals they had killed, particularly for commercial purposes. One of these was Ogidiolu, the Master Hunter, who, according to the story, never returned home from his last hunting expedition after years of hunting artistry. There was also Atamatase (he who does not miss his target) of Ado-Ekiti who was regarded as having an extraordinary medicinal power. However, apart from the above products of Ekiti blacksmiths of the colonial period, many other works were produced, particularly for religious and domestic use. Some of these were edan rods, iron figurines produced mainly for the Ogboni society. Various iron anklets and rings were also ritual or scared objects which were often commissioned from the blacksmiths. Of cause, nearly every house had an axe or axes for slashing wood. One can now imagine the number of axes that were used for domestic works in the colonial period.

The tradition of blacksmithing seemed to witness a change in the late 1930s when a group of blacksmiths from Awka, Eastern Nigeria, came to Ekiti to professionalize. One of these, Godwin Okafor, was based in Igede Ekiti where he eventually made his permanent home. Okafor who later became known as Awka (many people did not even know his real name) brought innovation and richness to the blacksmith tradition of Igede, the same way his fellow
“Akwa” changed the face of the profession in other Ekiti towns. According to Chief A. Akande:

These Isobos (name given to anybody from Eastern region) came and began to make heavy duty guns that could kill 2 or 3 animals at once. They were the first to seriously start producing knife, cutlasses, hoes and others in large quantity for sale. Look at Awka (Okafor), he is small in stature but stronger than many around us. He was the person who first started producing short, rather than the usual long, guns here. Not only that, these Awka people (Okafor has his brothers and sons with him) performed their smithing artistry by producing, for the first time, double barrel guns… that could kill a whole district if there is war… (Akand, 2006).

With the presence of the Awka blacksmiths in Ekiti, many Ekiti people were encouraged to take to this trade, particularly for its economic benefits. Throughout the colonial period, the Ekiti people relied heavily and mainly on the tools and instruments produced by the blacksmiths for their various trades and activities. There were many other minor craft industries which helped boost the economy of Ekiti in the colonial period. Some of these were fibre furnishing, beading, cane works and body decoration. Each of these had its fruitful economic effect on the Ekiti society, since these craft industries were also heavily patronized by the people.

CONCLUSION

When one talks about self-employment, even in the contemporary Nigerian society, various local small scale industrial enterprises come to mind. They are in their thousands in many communities, and the bigger a city, town or a village is, the larger the number of these enterprises; therefore, the greater the income generated and the number of workers (employees). Unlike the post-colonial era when everybody struggled to secure government or corporate employment, the colonial period gave economic satisfaction to thousands who were not only self-employed but also employers instead of been employees; thereby, in moderate economy language, helping government solve problem of employment.

The craft industries were part of the above experiences in the colonial Ekiti. Apart from their commercial products which were also under heavy patronage, particularly through commissions, craft products were usually a “sell-out”. They were patronized by the poor and the rich, the young and the old, depending on the nature, type and function of such craft products. Also depending on the type of craft works, these products could be sold on the
streets or in markets, unrestricted to shops or workshops. These craft industries also naturally had solid foundations to give stability to productivity, therefore economic security. This was because, unlike workers in many modern industries, those in local self-owned industries were very devoted, hard-working, sincere and dutiful; working, usually, with no time limit or constraint. All these factors made the craft industries of the colonial Ekiti thrive, thereby contributing to the economic growth of the people and the government.

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