COSTUME AS A BENCHMARK FOR AESTHETICS IN STREET CARNIVALS. AN ANALYSIS OF THE 2018 CALABAR CARNIVAL

EMMANUEL EBERE UZOJI, PhD &
TOLUWALOPE MOFOLUWASO, AJAYI

Abstract

Costume design is the creative process of producing garments and attires to be worn by performers, in a theatrical production. Carnival costumes are therefore the regalia worn by the participants of a carnival created by the costume designer, specifically for spectacle and glamour. Various Nigerian festivals possess these qualities and the Calabar Carnival is no exception. The 2018 Calabar Carnival exhibits the basic qualities of a large street parade. Sundry scholars have critically examined this carnival. However, only little consideration has been given to the aesthetic dimension of the costumes. Employing Immanuel Kant's theory of Aesthetics, this research explores the use of costume in Calabar Carnival and its significance in respect of culture and the carnival theme. This study uses Gillette's concept of some of the elements and principles of design as a yardstick for an aesthetic analysis of the costume designs: Line, Shape, Colour, Texture, Repetition, Contrast, Variation, Harmony and Balance. The study employs the qualitative method of research, using observation, interviews of some costume designers, dancers and audience members at the

carnival and also, content analysis of related books, published journals and electronic articles. This research finds that even though the carnival costumes are visually appealing, deficiencies such as heaviness of costumes, nudity and poor fabric quality were evident.

Keywords: Costume,Aesthetics, Carnival, Design.

Introduction

Costume refers to a particular style of clothing which portrays the wearer as a type of character at a social event, in a theatrical performance, at other occasions and even on television. In many cases, it may contribute to the richness of the artistic, visual world that is unique to a particular theatrical or cinematic production. It reveals the culture, gender, nationality and class of an individual or group of people. In the theatrical sense, costume is seen as anything a performer wears during a performance. It also includes undergarments such as singlets, tights and paddings, jewellery and the hairstyle the performer is wearing. Costume therefore, "is the element of the theatre that integrates the performer into the scenography: it constitutes the margin between the performer's body and all other material factors that make up the performance. As such, costume occupies a complicated position – is a costume part of the actor or the character or the material context of the performance?" (Carriger, M. 2017:42). In cases where a performer has to reveal any part of his body during the performance, his nudity at that time becomes his costume. Costume carries a large volume of the weight of the visual appearance of the characters and the

production itself. It portrays the visual appearance of every performance.

Costume, according to C. Eze, and N. Akas, (2015:23), "...gives an expressive and explanatory information of the wearers, an aid to characterization, that in performance for instance, it speaks volume even before the characters begin to speak or express themselves." This sheds more light on the fact that costume calls the attention of the audience and gives meaning to the character, telling the audience about the production even before the commencement of the performance. As a result, one can say that costume plays a prominent role in any theatrical production. Unlike fashion clothing, which allows designers to follow trends and produce based on the reigning styles in different seasons, theatrical costumes do not follow trends, but are rather influenced by a particular script, theme, culture, idea and (or) purpose.

Apart from its strong interpretative role, costume has proven to be a custodian of the aesthetics of any performance. Therefore, costume in carnival is that theatrical element that sustains the beauty of the street procession, ensuring that observers and participants are not bored and do not lose interest in the performance.

Satisfaction of aesthetic demands is one of the major targets of the brand, Calabar Carnival, popularly known as 'Africa's Biggest Street Party'. In the course of the carnival, several groups, bands and notable individuals are publicly presented to the observers. The carnival has

overtime accommodated displays from international bodies to further strengthen its aesthetic appeal and acceptance. Costume at this point becomes very essential as it becomes a unique element that creates a glamorous distinction among the various carnival participants.

The role of costume in carnival floats can never be overemphasized as it does not only create a distinction among participating groups or bodies, it also gives life to the entire procession with different array of colours, textile, design patterns etc.

Literature Review

This section of the study, consists of the review of literature related to the following sub-topics:

- The Art of Costume designing
- Carnivals in Nigeria

The Art of Costume Designing

The art of costume designing which refers to the process of costume production, is a very broad aspect of the arts of the theatre which involves the creation of clothing to be worn by actors or performers in any theatrical production. It is believed that costumes are aesthetic in nature when they possess the ability to pass some sort of information about the character personality once the actor is seen, before he/she speaks. But Gillette suggests that the costume design would involve some manipulation of the character's costume to give the audience some information about the character.

The costume designing process for any production or performance is spearheaded by the costume designer. "The costume designer is responsible for the look of the characters in the play, which is guided by the director's vision in conjunction with the set design and lighting design" Gibbs N. (2007). The process commences at the pre-production stage. The designer's job begins with reading the script for stage or the costume description, so as to get a full knowledge of the background of the play or the culture in which such costumes are worn. After which he/she conducts a research to get the necessary information about the costumes before consulting the director for ideas, additions to and subtractions from the designs. The costume designer then sources for the necessary tools needed for the costume production and what the production team can afford. Crist, B. (2014) explains that in order to achieve an effective result, "they must conduct research while working with the needs of the production team and the constraints that their products place on the costumes. The relationship between research, construction tools, and the abilities of creative peers gives the costume designer all that is needed to help define the characters in a production. All of these tools are used by the costume designer to polish off the character which helps to ensure the audience's correct interpretation of a production". The costume designer has to work with other creative minds who have a good understanding of what is to be achieved and can also visualize the artistic concept of the production in order to achieve the desired result. This factor should be most considered in the sewing aspect of the design process where the materials are being put together and

the costume sketches are brought to life. In agreement to this assertion, Johnson E. (2014) posits that one has "to be very sure that your costumes will come out looking beautiful, you need to give the tailor close supervision." He goes further to say that the design of the tailor may not meet the standard or requirements of the production design given to him, but to him, he may feel he is right. Therefore, he should be under close observation while working, so that corrections can be made and the desired result is achieved.

Carnivals In Nigeria

Calabar Carnival

The Calabar carnival originated from Cross river state of Nigeria, with its capital as Calabar. The city of Calabar is usually referred to as the city of carnivals and the tourism capital of Nigeria. It owes its existence to the Donald Duke, the former Governor of the State who transformed the state into a home of tourism. The carnival started in 2004 with the aim of projecting the cultural values of Nigerian society to the world. This has attracted the attention of both local and foreign tourists and investors who have shown interest in the different activities in the carnival and the state, thereby boosting the country's tourism sector. The carnival serves as a platform for business owners, companies and brands to showcase their products. It also serves as a means for market awareness and preservation of culture and heritage. It involves the display of the rich African culture through music, dance, cultural dressing and other cultural activities.

The Calabar carnival also involves the participation of the Efik traditional ruler and other members of the royal cabinet who are also dressed in their cultural attire which depicts their societal status and reflects the culture. Title holders are also not left out in the festival that attracts the interest of millions of people, including media houses from all over the world to watch this big cultural display. The carnival has enhanced unity of African countries, through this massive display and interpretation of their various cultural practices.

Abuja Carnival

Abuja carnival is a yearly event which takes place in the month of November. It features road shows, musical performances, cultural dances, masquerades and so on. The carnival draws participants from all states across the nation, as well as foreign tourists. The carnival is similar to other carnivals in Nigeria, like the Calabar carnival, Imo carnival and Port Harcourt carnival. The carnival also makes room for other performances such as the boat regatta and the exhibition of artefacts by the various states.

However, the Abuja carnival was birthed in 2005 with the aim of it serving as an avenue to showcase the diverse cultural events and practices in the 36 states of Nigeria. This is usually done in a competitive manner. The carnival makes room for other countries to take part in it, countries like South Africa, Ghana, Egypt, Tanzania, among others.

Theoretical Framework

The Concept of Aesthetics

Aesthetics does not focus on beauty alone, but depicts the appropriateness of a creative work. Art is a very broad subject such that its concept of beauty is not restricted to material beauty but how apt an art is and its ability to perform its function by giving its viewers a perceptive experience. This experience may vary as what is beautiful to an individual may be considered otherwise to another, and what is considered ugly in life may be aesthetically beautiful in art.

Esekong postulates that "in evaluating the effectiveness of any design or the theatre, serious attention must be given to aesthetics and/or beauty. It is pertinent to ask a couple of questions thus: is it beautiful? Is it aesthetically pleasing?" It is agreed that aesthetics has to do with beauty or the beauty of an art and it varies by perception. But this question must be asked: does aesthetics have to do with beauty alone? Esekong answers this by claiming that artistic designs do not necessarily have to be beautiful to serve their aesthetic values. He says "a stage shrine, for instance may not appear beautiful in holistic terms, but it certainly has aesthetic value, maybe in the linear character, interaction of forms or in the formalisms of design". Esekong, A. (2014:2). In other words, the art may not necessarily be beautiful, but as long as it serves its purpose, then it can be termed aesthetic.

Aesthetics in Costume

Aesthetics in costume does not refer to the beauty of a costume alone, but it helps us understand the human perception of these costumes and how the designer through his or her creativity has been able to successfully interpret his or her idea through costume design. Johnson (2004) asserts that though costumes have different functions, ranging from covering nudity to passing information to the audience, costumes also perform the aesthetic function which goes beyond beauty in its ordinary form. In cases where the performer's nudity becomes his costume and perform its visual and artistic function, "the part o the body to be so exposed, must not be offensive to the audience. For if the exposed part makes the audience shudder or shrink in shock or shame, the aesthetic would be jeopardized. But if the exposed part attracts receptive responses, there is evidential manifestation of the essence or the exposure, bare-bodies present justification and satisfaction". Johnson, E (2004:161).

In designing costumes, the director's idea is one of the most important things needed to create them as he is the one to bring the performance to life through the actors. The costume designer is responsible for the "artistic and dramatic role" of the creation of the costumes and the design process, as Sonuga (2007:20) posits, but Johnson goes further to tell us that the creative idea of the director is important in the design process as he is the one who brings the performance to life through his actors. The responsibility of the costume designer

includes meeting with the director and the production team members to agree on the concept of costume design. It is important for the light design and costume design to be in agreement in such a way that the light should enhance the colours of the costume. Gibbs (2007:89) agrees with this, stating that "the costume designer is responsible for the look of the characters in the play, which is guided by the director's vision in conjunction with the set design and lighting design. The costumier should be talking to (and vice versa) the designers of set, lighting and props to get to an overall feel of the production."

Another important factor that should be considered when creating costumes that are meant to perform aesthetic function in the actor's physique and how the designer or tailor is able to sew the costume to fit the actor's body perfectly. The movements of each actor in their costumes should be considered. An attractive costume becomes useless if the actors' movements are restricted as it will not give room for flexibility if the actor has a lot of movements. The designer needs to be conscious of the actors' safety in the costumes during the production and should use fabrics with the right texture and fitting for each actor and his/he role. Wearing the right type of costume for a role helps to develop the character. It helps the performer look elegant and to move gracefully while in character. According to A-level teaching guide (2016), costume designing is not just about choosing fabrics, as there are other materials which can be used to create costumes. Supplies such as cardboard, tape, bottle covers, paper can also be used to create costumes and gives room for improvisation,

depending on the concept the designer is working with. The designer will however consider what type of performance he/she is working on, the movement of the performers and the costume design itself. In the case where the fabrics are used, the texture of the fabrics can also make or mar the artistic appeal of the costumes. "The texture of the material can contribute to the beauty of the material. Proper selection of the material is not to be taken lightly if the aesthetic of the costume must be guaranteed." Johnson E. (2014:153). In the fashion world, designers pay much attention to the fabrics they use to create their designs. There should be no exception of this in costume production. For example, a fabric meant fo making a shiny ball dress cannot be used to create raffia skits for a local village hunter, as this will not only affect te costume interpretation, but the information the costume should carry will be lost and the costume loses its functionality in the process. He further explains that the fitting of a costume on a performer should also be put into consideration, by saying that "the fitability" of a costume on a performer cannot be ignored. Costumes "...must not be too tight or too loose nor too long or short, as the case may be. What the director and the costumier have certified as fitting for the actor must be produced. Fitability allows for the aesthetic to come out". Johnson E (2004:155).

Immanuel Kant's Concept of Aesthetics

The Kantian notion of aesthetics tends to view the term from a psychological perspective. Kant in his essay, views aesthetics as "the science of all principles of sensibility" (Kant 1934). Science in his context provides for the "capacity of receiving representation... through

the mode in which we are affected by the object" (Kant 1934). This concept tilts aesthetics from the idea of appreciating beauty.

Immanuel Kant is of the opinion that the notion of beauty requires no scientific approach for its appreciation. Therefore, there is no room for investigation into the source of judgment whatsoever. This is to say that Kant's aesthetics perceives judgment of taste as the only means to judgment.

Immanuel Kant claims that the judgement of taste is based on a subjective principle, but it has universal validity. This principle determines what please and displeases us only through feelings, not though concept. Meuller L. (2020), tells us that Kant tells us that there are our moments of taste which are disinterested (quality), universal (quantity), purposive (relation) and necessary (modality).

Kant claims that anything considered beautiful has to be implicit and purposive. He believes that we find pleasure in something because it is beautiful rather than we find something pleasurable because it is beautiful, rather than seeing it as beautiful because it is pleasureable.

According to Wenzel, Kant opines that a king will be recognised by his attributes-his attire, retinue or even where he lives. These features enable the audience recognize him as royalty before dialogue ensues. In other words, the costumes and other elements perform their interpretative function alongside the decorative.

An Aesthetic Analysis of the 2018 Calabar Carnival Costumes using Gillettes Concept of the Elements and Principles of design.

Line

According to Gillette, "line is a mark that connects two points. The properties that define the characteristics of the connecting mark are dimension, quality and character." (Gillette 1997:69)

Every design process begins with line, thus making it the most important element of design, as without it, design is impossible. The Calabar Carnival costumes have detailed lines such as horizontal, vertical, curved, etc., in the designs, starting with the placement of buttons, patterns, appliques, feathers, beads and so on. These lines when put together, create beautiful patterns on the costumes that are visually pleasing as seen in the picture below. One can glaringly see that conscious effort was invested in the design process.

Fig. 1
Performers from the Masta Blasta band in their carnival costumes (Source: Writer)

Dimension

The picture above (fig.1) shows beautiful costumes that illustrate line in different shapes and sizes. The arrangement of the white circular pattern from the bust to the waist and on the skirt, the beads, sequence, knee and arm straps and the feathers are all arranged in such a way that they create a flow of lines. The feathers on the dancers' backs are arranged in such a way that they form a buildup of straight and curved lines.

Quality

This quality of the lines according to Gillette's concept, gives the illusion of texture and volume on the costume. The dimension of the lines, also contributes to the quality as they are long enough to create straight lines at the top, while the ones at the side are bent in a curved manner.

Character

The lines placed together contrast strongly with the other parts of the costume and the environment also as in fig. 1. This draws more attention to the costumes especially when there is movement of the body and the costume sways in different directions, forming a beautiful synchronization with the body of the dancer, as it creates value which according to Gillete, is called character.

The same is the case for the deep curved lines created by the designer with the arrangement of beads, which gives the costume an artistic feel.

Shape

Shape is an element of design that defines the form of an object, in this case, a costume. Gillette states that "any line that encloses a space, creates a shape. The quality of the line creating the shape strongly influences the connotative meaning of that shape" (Gillette 1997:69). The costumes came in different forms and sizes, such as A-shape skirts and dresses, flared skirts and dresses, short knickers, cropped tops, long trousers, sleeveless and sleeved, fitted and bogus tops, bras and bralettes, panties, cossets and socks, and partial nudity as well. The diverse shapes of these costumes helped to define the form of the costumes, how they sat on the bodies of the performers and the way the costumes fit their bodies. When a costume lacks shape, it does not sit well on the performer and it loses its beauty and value. It loses its aesthetic potency and ability to inform the audience of the designer's concept. Below (fig.2) is an example of the Calabar Carnival costume, with emphasis on shape, used to create flare skirts for the dancers.

Fig. 2
Dancers from the seagull band in their costumes, showing a beautiful buildup of shapes. (Source: Writer)

Colour

The display of colours at the carnival was a very flamboyant one. Seeing the costumes on display at the parade, one would know that the designers set their colour palettes right and ready to give the audience a kind of visual pleasure they had never imagined just as Gillette believes that colour "generates complex responses in the viewer based on psychological and cultural reactions" (Gillette 1997:71). Different classes of colour – Primary, Secondary, Tertiary, can be seen on the costumes in the image below. They were made out of varieties of both plain and patterned fabrics. They also made use of other design materials such as feathers, artificial hair, glitters, appliques and painted fabrics and masked head gears to add more colour and shine to the costumes.

Fig. 3
Zulu costumes in beautiful colours by the Passion 4 band (Source: Writer)

Texture

The texture of a fabric is determined by how coarse or smooth the surface of a fabric feels when touched. Gillette tells us that "texture refers to the visual or tactile surface characteristics of an object." (Gillette 1997:71) This determines the weight of the fabric when sewn and worn. It helps to consider the flexibility of a fabric and which texture is appropriate for the costume the designer wants to make. The designers made use of both soft and thick fabrics for the costumes. The carnival dancers' costumes were soft and flexible. This enabled them to move their bodies without being disturbed by the costumes, or having the fear of the costumes falling apart.

Fig. 4 Bata dancers in their traditional regalia from Yoruba land at the Calabar Carnival (Source: Writer)

Gillette says that "the texture of a fabric's surface plays a vital role in creating the audience's response to, and understanding of, the nature and personality of the character wearing the costume" (Gillette 1997:71). The Bata costumes in the picture above (fig. 4), were made out of the indigenous Yoruba aso-oke fabric which has a very thick texture and was commonly worn in the past, by the wealthy people in the society. The texture of the fabric gives the costumes volume and makes the dancers appear graceful, while they deliver their dance movements.

Repetition

Apparently, repetition of colours, patterns and shapes can be seen when looking at the costumes. This creates a visually pleasant balance of colours, shapes and the design in general, in such a way that when the costumes are seen, there is no distortion of any kind. They look balanced and pleasing to the eyes.

Fig. 5

Ibibio costumes by the passion 4 band.

In the picture above (fig.5), it is evident that the colours green and yellow, are repeated all over the costumes. The designer has been able to create this repetition using accessories with matching colours to create a balance. The yellow beaded cape creates harmony between the green bra top and yellow skirt. But the beauty of the ensemble is even more enhanced by green and yellow cross beads and hand puffs which are in darker shades of these same colours. To crown it all, the designer places the silver headgear, which in turn, lifts the silver patterns on the green bra top, creating an aesthetic balance on the costume.

Contrast

Contrasting colours are opposite in nature, but when placed side by side, change from being individual colours, to complementary colours. Gillette posits that "to be effective, contract must work in opposition to the major, or dominant visual theme in a composition" (Gillette 1997:74). These complementary colours are capable of changing how each of them are perceived individually, as they become a matching pair and create a balance between light and shade, if paired correctly. But Gillette warns that when there is too much contrast, the visual theme can be destroyed and too little can be monotonous and boring.

Colour contrast is one of the evident factors that contributed to the beauty of the colour splash in the carnival costumes.

Fig. 6

2018 Calabar Carnival dancers in their resplendent costumes, showing contrasting colours.

The picture above (fig. 6), shows a good example of contrasting colours. The purple and yellow colours on the dancers' costumes are colours that create a beautiful contrast between light and dark. The designer's placement of the yellow fabric on purple, depicts a deliberate effort to make the darker colours look more pronounced. The fabric also has white underneath the yellow colour, which makes it look brighter and black underneath the purple, which makes it look darker. This combination helps the colours to complement each other easily, thereby creating a perfect balance.

Balance

According to Gillette, "balance is achieved by arranging the design elements to give a sense of restfulness, stability, or equilibrium to the design" (Gillette 1997:76). A costume is balanced when all other elements and

principles of design are in order. The Calabar Carnival Costumes appear balanced when seen because the designers were able to apply all other elements and principles to the designs.

Findings

The design process for Calabar carnival costumes shares the same similarities with that of other theatrical performances. It begins with getting the theme for the carnival. The director of each band, informs his team of the carnival theme and gives them sketches and pictures of his concept for the team which they will follow to create the designs. In some cases, he gives them the specific number of colours to use, along with the design and style to be used, while in other cases, he allows them to play with colours.

The designers take the measurements of each of the participants and also source for the fabrics and other materials to be used like feather, skin, fur, foam, appliques and other materials needed to design the craft. After this stage, the sewing, stitching, gumming, knitting and every other form of joining materials together is done.

The performers test their costumes for fitting and other forms of adjustment, similar to the theatre 'dress and tech' to make sure the costumes are perfect for the parade.

Deficiencies in the Costume Design

Although the costumes of the 2018 Calabar carnival were aesthetically pleasing, certain deficiencies were

noticeable in them. They include:

- Quality of Fabric. In as much as the costume designers made use of flexible fabric, little attention was paid to the quality of the materials used. According to the interview taken with some of the performers, they complained of discomfort and itching as a result of the poor quality of the fabric used.
- Nudity. Some costumes only covered the lower part of the performer's bodies, leaving their upper bodies bare. This caused a lot of discomfort for them, especially when the weather became harsh and they couldn't get clothes to cover up their bodies. Costumes worn by foreigners at the international carnival also portrayed extreme nudity as women came out with their breasts bare and only wore short skirts and knickers to cover their lower bodies. This was notable in the carnival and looked bizarre and also not pleasing to the eyes of the audience, especially Nigerians, as it depicts indecent dressing which is against our core values of modesty and decency.
- Heaviness of costumes. Someperformers had to put on some of the heavy costumes as they walked and danced through a long distance and for a long period of time. This made them exhausted half way on the journey.

Conclusion

This paper has illustrated how costumes have played and are still playing a very significant role in

performances both in and out of the theatre. They communicate to the audience, giving significant information such as the background, culture, setting and the mood of a performance, with or without dialogue. This is clearly notable in the Calabar Carnival costumes. Costumes can therefore be seen as a medium through which a designer communicates his thoughts to his audience.

The Nigerian carnival scene, is one with a robust show of imbedded cultures, with glaring traditions, values and morals. Generally, Nigerian carnival costumes show a display of colours and artistic design which they all share in common, even though they all have their defects which they struggle with. But despite its shortcomings, the Calabar carnival still remains the benchmark for other carnivals to follow.

References

1. Aesthetics Etymology. Retrieved from https://www.etymonline.clom/word/aesthetic on 13/9/2019.
2. Amaefula R. and Eze-orji.B. (2016). Costuming for African Values: A Reassessment of Un-African Ideals in Calabar Carnival.A New Journal of African Studies.
3. Anderson, B. and AndPrzybylek, S. (2013). Costume Design: Definition, History and Process. Retrieved from https://study.com/academy/lesson/costume-design-definition-history-process.html on 13/9/2018.
4. A-Level Drama and Theatre. (2016). Understanding and designing the theatre costume. A teaching guide for costume design retrieved from https//filestore.aqa.org.uk.
5. Asigbo, A. (2012). Transmutations in Masquerade costumes and Performances: And examination of Calabar Carnival 2010. Unizik Journal of Arts and Humanities.
6. Cambridge Dictionary.
7. Carnival Power. The On-Line Carnival Experience. Retrieved from https://www.carnivalpower.com/ on 13/9/2019
8. Carriger, M. (2017). The Routledge Companion to Scenography. Retrieved on 8/9/2019 from https://www.routledgehandbooks.com/doi/10.4324/9781317422266.ch3
9. Crist, B. (2014). The Art of Costuming: Interpreting the Character through the Costume

Designer's Eyes. Liberty University.
10. Diffey, T. (1995). A Note on Some Meanings of the Term 'Aesthetic'. British Journal of Aesthetics.
11. Esekong, A. (2014). Aesthetics and Utilitarian Considerations in Design Evaluation for Theatre Productions. Vol. 23. Department of Media Studies, University of Calabar.
12. Eze, C. and Akas, N. (2015). Costume and Make-up as a Tool for Cultural Interpretation: A Study of Egba Festival of the Kokori, Isoko Local Government Area of Delta State. Vol 36. Nnamdi Azikiwe University.
13. Gibbs, N. (2007). Make your show a success. The Mcgraw-Hill Companies, Inc.
14. Gillette, M. (1997). Theatrical Design and Production. An Introduction to Scene Design and Construction, Lighting, Sound, Costume and Makeup. 4th ed. McGraw Hill Company.
15. Lopes, A. (2015). Aesthetics, Aesthetics Theories. Western Sydney University.
16. Johnson, E. (2004). Aesthetics: The Dialectics and Theatrics of Theatre and Communication. Concept Publications limited.
17. Kant, I. (1790). Critique of Judgement. Hackett Publishing Co.
18. Kant, I. (1934) Critique of Pure Reason. Everyman Library edition.
19. Meuller L. (2020) Kant's project: A Short Overview. Creative Commons Attribution. Retrieved from https://open.library.okstate.edu/inttrophilosophy/chapter/kants-project-a-short-overview/
20. Sonuga, A. (2007). The Make-up Artist and Costumier. Irede Printers Limited.

21. Thorne G. (2001). Designing stage costumes. Crowood Press.
22. erson, C. (1984). Costume Design. Holt, Rinehart and Winston.
23. The History of Carnival. retrieved from www.allahwe.org
24. Prah, K. (2009). Back to Africa: Afro Brazilian Returnees and their Communities. Centre for Advanced Studies of African Society Cape Town (CASAS).
25. https://www.nico.gov.ng
26. http://brimhome.blogspot.com/2013/12/history-of-calabar-carnival-calabar.html
27. https://en.m.wikipedia.org/wiki/Lagos_carnival
28. https://en.m.wikipedia.org/wiki/Imo_Carnival
29. https://www.proshareng.com/ news/General/The-colours-of-Abuja-carnival-/8131
30. https://study.com/academy/lesson/history-of-carnival-in-brazil.html
31. https://www.timeout.com/accra/attractions/ghana-carnival-parade