REFLECTIONS OF CULTURE IN EMBROIDERY AS A MEDIUM OF CLOTHE DECORATION IN ILORIN, NIGERIA.

BY

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DECLARATION

I hereby declare that the work presented in this Thesis for the degree of Master of Arts Industrial Design has never been presented or submitted for any Higher Degree.

I therefore certify that this Thesis is a product of my own independent research. Sources of information are appropriately indicated, and acknowledged.

Bukola Igunnu

1991

DIGITIZED

CERTIFICATION

This Thesis entitled REFLECTIONS OF CULTURE IN EMBROIDERY AS A MEDIUM OF CLOTH DECORATION IN ILORIN, KWARA STATE, written by Bukola Igunnu meets the regulations governing the award of the degree of Master of Arts (Industrial Design) of the Ahmadu Bello University, Zaria and it is approved for its contributions to knowledge and literary presentation.

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DEDICATION

To the Lord, God Almighty who has given me the life, to conduct this study to the Glory of His name.

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ABSTRACT

The problem of the study is the "Reflections of Culture in Babroidery as a Medium of Cloth Decoration in Ilorin" Specific objectives that were focused upon incluaed:

a) To investigate the origin of embroidery in Ilorin, in order to determine its originality;
b) To find out possible factors responsible for the present range of motifs in Ilorin;
c) To determine the significance of various categories of embroidery;
d) To develop embroidery related designs from some motifs used in Ilorin using used X-ray films and;
e) To suggest possible ways of preserving the craft.

The strategic location of Ilorin coupled with some other factors served as motivations towards the search of cultural reflections in embroidery within Ilorin as a Yoruba settlement. Similar studies have been conducted with the Hausa context.

Two instruments were used in the collection of data along with a camera as an aid in documenting selected samples. The questionnaire and structured interview schedule were used. 100 questionnaires were administered and 85 respondents supplied the information that was used for the study. Thirteen informants responded for the structured interview schedule. All the respondents, who are inhabitants of Ilorin were selected by random sampling.

Descriptive analysis was employed along with the representaton of some information in tables with the respective percentage response for the items. The ethnographic nature of the study warranted the use of descriptive analysis.

Included among the conclusion drawn based on the results of the findings of the study are the following:-

1) Hand embroidery had been practised among the Yoruba indigenes of Ilorin who are the early settlers. Due to later contact with the North through trade and inter-tribal wars there has been a high level of acculturation which is evident in the designs used for embroidery presently,
2) Despite the problems associated with making embroidery, especially the hand made ones, patronage may not drop drastically due to the prestige accorded to embroidery.
3) Creativity of individuals and embroidery makers is a major end important source of embroidery design in Ilorin along with other sources.
4) There is a consicerable representation of cultural traits in embroidery as recognised by the respondents in the different categories.
5) X-ray films are durable and reusable for production of embroidery related designs in print,

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DESCRIPTION OF SPECIAL TERMS

Som terms used in the study are being described for clarity. They are as follows:-

Reflection: In this study, reflection is used in the sense of projecting the image of embroidery in the light of culture. Some of the things that help to portray this image are motifs, designs and even fabrics used by a group of people.

Embroidery: This is the decoration applied on selected areas of a garment by the use of thread and needle. The application can be done either manually by hand or by using a machine.

Tradition: Tradition refers to the acceptance of a norm or value by a group of people, this in turn becomes a code of conduct within that society.

Values: In the context of this study, value is used with reference to important qualities peculiar to members of a community. Values are intrinsic traits or traditions highly respected, practised and passed from generations to generations.

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Chapter 1

1.1 INTRODUCTION

Garment embroidery has been an old craft. Being an old craft many cultures have embarked upon the production of embroidery works for utilitarian or clothing and mere aesthetic purposes. Due to the nature of materials used in its production, little evidence of early needle crafts survives. This therefore makes it a bit difficult to conduct studies into any aspect of the art of embroidery ranging from the aesthetics to the embodiment and reflection of culture through this medium (Thesiger, 1941).

Benedict (1935) states that what really binds men together is their culture, the ideas and the standards they have in common. The word culture has been used by many people from different fields of studies, some term culture as a biological trait, others use it to mean a learned behaviour. It is evident that from all the descriptions culture is an inseparable aspect of man. It involves every aspect of his life, his occupation, his food, how he eats it, his clothes, what he uses in the production even to the very little insignificant aspect of the symbols he uses.

It is important to note that culture has to be made visible, it has to be reflected for people to see and appreciate. The choice of clothing of a group of people speaks something about their culture because it is common to them. A further look at the clothing may reveal some form of decoration, this also speaks something about their culture. The application of the embroidery design with a type of thread different from another group also says something about their culture.

Culture can therefore be reflected even in the seemingly unnoticed aspect of the choice of motifs, colour and fabric. Okeke (1989) confirmed this when he noted that textile fabrics constitute an area which reflects the cultures of a people.

Evidences show that embroidery, apart from being a highly valued piece of art, also has some qualities in reflecting the culture and values of the people in different ways. Kmit et al. (1978) pointed out that Ukranian embroid ery had a characteristic feature of being identified by the use of colour and balance or symmetry in design. The manner in which colour and balance was used made the Ukranian embroidery very classical. The abuse of these traditional values will cause the craft to lose its identity.

People settled in a particular location like Nigeria, can have their characteristic features of culture, but even within this broad categorization, there will be other smaller groups having some particular cultural traits which differentiate them from others around. Some of the traits can be as a result of contact and influences from other groups around them. Ilorin occupies a strategic position and from historical facts has come in contact with other cultures, which would have had some effect on the existing cultural values. Since culture can be reflected, this study aims at considering the

reflections of culture in embroidery being a medium of cloth decoration by the use of traditional motifs of Ilorin.

The fashion scene exhibits a lot of designs used for emboridery work but very little reflect the culture of the people. The study therefore seeks to use motifs used in Ilorin as a symbol of identity and a reflection of the values of Ilorin cultural heritage. It is also a documentary study due to the very limited information that is available on embooidery in Ilorin eventhough it is practised.

Since culture can be seen in different aspects of man, his arts and crafts, embroidery has also been seen as a medium of recording documenting and reflecting the cultural heritage for the on-coming generation. Due to the dynamic nature of culture, embroidery is seen as a good medium of tapping the essence of culture by using specific motifs. It is hoped that it will not only be a document but an avenue to create a consciousness of the potentials of retaining some aspects of our culture through embroidery.

1.2 Statement of the Problem

The statement of the problem of the study seeks to show the importance of embroidery as a medium of cloth decoration in the socio-cultural setting of the Ilorin people of Kwara State, Nigeria.

1.3 Objectives of the study

a) To investigate the origin of Ilorin embroidery motifs inorder to determine the originality of the motifs to the inhabitants of Ilorin.

b) To find out the possible factors responsible for the present range of motifs obtainable in Ilorin.

c) To develop designs for cloth embroidery related designs based on obtainable motifs in Ilorin, using "used" x-ray films.

d) To determine the extent to which different categories of embroidery are identified as part of culture.

e) To suggest possible ways of preserving and documenting these designs for future generations.

1.4 Research Questions

Based on the nature and purposes of the study, the following research questions were used to facilitate data collection:

1. Will the knowledge of the origin of Ilorin embroidery motifs help determine the originality of those motifs to the Ilorin inhabitants based on their other traditional art works.
2. What are the possible factors responsible for the present range of motifs obtainable in Ilorin clothe embroidery .
3. Will it be possible to develop designs for cloth embroidery based on obtainable traditional motifs of Ilorin?
4. To what extent can these selected motifs identified as traditional to Ilorin culture be manipulated and still reflect the Ilorin culture?

5. Can these traditional motifs used in these designs, be identified by the craftsmen and users?

6. What are the possible ways of preserving and documenting these embroidery designs for future generations?

1.5 Significance of the Study

Motivations for this study stem from the fact that embroidery apart from being an aspect of culture, also serves as a medium of reflecting certain characteristic values which are peculiar to that culture alone. The fact that there is English folk embroidery, Western embroidery, Hausa embroidery and Nupe embroidery points to the fact that there are some features evident in these works that lead to their classification according to the name of the people who practise them. These features range from the motif, colour, stitches, design arrangement, tools, fabric and so on. It is therefore necessary for a study of this nature to be carried out in order to find out the amount of reflection of these values especially in terms of the motif and design in Ilorin cloth embroidery.

There are different ways in which a group of people can acquire and develop a cultural phenomenon. Murray (1943) notes that embroidery in Yoruba-land in which part of Kwara State is included, was initiated by trading influence with the north. This could be attributed to the geographical location of Kwara which is a mid-point between the southern and northern parts of the country.

Apart from trading influences, there are also religious influences. The influence of Islam on the embroidery of the Hausas is quite notable and due to one form of contact or the other, it has directly resulted in an influence on the embroidery practised by the Yoruba. According to Olorukooba (1974), it is noted that Islam colours the life of the people. Islam thus altered some aspects of this flourishing art due to religious belief of the non-representation of human figures in or on any form of art be it sculpture, painting, buildings, pottery including embroidery. This influence has since initiated the use of geometric and utilitarian motifs and forms as a basis for drafting the desired design.

Christianity also served as a medium of considerable influence upon the arts and crafts of the North and South. Afolabi (1960) observes that the overseas manufacturers were not left out of this influence. The Yorubas are said to have a taste of documentation. This is evident in their use of objects in the surroundings, like birds, lizards, tortoise and so on, as design motifs. The overseas manufacturers thus used this high taste as a means of exploitation by flooding the market with various printed fabrics and goods. Afolabi (1960) concluded therefore, that the Yoruba have gained the product of Western culture but lost their cultural heritage. It is therefore, necessary to promote our culture by showing the identified traditional values as well as documenting them.

Reference is made to the long tradition of embroidery making among Hausa and Nupe societies, and Eicher (1976) notes that discussing Nigerian textile crafts will be incomplete without remembering the elaborate embroidery of Hausa and Nupe. These reference point to the existence of embroidered works among these people. It is therefore pertinent to conduct such a study inorder to determine whether there is any such established tradition of embroidered works in Ilorin.

Oguntona (1990) pointed out that it is said that fashion revolves in circles, hence it reflects historical, cultural, economical, political and social life of the nation. He further defined fashion as what people choose to wear which always reflect the time and express the poeple's mood and life style. Embroidery whic h could be basic decoration on plain cloth or added decoration on already designed cloth, also has some qualities which reflect either the historical, cultural economic or the political and social life of the people. This study therefore aims at keeping in focus the traditional aspects of our culture especially with reference to Ilorin, by identifying and highlighting the traditional motifs of embroidery designs.

Lockwood (1978) stated that the desire for ornamentation arose in earliest times fro m the moment that man had basic necessities of life. Apart from contacts and influences man has an inbuilt desire to decorate his surrounding and himself. This desire is reflected in his cracts such as pottery, weaving, mat making, wall decoration and so on.

He represents these motifs to suit his purpose but likewise they become peculiar to him. A lizard used as a motif by the Yoruba will differ in representation from the one used by the Hausa, so these motifs become a reflection of the culture of the people. The study therefore seeks to utilize some selected traditional motifs of Ilorin for use on cloth embroidery.

Cultural identity is an aspect of society that cannot be neglected. In describing a Hausa man, Ogunduyile (1985) said that he is someone who may dress consciously or unconsciously as one. A point worthy to be noted in this description is that cultural identity is greatly reflected in peoples mode of dressing and embroidery. Therefore the incorporation of traditional motifs might help identify the level of awareness of the people concerning their cultural values. It might also help revive and document these values.

Further motivation also arose from the knowledge and documentation of such works as Okene cloth or Akwete cloth, Aso-oke, Kente of Ghana and Saris of India. These are indigenous crafts that bear in them certain qualities which aid their identification. In other words, these crafts carry some qualities which reflect the culture of the group of people who produce them, since the name of the craft is coined from the name of the producers of the crafts. Okeke (1982) pointed out that Akwete cloth has beome a symbol of handicrafted textiles and features in cultural festivals and performance

as a matrix of cultural significance. In a festival of this nature, there are certain notable items that strike the admiration of the observer which helps him classify such an attire with the Akwete people. This ranges from the motif, colour choice, overall arrangement and material used. These hidden qualities go a long way in serving as a medium of cultural identity. A study of this nature therefore seeks to highlight the striking importance of such hidden qualities in the reflection of the cultural values portrayed through the use of embroidery as a medium of cloth decoration in Ilorin.

Levine (1973) noted that a basic problem of human life is the preservation and continuity of distinctive patterns of culture and their transmission from generation to generation. Apart from outside influence on the arts and culture of Ilorin as in many other cultural set ups, it is important to note that there has been a problem of ineffective and adequate transfer of these cultural traits to the oncoming generation. A study of this nature also seeks to create an awareness of the riches embedded in traditional Ilorin motifs by reflecting these cultural values in embroidery as a medium of cloth decoration.

Heathcote (1979) pointed out that a fact that is of great significance for any study of Hausa dress embroidery is that striking similarities occur between the embroidery designs used by the Hausa, the Nupe, the Kanuri, the Yoruba and others. All of them place a pronounced curve, spiral or circle near the neck opening of many of their decorated gowns. Apart from these similarities, there are other motifs used in the overall design which differ and are peculiar to particular locations.

These motifs serve as a medium of cultural identity or a means of reflecting the culture of that group of people.

Motifs used on crafts generally have a wide range of sources, including animal, geometric, political and floral symbols. Talking about the origin of primitive designs, Cave (1965) said that primitive design is most likely to have resulted by accident on pottery (an early art), such designs as zig-zag and scroll patterns find reflections in much latter art forms. He stresses that the recurrence of these motifs in latter art forms may have been purely accidental due to limited number of motifs. Motifs used on other crafts can also be used in embroidery since they are produced using different techniques. From photographs of Yoruba embroidered dress by Eve de Negri (1976) there is a limitation in the motif used and since there are other motifs used on crafts in Ilorin, the study seeks to incorporate these indigenous motifs in embroidery. Embroidery has been well noted as one of the most persistent forms of self expression and an outlet for the creative instinct in man, Thesiger (1941).

Generally, people are unaware of the potentials in the use of certain motifs peculiar to our culture. The study therefore seeks to create an awareness of the use of some motifs as aspects of our culture.

Dutsenwai (1985) notes that Hausa traditional garment embroidery is part of Nigeria cultural heritage. The Yoruba garment embroidery is also part of it and the use of traditional

Yoruba motifs will broaden the scope of motifs used in traditional Yoruba embroidery. With the use of the machine which is a faster method of production these designs can be mass produced and circulated both within and outside the country.

Educationally, this study is significant because the findings can be used by students thereby consolidating the craft. It will also provide information on the insignificant aspects of man's life that culture covers. In addition it will serve as a document of reference in relation to embroidery in Ilorin.

Due to the crave for fashion, it is significant, economically, that craftsmen or producers of embroidery will have a greater patronage because of new designs on display. It can also provide jobs for others now embarking solely on the designs reflecting the culture of the people.

1.6 Scope of the Study

The study covers issues relating to the origin of embroidery in Ilorin with reference to the Yoruba settlers, factors relating to present range of motifs in Ilorin and opinions on the significance of three categories of embroidery. The production process was not included and meanings of motifs were not considered. The works done by the researcher were not used as samples but are purely experimental.

1.7 Assumptions

It has been assumed that all the information collected were as sincere as possible and a good basis to draw the necessary conclusions. It is also assumed that samples used for selection of the traditional motifs are valid since they are findings. In addition it is assumed that the responses were given in full understanding and recognition of the designs.

1.8 Summary

Information in this chapter, constitute a brief introduction to the whole study. It states the problems of the study, related objectives and research questions to aid in conducting the study. Others include the background and significance of the study. The definition of some terms as they are used in the study is also included. A detailed literature review is included in Chapter two.

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Chapter 2

REVIEW OF LITERATURE

2.1 Introduction

The information contained in this review include the delineation of culture and the conceptual framework by early masters on culture.

Secondly, the issue of acculturation and culture contacts in relation to Ilorin.

Thirdly, the brief historical overview of Ilorin. Ilorin dress, culture and embroidery.

Finally, a review on the sources and development of traditional embroidery motifs and general traditional motifs of Ilorin.

There are many schools of thought that relate with the word culture therefore a review is necessary to delineate culture with particular reference to clothing and the place of embroidery too. This aspect of the review establishes the conceptual framework of culture with reference to the study dealing with the reflection of culture in embroidery.

Ilorin occupies a strategic position and from past historical records it has had contact with other cultures. These contacts have been made either through political wars, religious wars or trade routes. It is necessary to note that all cultural phenomena are dynamic in itself rather than static and art being an aspect of culture is not an exception to this pattern. This aspect therefore deals with the general contact that have been made with Ilorin.

At every point where there is a form of contact especially with art, there is a kind of resultant effect due to the diffusion or intermingling that has taken place. The political situation might have been altered and given rise to a new range of motifs and design or a strict adherence to previous ones. The religious effect too can be noticed.

Eventhough there are scanty literature on the details of embroidery in Ilorin, there is need to cover the aspects dealing with the sources of embroidery motifs.

For a substantial review of such a topic both the primary source and the secondary source of information are used.

2.2 Delineation of Culture and Conceptual Framework by Early Masters

Culture has been described in various ways by many people in different fields of study and areas of human endeavour. Le Vine (1973) stated that in anthropology, "culture is defined as an omnibus term pointing to both the distinctively human forms of adaptation and the distinctive ways in which human populations organise their lives on earth." Organization can take different forms and structures. Members of a community can organise themselves in terms of their occupational involvements, the variety of food they eat, their manners of communication, including gestures like kneeling or prostrating as in the Yoruba cultures. Part of their organization in distinctive ways will also include their choice of clothing for reasons known to them and consequently the mode of decoration.

The word culture was first used by E.B. Taylor in 1871 in a manner now accepted by anthropologists and sociologists. He said that culture is "that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society." The presence of the word complex that indicates that there are many sides to that same word culture. In the broad categorisation of the aspects of society is art, which in itself has other classifications such as sculpture, textiles, ceramics, graphics, drawing and even certain aspects of building. From the definition of Taylor (1958) it is seen that these aspects, capabilities and habits are all part of what man acquires as a member of the society in which he belongs.

It is important to note that all these aspects have a capacity to become a way of life of the people and consequently, it is being transferred to subsequent generations and so it becomes a laid down principle or accepted value. Similarly, Barnouw (1963) holds a view which is reflected in his definition. He described "culture as a way of life of a group of people, the configuration of all of the more or less stereotyped patterns of learned behaviour which are handed down from one generation to another or to the next through the means of language and imitation".

Another school of thought concerning the word culture deals with the fact that without man there can be no culture. White (1954) explained that "man is a unique animal only man has the ability to originate, determine and bestow meaning upon things and events in the external world. He does this by virtue of an ability that I have called the ability of symbol." This ability in man to symbol varies from one human organisation to the other. White (1959) therefore termed this inter-relationship to one another as culture. A Yoruba man for example has the ability to determine and originate a form of clothing furthermore he has the ability also to bestow meaning upon this form of clothing.

Johnson (1921) gave some information on the development of Yoruba dress. He says from ancient times Yoruba gowns were made very plain and were of purely native manufacture. He noted that they were without embroidery of any sort except for the royal dress. Even though the Yoruba still use the gowns till date there has been an origination of a form of decoration which has been determined by certain symbols.

Kmit and Luciow (1978) reported that the earliest probable reason why people embroider their garments was that earlier embroidery designs were believed to possess symbolic powers that could protect the wearer from evil. This can be said to be a trait set out by the primitive people which became an aspect of their culture.

Kroeber (1928) while stressing the importance of man in any culture said, "culture, while it exists only through man has an existence of its own." It therefore seems only logical to know that eventhough there are these cultural norms and values, they are only made visible by man. The visibility of these values thus help in determining the culture of that particular group. Without the existence of any race known as the Yoruba people, it would be difficult and rather false to assume what would have been the way of life, mode of dressing, manner as expression in language and so on of the Yoruba people.

As it is seen, culture is an inseparable aspect of man's existence. As you can't separate a Hausaman from his choice of motif and colour in embroidery designs so also you can't separate a Yoruba man from his native dress. The materials, tools he uses to go about his day to day activities, his reaction to certain norms and values, his choice of clothing and subsequent decorations are all avenues through which he makes his views known or reflects his culture and its values. White (1959) stresses this point in a statement that, it is man who has made the existence of culture possible and also observed that, culture, in general, is what it is because man is the kind of animal that he is; had he been different, culture would have been correspondingly different. If there was a desire in a Yoruba man for one colour designs it will be reflected in his choice of colour.

Dutsenwai (1985) observed that the normal thing in Hausa embroidery is to embroider in one colour throughout a piece of work, which is usually monochromic. He further adds that the common thing is white coloured thread on white coloured garment, cream coloured thread on cream coloured garment an so on.

In a bid to further delineate culture, Benedict (1934) said that "culture is not a biologically transmitted complex". In the world as a whole, and since the beginning of human history, it can be shown that peoples of another blood, have been able to adopt the culture of other peoples. The implication of this is seen in the description of a Hausa man by Ogundiyile (1985). He noted that a Hausa man may dress consciously or unconciously like one. In an instance where a full blooded Yoruba man from Ilorin dresses in this conventional attire of the Hausa, he would be taken as one before any other biological or hereditary fact is discovered.

Clothing is therefore a strong factor in cultural identity since it speaks for itself. As in the case of Aso-ebi, dresses worn by a group of people for a particular occasion, Oguntona (1990). Even though it is not biologically transmitted there are still some biological traits of culture such as the complexion, manner of pronounciations and so on. They can serve as a medium of cultural identity also..

Culture, as the widest context of human behaviour, is as important to the psychologist as to the social scientist, the historian and the linguist. In explanation to this view,

Malinowski (1944) remarked that linguistics of the future, especially as regards the science of meaning will become the study of language in the context of culture. Culture is virtually related to all aspects of the human existence. A study of the embroidery of different groups of people like the Hausa, Yoruba is thus a reflection of an aspect of that culture which has to do with clothing and decoration.

Gamst et al (1976) observe that many definitions of culture from early times were functional. Meanings have been attached to a lot of human expression. An Igbo boy can stand and greet a fellow Igbo elder without any hastles but in a Yoruba community it will be a serious act of indiscipline because the kneeling or prostrating action is meant to convey an attitude of respect. Likewise an Igbo man will feel very comfortable and secure if he puts on his big shirt and wrapper with a hat to match, this mode of dressing will not be culturally acceptable by the Hausa who will go for the big embroidered gown inner shirt and trouser. All these point to the fact that the attitudes and values held in high esteem by any group of people are meant to perform a certain function within the context of that particular group. Dress could perform a general function of protection from environmental hazards, but it can further be used to differentiate ethnic groups, and also for use on different occasions.

Some groups of people do not have original and identified ways of expression in relation to certain aspects

of their existence. Since culture is not a wholly biologically transmitted trait, from contact and exposure they acquire these traits and begin a form of organisation in line with the new trait. Le Vine (1973) put it this way, culture is an omnibus term designating both the distinctively human forms of adaptation and the distinctive ways in which the human populations organise their lives on earth. Embroidery thus being a non-biological trait of culture can be adapted for use by people of a different background, and further organisation can take place for suitability.

Culture as it involves various aspects of the human population cannot only be seen in the broad sense of occupation, clothing, feeding, conduct and so on. It is as important to view culture in the light of those minute aspects embedded in these broad categorization of culture and its values. Clothing for example is an aspect of culture but the use of clothing and subsequent decorations have a great deal of differences. Pal (1955) commenting on the "Phulkari" an embroidery work of the Punjab women remarked that, they spend their time and energy doing intricate embroidery designs, but they also go ahead to introduce elements of jewellery into the delicate embroidery patterns. This, she further remarks, is a reflection of the high taste for jewellery noticed among this group of women.

This seemingly unnoticed aspect is as important in the reflection of culture as the wearing of an embroidered cap by a Hausa man.

The materials used in the execution of embroidery are all very important elements in the expression of culture. They all help in distinguishing and differentiating cultural traits. Colour, design, motif, fabric, tools are all aspects of clothing that aid the reflection of culture. They are qualities that can vary from group to group and even within a particular group for class differentiation.

Culture can also be determined by geographical location. Geographical factors will respectively exert their own influence. Horn (1968) remarks that the form that clothing takes, is influenced by its physical environment, the resources that are vailable to him and his technical skill to utilize these resources. Eicher (1976) noted that silk found in northern Nigeria was used for embroidery designs. The geographical factors responsible for the quality of the silk which differs from that of India, therefore serves as a cultural trait in the embroidery work.

Behaviour and personality are also aspects of culture. Gamst et al. (1976) says that in early times a common definition of culture about 1920-1950 was "learned behaviour, socially transmitted and the concrete products of such behaviour." Culture as learned behaviour therefore indicate that in a community certain behaviours can be prevalent and become attributed wholly to that community. The behavioural reactions of members of the Hausa community to embroidery works will vary to the reactions of the Yoruba to embroidery works. These behaviour become symbols of culture because they are

socially transmitted from generation to generation. By transmission it becomes generally acceptable as a cultural behaviour. Personality has to do with motivation to act by products of internal and external source. Every individual has a view of himself but he also has to interact and in this way he is influenced by others. This internal view of culture will be reflected in his choice of clothing in colour and so on still within the generally accepted dress of the group.

2.3 Acculturation and Culture

Acculturation basically involves the assimilation of values by means of immediate and continuous contact with different cultures. Culture contacts therefore results in acculturation. Such contacts may not necessarily be disastrous to the already existing practice. Kmit *et al* (1978) stated categorically that Ukraine has retained its individuality and unique traditions despite invasion and oppression. The people of Ukraine have therefore exhibited a strong sense of adherence to their traditional form of embroidery designs irrespective of any contact.

Traces of acculturation can also be seen among the Hausa. Heathcote (1979) pointed out that there is little doubt that certain techniques acquired by the Hausa, such as brass smithing, leather work and embroidery came to them, through other African or Sahara people from a Northern source. The existing practices in relation to this crafts therefore became assimilated by the Hausa and from there they developed their own art form to suit their taste and societal norms and

values. Eicher (1976) noted that discussing Nigerian textile crafts will be incomplete without remembering the elaborate embroidery of Hausa and Nupe, she also mentioned that there is a long embroidery tradition among the Hausa and Nupe societies.

The reference made to this long embroidery tradition was a result of contacts that were made with Islam which has resulted in an established aspect of the society in the making and use of embroidery works.

It is important to note that every instance of artistic change due to acculturation is unique. This is so because it combines new tools, materials and knowledge with traditional styles and subjects to produce a wholly new art form. For example the indigo dye was the most prominent dye used for cloth decoration and dyeing of yarns. Due to trade contacts with the west, synthetic dyes have been introduced and used to create interesting designs by combining and manipulating colours. A totally new and wide range of designs and colour combinations is now available in various markets due to the inflow of synthetic dyes of various colours.

The use of the European hat by the Igbos as a part of traditional attire is also an indication of acculturation. It is evident that there has been a long and continuous contact with the Europeans through the past . Eicher (1976) remarked that due to admiration or availability, the Igbos have adopted the hat as part of their traditional outfit and it has become widely accepted. In a traditional outing, it will be incomplete

to dress without the hat. This is with particular reference to Rivers, Cross River and Delta states.

Sieber (1972) "The flow of change in time is as real in Africa as anywhere else." Internal and external forces have modified societies and their arts, so that each object may be viewed as an end product of a historical development. Contact and the resultant change is therefore not a new thing to Nigeria and the cultures within it.

Contact and acculturation not only takes place within continents but also within a group of people. Cave (1965) observed that a general trend is that when the lower class start to adopt the popular fashion of the upper class the upper class changed to something new, while the lower continues to develop it. The contacts made between the lower and upper class gave rise to change by the upper class who used the English folk embroidery as a class differentiating symbol.

In primitive societies there is very little change Cave (1965) remarked that at this primitive level, changes take place slowly, the peasant who is the original user of English folk embroidery is a natural conserver and styles of art were handed down virtually unchanged from one generation to the next in a family. Eventhough there is very little change, changes still occur when families split due to size and consequently start representing the patterns in a diversity of forms.

In all these changes there is a reflection of the prevailing cultural values and depending on the nature of the contact, the dominant value will be indicated. The weaving of Okene cloth

was traditionally done plain without any motif or any form of design incorporated into the woven piece. With time design were included. The use of the "aska" motif by the Hausa can thus be attributed to the constant wars that were fought in the course of the spread of Islam. Olaoye (1987) cited some examples of designs used on woven cloth in Ilorin such as Olosupa (crescent) Mosalasi (Mosque) which he affirmed is firmly underpinned by northern inspiration.

While giving a report on the Edo influence on the arts of Owo, Poynor (1976) stated that, whatever the reason and whenever it began there definitely has been cultural interming-ling. He further stresses that a Benin presence whether through war, trade or royal family connections is quite obvious in Owo.

It is evident that acculturation takes place and it seems more prominent in areas that share boundaries with people of different cultural inclinations such as Owo and Ilorin. It is therefore necessary to look into a brief historical review of Ilorin inorder to understand the present situation of the dress culture.

2.4 Brief Historical Overview of Ilorin

Ilorin lies some 300 kilometres north of Lagos on latitude North 80 30" and longitude East 40 35"; it is a transitional zone between the open savannah belt (of which it is an integral part) to the north and the forest area some distance to the south, Balongun (1978).

Local traditions associate the name Ilorin with its occupational activities such as hunting elephants where they were commonly found (iluerin place of elephants) or where people engage in iron works (Iluirin-place of iron or iloirin - sharpen Iron). According to Balogun these remain vague reference since there are no archealogical backings.

Balogun (1978) stated that, although there is no precise knowledge or evidence to date the establishment of Ilorin, we know that the place had existed as a village for some time before Afonja made it popular about the last decade of the eighteenth century.

Historical evidences also state that under the Alafin, Ilorin was a small provincial village which became a war camp with the appointment of Afonja as Are Ono Kakanfo. Events which were to transform this was camp into a state capital were associated with internal problems of the Oyo Empire, the role of Afonja and the external factor, of the ninetheenth century Jihad movement. Ilorin became an established state through wars from the Oyo empire and the Fulani Jihad.

As with Hausa embroidery, embroidery in Ilorin would have been a result of contacts with Islam although this is not certain.

Ilorin is said to occupy a strategic position as a gate way between the forest region of the south and the drier savannah to the north this according to Olaoye (1987) exposes here to two divergent cultural traits the southern traits and the northern trait. He further stated that there is no precise knowledge about the origin of the weaving crafts and others.

Records only indicate the existence of the old Oyo empire by the opening decades of the 19th century with Ilorin as a province under it.

This notably strategic position of Ilorin, made it porous to all the customs and traditions which were then in Yoruba land. Olaoye (1957) suggested that some of the craft known to Ilorin could have been introduced from Yoruba land. He also suggested that given the position of Ilorin as the trade routes between north and south, it is possible that through commercial links the Ilorin textile industry was influenced by the Northern traditional weaving. Eventhough there is no direct evidence it can be inferred also that through trade routes embroidery in Ilorin was influenced too.

Balogun (1978) pointed out that Ilorin has been famous for pottery, weaving and the making of beads. Also apart from the production of cloth for big dresses for men and women, Ilorin specialised in making caps. There was no direct referende to the practice of embroidery until recently.

Afolabi (1966) noted that bead crafts or embèlishment with beads was practised, and it flourished so much due to the high demand by the ruling class. They were used as crowns for Yoruba Obas. He noted that according to legend these bead workers came from Ilorin. Balogun (1978) remarked that the bead making industry was certainly doing big business in Ilorin. Ilorin was therefore known for bead-making and bead embroidery for gowns, chairs, shoes, umbrellas, etc. although, Afolabi (1966) noted that it is dwindling into insignificance due to very low demand by the ruling class.

Salubi (1976) remarked that embroidery is a craft typical to the North and also practised in places further south like Ilorin which was once a vassal state of the North, as well as in Yoruba towns and cities such as Ibadan and Ondo.

2.5 The Yoruba Dress Culture and Embroidery

Harriet (1973) observed that basically there can be no discussion about embroidery without talking about the surface on which it will be applied. One of the most utilized surfaces for embroidery is clothing. The origin of clothing according to Harriet (1973) necessarily remain obscure since actual garments do not survive in archeaological deposits as do pottery fragment and tools. However the discovery of bone needles give evidence that sewing existed as early as 10,000 B.C. Clothing serves expressive as well as serviceable functions.

Before considering the Yoruba dress culture, it is necessary to take a brief look at the early use of cloth by man and from there establish a link with the Yoruba dress culture and development, Horn (1968) noted that man's concern for his own appearance can be traced back as far as the stone age. Even though there are no archeological evidences; indirect evidence of the use of bone needles imply that man used to sew together pieces of animal skin as a form of clothing. Apart from sewing together there were draped garments too which are just wrapped round the body with an outlet for the hands. This is similar to the flowing robes of the Hausa according to Heathcote (1979).

Biobaku (1976) said that dress can be broadly defined to include garments, hairstyle, headwear, body decoration, cosmetics, jewellery and accessories of different kinds. Dress as refered to in this research is restricted to men's and women's garments. The Yoruba dress culture therefore refers to the garments worn by the Yoruba man and women. It is being termed as a dress culture because it has some qualities that differentiate it from the dress used by other people such as the Hausa.

This aspect of the review is aimed at establishing the fact that as the Hausa dress applies not only to the Kano city dwellers but to all Hausa speaking groups, the Yoruba dress culture applies to the Western part of Nigeria and the Yoruba speaking groups especially. Ilorin being on off shoot of the Old Oyo Empire is thus a predominantly Yoruba town and it has the Yoruba dress culture as the widely accepted traditional dress.

Johnson (1921) remarked that the Yoruba clothe themselves in loose flowing robes like the people of the East where indeed they trace their origin. The Yoruba dress has its own distinct style as against or in contrast with the Hausa dress. This is why it is a distinct aspect of the Yoruba culture. The men cloth themselves in gowns, vests and a free and ample kind of trousers called "sokoto". Sometimes a sheet of cloth is wrapped around the body as a covering. This is used by passing it under the right armpit and over the left shoulder.

The Yoruba dress has a wide rewge of styles. Johnson (1921) identified the following:-

1) Kukumo a sleeveless gown without coller, open in front and made of native stuff (woven traditionally)
2) Ewu - looks like the kukumo but is made with sleeves and white stuff, it used with full dress.
3) Dandogo - This is full of pleates below and seem to be of foriegn importation used only by men.
4) Togo - A soldier's small and ample dress similar to the kukumo.

There are three sorts of gowns namely:- Saliya, Agbada and Girike. The saliya is small plain and light always of white material. The Agbada is made of dyed or coloured stuff and it is larger, reaches the ankle. It is open at the sides. Johnson (1921) noted here that it has embroidery at the neck and breasts. Girike is the largest and heaviest, reaches the ankles and beyond the arms and has much embroidery. Generally the Agbada is used as the basic style for categorizing Yoruba dress because the placement of the pocket is different from that of the Hausa which is just a big one in front. The Yoruba Agbada has two pockets in front. Photographs by Eve de Negri (1976) showed embroidery around the pocket opening.

The trouser is also a part of the dress. There used to be various types, all of which were held around the waist with a strong cord. Ladugbo - used to be the commonest,

worn by young and working men, it was tight at the knee, but its no longer in fashion. Aibopo Alongo, Kofo, Kembe worn by nobles and gentlmen, made with rich embroidery of crimson dye threads around the legs. Efa or Abenugbangba[a] wide mouthed trouser reaching below the knee, wondo like European trousers now extinct Agadansi a voluminous free trouser collecting inbetween the legs with heavy embroidery near the ankle. A cap was usually used to match.

The Yoruba women's dress was simply 2 or 3 wrappers and a head-dress. Unmarried ladies used the heavier ones made of fine cloth above the breast, the second piece was tied on the middle of the body made of lighter cloth. The third was used by married women as a shawl to cover head and back. From puberty, a short apron or petticoat was worn like a slip immediately next to the body and tied to the waist with a strong cord. The Head tie: can be 5-10 inches wide and 5ft/more or less) long it is worn by winding round the head and tucking in on one side, material used can be of plain cloth or very expensive velvet cloth for those who are well to do.

It is not certain when embroidery was first used on dress among the Yoruba's but according to Lockwood (1978) the desire for ornament arose in earliest times from the the moment that man had the basic necessities of life. Eicher (1976), Eve de Negri (1976) Heathcote (1979) have all made references to the application of embroidery on the neck, chest, pocket and ankle areas of the Yoruba dress.

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The Yoruba dress culture has a characteristic of being sewn with the traditional woven cloth (Aso Oke). This already places it in a class of its own. This traditional style is still held in high esteem among the Yorubas. Application of embroidery decoration is still done around the pocket and ankle, also the chest and back. This according to Heathcote (1979) was used as a strengthening device in reference to Hausa garment embroidery.

2.6 Possible sources of Traditional Motifs

In order to decorate a given surface, motifs being part of an overall design are used. These motifs are got from different sources but they are separated and used for design purposes depending on the taste of the designer and the end use of the work.

As there are evidences of acculturation in different cultures, these contacts serve as instruments of influence in the art of that place. Jones (1969) observed that the development of embroidery in the mediaeval period was dependent largely on the rise of christainity. Christianity must have influenced the art of that period in the choice of motifs used on their decorative arts. She noted further that many influences were brought to bear on the decorative arts. Symbols and signs that can be used to outrightly identify the christian faith

therefore become the dominating idea represented in embroidery of that particular time. The religious atmosphere of the time become a source of inspiration to the embroiders at that period.

Dutsenwai (1985) noted that other foreign influences on Hausa embroidery are known but the Islamic and Arabic influences are the most dominant. This was traced to the earliest contact that was made between the Hausa people and North American Arabs through the famous Transaharan Trade route. Dutsenwai, pointed out that the contact made through these trade routes and the pilgrimage to Mecca, can be seen in the continuity in the use of the motifs and styles being used during the annual pilgrimage to Mecca. Not only has these contacts served as a source of inspiration but as Dutsenwai noted, the fusing of the Hausa and Islamic cultures into one is so complicated that it becomes very difficult to make a clear distinction between the two.

Some embroiders depicted the social life of their time, Jones (1969). Embroidery may not only be used as a mere decorative agent but in the bid to decorate, some stories are being told as in the case of some English folk embroidery. The social life of the particular period served as a source of extracting motifs used in embroidery deisgn. These seems evident in the day to day activities of the embroider are incorporated into embroidery like a picture Jones noted that the love scene, and hunting scences depicted in the works may have been

the highlights of national life in the middle ages.

Saliu (1984) talked about the use of certain words in the design of Okene cloth. Words such as "keep Nigerian One" were woven into the cloth by manipulating the wefts or picks. This words depict the political situation of the time. Specifically they refer to the 1967 civil war. Another example of motifs used in the decoration of Okene cloth was "Kente" this he said has connections with the Ghanaian "Kente" cloth where it mostly likely derived its name from. The "kente" design may therefore be a result of exposure to the Ghanaian "kente" cloth.

Patterns can be produced using different techniques and motifs. Another form of deriving a motif is through geometrical forms. Biobaku (1976) stated that design vary according to locality and that the oldest are geometrical as seen on calabash and leather works even on pottery closely related to this form of geometric motifs are the linear designs. Cave (1965) pointed out that primitive designs is likely to have resulted by accident on pottery (an early art). Such designs he said included zig-zag and scroll patterns, which are said to find reflection in much later art forms. Ukranian embroidery shows the use and manipulation of geometric forms in creating, interesting, counted thread patterns for dresses, table cloth, pillowcases and so on. It is amazing how basic shapes like squares and triangles can

be skillfully used for embroidery designs.

Living things such as animals, birds and insects can also be used as sources of motifs in embroidery and designs generally. Kmit et al (1978) cited some examples of animals and parts of animals which have been used in some Ukranian embroidery works. These include dogs, horses, ducks, bees and chickens. Parts of animals like rams horn and stags of antlers were also adapted and used to expand their designs.

Representation of patterns vary according to locality. The way geometric forms are represented in Ukranian works differ from that of the Yoruba. The representation of this forms become a reflection of the culture of the people. Afolabi (1960) noted that geometric forms have been used in a variety of ways in the Yoruba woven clothes but their representations vary from that of the Okene cloth. It is important to note that even though they are from the same source for example, geometric representation serves as a medium of classification.

Adetoro (1972) threw some light on the sources of motifs used in making "Adire Eleko" cloth by the Yoruba the motifs are said to include, lizards, tortise, snakes, chameleons, fish, crocodiles, birds, cats, antelope, trees and human figures. All these motifs could be used in designing one cloth and end up telling a story depending on the combination of motifs.

Flowers have also been seen as a source of getting motifs for design. The "phulkari" is a typical example of a piece of embroidered work executed by using flowers or floral shapes. Pal (1955) categorically stated that the name "phulkari" which is an embroidered shawl, literally means flower craft. This is so because the finished work looks like a bunch of flowers which was the actual source of inspiration for the production of the shawl.

Designs are everywhere and they can be got from virtually anything. Influences due to religious and political contact through wars can also serve as sources of designs. Animals, flowers, insects and things or objects in the surroundings can also serve as potential source of getting designs. Also included among the unavoidable sources of designs are geometrical forms which can be manipulated to create interesting designs. Apart from these sources of designs, motifs used on a different surface can also be a source of design on another craft of the same locality. Supporting beams and hand-rails at some old houses can also be a source of inspiration for getting designs that can be used on other crafts of the same locality.

2.7 Summary

In view of the problem of the research this review has covered aspects dealing with the delineation of culture and conceptual framework by early masters.

This has covered the different views held by some early masters on the concept of culture, what they classify as culture and the views that relate to culture in this study. The review also covered the idea of acculturation and culture contact because of the strategic position of Ilorin. This was necessary due to the possible effects of such contacts on the culture of Ilorin as of any other place of similar position. Aspect relating to the brief historical overview of Ilorin was also included to bring into focus the establishment of the Ilorin settlement. The Yoruba dress culture was also considered in relation to Ilorin being a Yoruba settlement. The review also covered the sources of design motifs used in primitive times and general sources, since motifs vary greatly from one location to another and they can help to reflect the culture of a group of people.

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Chapter 3

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter focuses on the methods and procedures that were used in the study. Specific areas covered include a highlight of an ethnographic approach, the selection and composition of the population of the study, presentation and description of the survey instruments and the procedure for collecting and analysing the data.

3.1.1 Description of Research Design

The central focus of this study is the reflection of culture in embroidery as a medium of cloth decoration in Ilorin. The specific objectives are:-

a) To investigate the origin of Ilorin embroidery designs in order to determine the originality of the designs.

b) The find out the possible, or likely factors responsible for the present range of motifs obtainable on Ilorin garment embroidery.

c) To develop designs for clothe embroidery related designs based on obtainable motifs in Ilorin using "used X-ray films".

d) To determine the extent to which these designs are identified.

e) To suggest possible ways of preserving and documenting these designs for future generations.

Information related to the origin of embroidery in Ilorin will be gathered by the use of Interview Technique. On the possible factor responsible for range of motifs and to further gather information on the originality of the designs in Ilorin, questionnaire will be administered.

3.2 Ethnographic Approach

Culture and the society have a wide range of issues relating to its existence and an attempt to describe or analyse any aspect of human existence, whether relating to the material or non-material aspects of that group is according to Beattie (1964) a description of the ethnography of that group of people. Therefore an ethnographic approach to issues of the human society, can be termed to simply refer to a descriptive account or accounts of the human society. These accounts are more or less first hand information or records of the culture or life of that community. A study of this nature dealing with reflections or traits of culture in embroidery as a medium of cloth decoration has therefore an ethnographic inclination.

Due to the nature of ethographic research there is need to highlight briefly some of the peculiarities involved. Agar (1980) observed that ethnographers differ in their interest in socialization. This interest factor also affects the degree of representation of details and results generally.

One important aspect of ethnographic oriented interview when conducting the fieldwork is the establishment of rapport with the informant who is the person to give the necessary information. Establishing rapport can be done in various ways, insofar as the researcher succeeds in gaining the confidence of the informant. This could be by living with people for sometime in order to eraze the suspicion attached to research work or by using a member of the group who serves as an assistant or intermidiary between the researcher and the informant. Agar (1980) various other approaches can be used to determine the most successful. Descriptive analysis was adopted.

3.3 Population of the study

The population used for this study consisted of various randomly selected individuals having some knowledge of embroidery in Ilorin. Respondents for the interview were located with the aid of assistants. As stated earlier the respondents were randomly selected from Ilorin town. With reference to literature, Olaoye (1987) Ilorin existed under the old Oyo Empire as a small Yoruba settlement under Afonja. Although there has been a mix up due to the Hausa Fulani settlement through intertribal wars. From the pilot study, it was gathered that there has been intertribal marriages and due to a long period of coexistence the Fulani and Nupe settlers now speak Yoruba fluently.

The total number of respondents that supplied information for the questionnaires were 85 while that of the

interview were 13. All respondents for the interview were males since generally men are the early embroiderer and users, before the use of embroidery on women's clothing is more recent. Also women that were approached referred to the men for the information needed.

3.4 Description of Survey Instruments

When conducting an ethnographic inclined research of this nature, there are various instruments that can be used in data collection. The instruments used depends on the stand of the researcher as either a participant or non participant observer. A participant observer being one who takes active part in the aspects of the society being studied by observation and participation Agar (1980). A nonparticipant observer on the other hand only takes records from what he sees happening or the responses he gets from informants without necessarily being directly involved in the process. Ogunduyile (1985) researched on aesthetic qualities of Hausa embroidered caps and garments without taking an active part in the production process of these items. He only collected the necessary data based on responses to the samples. Descriptive survey method using interview and questionnaire was utilized.

In this study, the researcher used the nonparticipant observer view or method. The production process of embroidery made in Ilorin was not included in the study.

The types of instruments utilized for data collection are namely, interview, questionnaire and visual aids in form of photographs of design samples.

The interview method of data collection was used to gather information about the existence and origin of embroidery as a medium of cloth decoration in Ilorin. Generally, it is expected of an individual to have some information about himself, his reactions and his environment. One of the ways of getting this information is by asking questions inform of an interview with the informants, (Agar 1980), Spradley (1981).

Secondly, the educational level of the group expected to have such information on the origin of embroidery is relatively low. Moreso, the age group being 60years and above according to Selltiz et al (1965) will hinder effective data collection and it will be inappropriate to use any written technical questionnaire. This is due to the fact that such instrument have to be administered to a class of people who can read, understand and respond. Selltiz et al also notes that interview method can be used with almost all segments of the population. The interview method was therefore adapted.

The interview questions were drafted in structured form in order to aid the analysis. The help of an assistant was also employed to forster communication. This was necessary since the assistant had lived in Ilorin for a substantial number of years which makes for easier

relationship generally. Also in order to avoid communication break down, an assistant was used so as to intepret the questions to the informant inorder to clarify and get the most appropriate response. Due to the nature of interview as a research instrument reframing of questions could be necessary to get the appropriate response. The use of an assistant will also aid in clarifying and clearly stating the purpose of the visit. This is needed since some respondents may withdraw without clear understanding of the purpose of the interview.

The interview was conducted with 7 structured interview questions. A pilot test was conducted to ensure validity. Another measure taken to ensure validity was to challenge the response of the informants on questions that seem contradictory, this will help check the consistency of the responses. Photographs of embroidered garments were also made available for those who were not clear as to what an embroidered garment is and as a cross-examination for those who know or have an idea. For documentation and analysis, responses will be noted as the interview goes on.

Apart from the interviews further information on the likely origin of embroidery and its designs in Ilorin and possible factors responsible for the range of motifs were gathered by the use of questionnaire technique. The questionnaire had two sections A and B. Section A consisted of 6 likert type questions relating to the factors responsible for range of motifs. Section B consisted of 4 structured questions on the samples of

three categories of embroidery shown in plate I, II and III. Responses were indicated by ticking the appropriate response under each question.

According to Selltiz et al (1965) questionnaires can be administered to large numbers of individuals simultaneously. This makes it possible to cover a wider areas and obtain information from more people than that of personal interview. This is so since informations can be gathered in a location to fill in the questionnaire as Ogunduyile (1985) did an selection of highly ranked and poorly ranked caps.

In their observation Selltiz, et al remarked that since the questionnaire is impersonal in nature, a certain degree of uniformity in response can be ensured due to the standardized order of questions, and instruments for recording responses to answer the questions under a more relaxed atmosphere.

Another basis for the use of questionnaire as a research instrument was noted by Bruce (1978). In his own understanding, it is possible to use questionnaires to measure what an individual likes or dislikes, what an individual thinks and also what an individual knows. He further noted that these information can be transformed into quantitative data by the use of attitude rating scale methods. In addition, a similar approach is also termed the fixed alternative questions. These alternatives may simply be Yes or No or there may be provision for indicating various degrees of approval or disapproval.

Furthermore, it may consist of a series of responses which the respondent sees as closest to his opinion or position.

The likert scaling Technique will be utilized to help appropriate the responses in form of quantitative data. This is so because it employs a more standard outline which is indicated as follows:-

A. Strongly agree

B. Agree

C. Uncertain or not sure

D. Disagree

E. Strongly disagree

A five point scale value has been assigned to each item indicating the respondents opinion. However, for the purpose of analysis, strongly agree and agree will be combined, while strongly disagree and disagree will also be combined.

Photographs will also be used as an aid to the research/ instruments. These photographs are taken from samples of embroidery related designs made by using some motifs used in Ilorin. Some are found on Aso-Oke while others are fou d on balustrade house designs. Collier (1978) while enumerating the use of photographs as a research aid noted that photographs have or serve an illustrative function. They stand as mediums of creating a vivid picture of an illustration necessary for the study. He observed further that ethnographers have with considerable enthusiasm accepted photography. The purpose of this study, the questionnaire realating to the samples will be administered along with the photographs of

the samples. Ogunduyile (1985) used a similar photographs approach as an aid to judgement of aesthetic qualities of Hausa embroidered caps and garments.

3.5 Procedure for Collection of Data

As an initial step to actual fieldwork, the researcher and assistant embarked on a familiarization tour of the area where the respondents were located. The assistant helped to locate specific areas where it was easy to gather people and get their attention. As an aid an official letter of introduction was obtained from the Department of Industrial Design which was presented to the Emir of Ilorin and also to the Director, Kwara State Ministry of arts and culture. The aim was to seek for necessary cooperation and assistance by highlighting the purpose of the study.

Contacts with respondents for the interview were made with the aid of the assistant. The time schedule was agreed upon for those who were not available for one reason or another.

Since the respondents for the questionnaire was not limited to a particular class, the questionnaire was administered after selecting some specific well known embroidery makers shop and with the use of the owners of the shop attention of neighbours and passers by was called for the answering of the questionnaire. The research assistant who also served as an interpreter clarified questions that were not well understood. Each respondent was given a questionnaire to fill in the answers. This lasted for varied lengths of time.

Photographs of samples of works were made available with reference to the relevant questions. The normal photograph size of 5 inches by 4 was used since respondents did not have problems identifying the necessary items used in answering the questions. This size was decided upon after the pilot test was conducted. The photographs were placed in a location convenient for viewing and reviewing by the respondents.

3.5.1 Production of Samples

A practical aspect of the research was carried out to produce the samples that were used for collection of data as stated earlier. The stencil printing technique using the dabbing method was used for the production of these works. The focus is on the stencil material used and the selected motifs that were worked upon. Bearing in mind the culture of the Yoruba and the nature of Yoruba embroidery, motifs used picked from Aso-Oke motifs and some old house decorations for hand rails. These motifs were developed into designs to be applied around the neck, ankle and pocket areas of the men's garment and also the neck, wrist and wrapper edges of the women garment.

The printing technique of cloth decoration has come a long way and is still undergoing modification. Storey (1974) traced the modern screen printing to the use of stencils by the Japanese who used strong paper, made from Mulberry tree fibre. However, Stuart (1969) mentioned that stencils can be cut from boards, very tough paper or even thin metals. Since the idea behind the use of stencils is

to have a flat surface through which ink can be applied on cloth, there are ample opportunities for experimenting on new materials. Dutsenwai (1985) used cut paper stencils as medium for printing in his research, this was not as acceptable to him as the screen printing technique. Instances of this nature coupled with previous experiences of the researcher with easily disposable materials like paper stencils led to the idea of using already exposed X-ray films used in Hospitals.

Used X-ray films were collected from Hospitals since they were disposed of after a long period of about 20 years and above. From the researchers experiment with the X-ray films for production of the samples, they are reusable due to the composition of the film. It is also more economical since it is reusable unlike the paper stencils that are disposed.

The exposed X-ray films were black on collection but bleached and washed up to achieve transparency. Designs were traced on it using a rotring pen. The positive areas were then cut out to have the design areas. Allowance is left for the neck opening on the X-ray film during the planning of the design. The design was then printed on the areas of the sewn fabric where embroidery is usually applied neck, pocket, ankle and edges of women dress). See Appendix C for illustrations of sketches of motifs.

3.6 Pilot Study

A pilot study was conducted to ensure the validity of the instruments used for the study. The interview questions were tested with three old aged Ilorin Indigenes. Questions that were not clear were restructured for clarity. The questionnaires too were administered to general users of Ilorin origin. Amendments were also made before embarking on the actual study. Respondents were chosen randomly from Zaria to avoid bias if the actual population was used.

3.7 Procedure for Treatment of Data

The data collected from the instruments that were administered were analysed as stated below.

Responses from the interview were presented in descriptive format since this was related to the origin of embroidery. Specific items were selected and put in tabular form for better analysis key statements in Section A of the questionnaire were put in tabular form by interview indicating the percentage response in relation to the corresponding opinion. Raw scores were analysed in percentages by combination of two extremes (agree and strongly agree while disagree and strongly disagree were combined).

The responses on the samples were analysed in relation to past literature on alternatives. Specific items were also put in tabular form for better understanding of responses.

From the results of the analysis, conclusions were drawn as seen in chapter V.

3.8 Summary

This chapter, presented the approach given to the study and the research design used. The population used and the production of the samples used as an aid. Details of the analysis for the data can be seen in chapter IV.

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Chapter 4

PRESENTATION AND ANALYSIS OF DATA

This chapter deals with the presentation and analysis of data, for this study. The study focuses on issues relating to the reflection of culture in embroidery as a medium of cloth decoration, in Ilorin. A questionnaire and interview schedule were used in obtaining information from the respondents. Eight five of the respondents completed the questionnaire while 13 were interviewed.

The first part of the analysis focuses on the respondents' personal details reflecting the distribution according to age, sex, educational level, tribe and religion. This is followed by the presentation and analysis of both the interview and questionnaire responses.

4.1 Personal Details of the Respondents

A total number of one hundred questionnaires was administered for the purpose of this study. Eighty five percent of them was completed and returned. Responses obtained from those returned were used for this study. Thirteen respondents, were interviewed. The respondents who were randomly selected were all residents of Ilorin.

Of the eighty five respondents 52 were male while the remianing 33 were female. There were 13 male informants, for the interview, the female interviewee declined to respond and referred to their male counterpart for information. This was because men were the early embroiderers. They were still the majority on the scence. Women's involvement in the making of embroidery is recent and it is more of applique done on "Aso-Oke", the

traditional woven cloth worn mostly by the Yorubas.

Table 4.1 : Age Distribution of Respondents

Age in Years	Number of Respondents	%
20 below	30	35.29
21-30	36	42.35
31-40	10	11.76
41-50	6	7.07
51 above	3	3.53
Total	85	100%

As can be seen in Table 4.1, the majority of respondents fall within the age group of 21 to 30 years. The others are within the age group of 31 to 51 years and above. Those within the age group of 31 to 51 and above had more information than those of lesser age. Those of lesser age were prone to indicate their uncertainty than the older age group, (see Table 4.1).

Table 4.2: Distribution of Respondents According to Educational levels.

Highest Level of Education	Questionnaire Respondents	%	Interview Respondents	%
Arabic Education	5	5.8	5	38.46
Primary Education	6	7.1%	2	15.38
Secondary Education	45	52.94	5	38.46
Post Secondary	29	34.11	1	7.69
Total	85	100%	13	100%

Respondents for the questionnaire and interview had varying degrees of education for the interview, 5 informants had Arabic education, 2 had primary education, 5 had up to secondary school level while 1 a lecturer at the University of Ilorin, had post secondary education. On the respondents for the questionnaire, 5 of them had arabic education, 6 received primary education as the highest level attained. Forty five had secondary education, while 29 had post secondary education. Though a high number of informants had secondary education as indicated, some were unable to indicate their responses, since they went to purely Islamic secondary schools (see table 4.2).

Seventy five of the 85 respondents indicated that they were Yoruba from Ilorin, 4 were Ebiras, 3 Hausas, 2 Igala and 1 Nupe or Takpa (but speaks Yoruba fluently) and was conversant with the Yoruba culture.

For those interviewed, 10 of them were indigenes of Ilorin while the remaining 3 were non-indigenes. The Yoruba's were the majority of the respondents.

Table 4.3 : Distribution of Respondents According to Religion

Religion	Questionnaire Responcents	%	Interview Respondent	%
Islam	34	40	12	92.31
Christianity	51	60	1	7.69
Traditional	-	-	-	-
Religion	-	-	-	-
Total	85	100%	13	100%

Thirty four of the informants were muslims, 51 Christians and no traditional worshipper, for the questionnaire. Twelve out of those interviewed were muslims while 1 was a Christian, there was no traditional worshipper that was interviewed, (see Table 4.3).

Table 4.4 : Duration of Use of Embroidery Dress

Duration of Use in Years	Questionnaire Respondents	%	Interview Respondent	%
Never used it	17	30	-	-
10 years below	31	36.47	-	-
11-20 years	26	30.59	-	-
21-30 "	7	8.24	4	30.77
31-40 "	4	4.70	9	69.23
Total	85	100%	13	100%

Respondents had used embroidery dresses for varied duration of time as shown in Table 4.4. Seventeen had never used it before but knew what an embroidery dress is. Thirty one had used it for less than 10 years, 26 had used it for between 11 to 20 years, 7 used it for 21 to 30 years and 4 above 30 years. The high number of the questionnaire respondents who had used embroidery dresses for less than 10 years can be attributed to a wider acceptance and use of embroidery within Ilorin town currently. Nine of those interviewed had used embroidery dresses for over 30 years, infact some said from birth since a new born baby was clothed with aembroidery dress on the naming ceremony. The remaining 4 had used it between 20 to 30 years. Respondents who have used it over 30 years either made it, or have been in close contact with those who make it, (see table 4.4). All respondents have enough idea of what an embroidery dress is.

4.2 INTERVIEW ANALYSIS

The interview was focused on issues relating to the origin of embroidery in Ilorin. In order to secure the attention of those to be interviewed, who were met in their houses, the research assistant in most of the occasions had to introduce the researcher and the purpose of the visit to the respondents. This was possible and effective since the research assistant had a good knowledge of the respondents background. The research assistant was a worker with the Kwara State Council for Arts and Culture and acted as a contact man between the council for Arts and Culture and the Ilorin Indigenes.

The interview started off with questions as to whether the respondents had an embroidery dress and where it was made. All those interviewed had embroidery dresses and 11 of them made theirs in Ilorin, while the remaining 2 made theirs outside Ilorin. One was not sure of where it was made while the other specified that it was made in Oyo. Since all respondents have embroidery dresses, they were seen fit to answer subsequent questions.

There were diverse answers to the question. "Generally Speaking, who makes embroidery in Ilorin?" Some indicated that Ilorin indigenes who make "Jakan which is a term used to refer to the common design embroidered around the neck opening of men's garment. Those who make jakan were referred to as the embroiderers by some respondents without reference to the tribe. Some called them "Onise Ona" those who make designs. Another answer given to this question was that, Yoruba people make embroidery in Ilorin. This is more

specific, but it also agrees with the previous response on Ilorin Indigenes making embroidery even though not all Ilorin Indigenes are Yoruba but most are. To some others Hausa people make it in Ilorin and other opinion was that many make it. These opinions vary due to the diversity of tribes in Ilorin. With time a wider range of people from different places must have learnt it and it has become an occupation. Some also specified that tailors and embroiderers make it generally. Most often, those who sew up men's traditional garment are those who make the embroidery designs especially with the advent of the machine made types, which is faster to make.

Opinions on one of the crucial questions of the interview dealing with giving possible periods as to when decorating clothes with embroidery started in Ilorin, was quite a task. Some of the men that were met are old men who actually make embroidery for a living and met their fathers making it. Due to a long duration of practice, a level of skill has been attained. A respondent about 60 years said it must have started not less than 20 years before his birth making it 80 years ago. Some felt it is about 100 years ago, others could not even suggest a date but just said it has been in existence for many years. One of the respondents indicated that it started since the time of the settlement of the Yoruba's in Ilorin which is around 1776 according to historical facts. Another respondent, felt it started with the emergence of traditional woven cloth in Ilorin around 19th Century during the trade contacts. One of the respondents who is a Ph.D. holder and a history lecturer at the University of Ilorin, was a bit specific. He said it was around the 18th

century, since respondents are of varied ages and have different exposures, it is implied that embroidery has been in existence in Ilorin for over a century and possible origin can be said to be after the advent of the traditional woven cloth, which become popular in the 19th century.

According to Harriet (1973) the need for clothing arose in ancient times as a means of covering but with time, the need for decorating clothing set in and developments began in that direction in the case of early woven pieces. Weaving was done without decorations initially before the introduction of different designs now found on woven pieces such as "Aso Oke's". Likewise embroidery design known as "Jakan" in Yoruba could have started as a strengthening device as Heathcote (1979) pointed out while referring to the Hausa garment. With time it has developed into interesting designs.

In order to further establish the originality of the craft to the Ilorin indigenes questions relating to determining who started the craft in Ilorin was raised. Respondents were required to be specific as to the tribe of the person or group of persons that could have started the craft. Seven of the respondents indicated that the Yoruba started it in Ilorin, 3 felt the Hausa started it while the others had diverse responses such as the Ijebu and one felt it was both the Hausa and Yoruba that started it.

A question on whether it was started by Ilorin indigenes was asked for further clarity on the particular tribe that started embroidery in Ilorin. Seven of them agreed that the Ilorin indigenes started it, which corresponds with the earlier response on the tribe since the early settlers were Yoruba. The others who felt it was not an original idea of the Yoruba indicated that the Hausa/Fulani's should have been the tribe that introduced embroidery to Ilorin.

This brings into focus the high level of acculturation that has taken place in Ilorin. One respondent emphatically specified that it is an original idea of the early settlers as hand made embroidery was the initial type of embroidery that was done before the introduction of the machine made types. He makes the hand made one presently since according to him it is a house hold craft and it was passed on to him. Now he trains up the younger ones as shown in the appendix.

"We don't go to school or do any other thing apart from embroidery and some arabic education. He brought out of the designs which he said were a product of past generations and individual creativity. According to Barnouw (1963) culture is a way of life of a group of people and it can be passed on from generation to generation. From the responses, embroidery in Ilorin most likely started among the early settlers who were

Yoruba's but due to contacts there has been new innovations in the field of embroidery. The original designs that were used likely are no more on the scene due to different factors as considered in the questionnaire analysis.

Another indication of the originality of the craft to Ilorin indigenes, stems from one of the samples that was got on the field from a respondent. He said it was handed down to him and both the woven cloth "Ofi" and the embroidery design on it were made from local threads, unlike the present fashion scene. The thread used for the embroidery was got from "Sanyan" a silkworm that produces silk threads. Although they are not as fine as may be expected, the threads still maintain a lustre even over the long period of use estimated to be over 60 years. He specified that it was hand made and was used mostly for "Wolima" and Islamic weddings ceremonies (see plate V).

Questions on the peculiar problems of embroidery dress was also asked. Responses include, severe pains in the hands especially in the olden days before the use of the timble, which led to sores in the finger, a cloth was used around the finger before the use of the timble. Some respondents expressed their fear over the quality of threads now available in the market and the range or colour. They complained that the thread fades fast and cuts easily. Still on the threads respondents expressed concern over the high cost of thread especially for the hand made types.

Similar problems arise in relation to machine made ones even through there are different threads used now to achieve various textural effects.

Other problems pointed out include the opinion that to make embroidery is a tedious work that needs good eye sight and it take time to finish it up especially hand made ones. There is also the problem of lack of measurement for accurate repetition of motifs needing repetition. According to the respondents repetition is done with discretion, no normal measurements. Even needless used now are said to be costing much more than in time past. This high cost of things is a reflection of the present state of the economy which calls for other innovations apart from thread embroidery. The high cost of materials has resulted in the rise in the price of embroidery dresses especially the hand made ones. A complete set is said to cost about ₦2000 now and it is mostly done for dignitaries, as a mark of affluence.

Another aspect covered by the interview schedule was on the survival of embroidery with respect to other competitions from printed fabric and new developments. Most, of the respondents expressed a positive opinion concerning the survival of embroidery for various reasons. In comparison with machine embroidery, one respondent was of the view that the hand made ones will survive since it last longer. Another respondent expressed the fear of the dropping of patronage for hand made embroidery due to the fastness in the production of machine embroidery.

Both are still of the opinion that embroidery will survive.

Some others felt it can compete quite favourably since it is appreciated more and it has been in use for a long period of time, unlike other printed fabrics. Another opinion as to the patronage was that, some printed fabrics have anti-islamic out look, implying that embroidery designs will be patronised due to some incoorporation of islamic related motifs. One of the respondents saw the survival of embroidery as possible because of the new innovation in the threads that are used. Now, there are various threads of different colour combinations, size, texture and strength, used to achieve different effects and given different names. This thereby widens the range of motifs found in embroidery and provides wider areas for choice. The same design, can therefore be produced using different threads and combinations of colour, thereby giving rise to a new piece entirely. Another positive opinion given was that it has a smooth texture and it carries a sense of prestige along with the wearer. One respondent who expressed a negative opinion said patronage may drop due to new designs. From the responses, embroidery still has a bright future in the midst of other printed fabrics, since it is simply an act of embellishment based on the aesthetic taste of the wearer. Some of the respondents brought out samples of their work, which were photographed and documented (see appendix).

4.9 QUESTIONNAIRE ANALYSIS

Issues relating to factors responsible for present range of motifs in Ilorin and respondent opinions on different categories of embroidery were the focus of the questionnaire that was administered.

The questionnaire was administered to 85 respondents. Although 17 of the respondents had never used embroidery dresses before their responses were still considered valid since it is an individual perception of what the samples signify.

Table 4.5 : Responses to the Statement "Embroidery Design Used by the Yoruba in Ilorin is not an Original Idea of the Yoruba"

Response	No of Respondents	%
Agree	38	44.71
Uncertain	14	16.47
Disagree	33	38.82
Total	85	100%

Thirty eight respondents agreed that embroidery design used by Yoruba in Ilorin is not an original idea of the Yoruba. Fourteen were uncertain while, 33 disagreed with the statement (see Table 4.5). It means that 33 respondents felt it was not an original idea most likely would have seen such designs worn also by the Hausas and some other tribes. Also respondents between the age of 20-30 years have the highest number (See Table 4.1) and they may not have an idea of the actual origin of embroidery in Ilorin as the older respondents may have (see Table 4.5).

Table 4.6 : Respondents Opinion on Creativity of Individuals and Embroidery Makers being the source of Embroidery Design in Ilorin.

Response	No of Respondents	%
Agree	65	76.47
Uncertain	11	12.94
Disagree	9	10.59
Total	85	100%

Sixty five (65) of the informants, were of the opinion that creativity of individuals and embroidery makers was a source of embroidery designs in Ilorin. 11 were uncertain as far as the statement was concerned and 9 expressed disapproval with the statement. There is a strong indication that individual creativity has been playing a great role as for the designs seen on the embroidery scene currently (See Table 4.6).

Respondents were also asked to supply information on whether embroidery designs used in Ilorin are of islamic origin. To this effect, 33 informants were of the view that designs used are of islamic origin. 10 were not sure as to the relationship of the designs and islam while 42 strongly objected to the statement. The highest frequency therefore is in the disapproval with the statement thereby portraying the level of acquintance of the users to the designs used. Since 51 of the informants are christians they may have been biased at the statement especially when considering the fact that both muslims and christains use the embroidery dresses seen around. Responses show that embroidery designs used in Ilorin may not directly have an islamic origin but there may be similarities in design. Apart from the original settlers there has been other settlers that may have introduced designs bearing islamic themes.

Social events was perceived to be a strong source of embroidery design as 58 of the respondents indicated. Eleven felt uncertain and the remaining 16 disagreed. Such social

Table 4.7 : Responses on Social and Political Events as sources of Embrodiery Designs

Responses	Social Events	%	Political Events	%
Agree	58	68.24	30	35.29
Uncertain	11	12.94	13	15.99
Disagree	16	18.82	42	49.41
Total	85	100%	85	100%

events include wedding ceremonies, parties, naming ceremonies and other social gatherings. Some of the respondents that agreed with the statement, pointed out that when one sees some designs on a group of people it is easy to know they are going for an occasion. The design therefore portrays the purpose for which the garment is worn. Subsequently, others going for similar purposes demand for such a design to be produced too. (see Table 4.7).

On political events as a source of designs used for embroidery, 30 of the informants, agreed that there is a relationship between the political scene and designs used. 13 were uncertain and 42 indicated a disagreement with the statement. Those who agreed with the statement might have noticed some designs commonly seen on the political scene and felt it has been a source of designs as people begin to copy such designs. For those who disagreed which are greater percentage, they may not have been exposed enough to see any link between designs used in embroidery and political events. There are indications that some designs found on embroidery dresses are peculiar to the political scene. (see Table 4.7).

Table 4.8 : Opinions on Trading with the North being a source of Embroidery Designs

Response	No. of Respondents	%
Agree	54	63.53
Uncertain	12	14.12
Disagree	19	22.35
Total	85	100%

From the table shown above responses show that 54 of the respondents agree that, designs used on embroidery dresses in Ilorin have a link with the North through trade cont cts. 12 were not certain and 19 disagreed with the statements. From the responses it seems that most designs seen on embroidery dresses in Ilorin are common on Hausa dresses too. It also implies that there has been a considerable level of contact through trade with the Hausa. Ilorin being a mid point has been exposed to a lot of such trade contacts (see Table 4.8).

Section B of the questionnaire covered responses to three categories of embroidery namely light, medium and heavy. Seventy three of the respondents indicated that the samples in the photographs A,B and C look like embroidery designs worn by the Yoruba's in Ilorin. The remaining 12 respondents who disagreed gave some reasons with specific reference to a particular sample. Those who felt the sample in photograph A is not worn by the Yoruba said it is a product of social event implying that it was adopted. One respondent put it this way, that they are "Kaftan" and it is not a Yoruba dress but was brought and adopted and now it is used by the Yorubas. Another specified that is worn by Hausa's in Ilorin. It is most likely a product of acculturation.

For those who chose photograph B as the sample of dress not worn by Yoruba in Ilorin, one respondent felt it is not the type of big gown, "Agbada" worn by Yoruba's in Ilorin. Someone else saw it as a garment worn only on festival occasions like sallah and such occasion is a composition of different categories of people. Another respondent was of the opinion that the design doesn't look like those worn by Yoruba's. This respondent shows an alertness to the various designs used as peculiar to the Yoruba cultural context. Two of the respondents that chose the sample in photograph C, were of the view that it is not commonly seen on people passing by and it looks more like a Hausa dress. There seems to be similarities between the design shown in the photograph and those seen on Hausa men generally may be due to the presence of the knife motif referred to as legs "ese" in the Yoruba context. The design was referred to as "elese meji" meaning having two legs, by one of the respondents who is an embroidery maker. This indicates that they are worn by Yoruba's but not necessarily the original users especially the kaftan in photograph A.

Table 4.9 : Respondents Perception of light Embroidery

Perception	No. of Respondents	%
Cultural identity	45	52.94
Political importance and prestige	16	18.82
Religious position	24	28.24
Total No. of Respondents	85	100%

Responses collected were in relation to whether the samples was of any cultural, political or religious significance. For the light embroidery 45 (52.94%) of the respondents indicated that the sample was of cultural significance. Reasons given include the following: the Fulani in Ilorin wear it, it is a recent popular dress with Ilorin natives especially the Hausa descendants in Ilorin. One respondent said the overall design is similar to our cultural dress while another felt the embroidery takes after the Hausa culture. Some other responses are that it shows the Hausa Fulani influence on the Yoruba cultural values of Ilorin and it is worn by people from the North generally. One of the informants felt it depicts the textile culture of the Yoruba before the Europeans came. It is not certain the period when this type of sample became common in Ilorin but from the responses it seems appropriate to state that although the sample is being used by the Yoruba now, it is not an original creation of the Yoruba, It is common among the Hausa and was adopted in Ilorin.

Sixteen (18.87%) respondents were of the opinion that thee sample of light embroidery is of political importance and prestige, reasons being that, the Youths like it for prestige, it adds glamour to the dress and personality of the wearer, it is meant for social outings and weddings, a good decoration for prestige. One respondent felt it was good for hot season and not costly, even though it is not directly linked with the question, it shows one of the reasons for the purchase and use of such garments.

Twenty four (25.34%) informants saw the sample as having religious importance, Most of the responses bordered on the idea that it is used by Hausa Muslims and that Islam encourage such clothing for prayers because it covers their body, this is with reference to men , Other views include the design is less costly and worn by Islamic Scholars during sallah celebrations and for simplicity. One respondent felt the designs shown look like the Mosque. The respondent may have so familiar with the architectural structure of the mosque that he sees some resemblance in the embroidery designs, (see plate 1). The use of the garment by Muslims influence the response of the informants who opted for the religious position (see table 4.9).



Plate I - Sample of light embroidery

Table 4.10 : Respondents Perception of Medium Embroidery

Perception	No of Respondents	%
Cultural identification	30	35.29
Political importance and prestige	47	55.29
Religious involvement	8	9.41
Total No of Respondents	85	100%

Out of the 85 respondents, 30 felt the sample was potraying cultural identification. Reasons for the choice are as follows. It is used by Hausa's, it gives an impression of cultural dress or cultural belonging, the embroidery makes it a cultural symbol, the embroidery is a mixture of Hausa and Yoruba which talks of the cultural identity of Ilorin, it is an identification of the culture of the North. One respondent felt that there was some similarity in the embroidery design and carved wood for decoration which is also part of our cultural practice. The responses show that there is some degree of cultural identification by the respondents.

Forty seven of the informants saw the design as having political importance. Reason given include the view that, it is worn by rich contestants and elites as a symbol of affluence and prestige. Other reasons were that it is seen mostly at political gatherings and on rich people. Also it is said to be used to attract attention and it became popular during the second republic. There are political indications of importance because of the users of such garment (see Plate II) Only eight respondents opted for the religious position reasons being that it is worn by the Hausa's and it is common among

muslim Alfa or Imams and Islamic scholars (see table 10).



Plate II - Sample of medium embroidery.

Table 4.11 : Responses to the Heavy embroidery

Perception	No. of Respondents	%
Cultural identity	41	48.25
Political symbols of prestige	29	34.11
Religious importance	15	17.64
Total No. of Respondents	85	100%

For the heavy category, forty one respondents chose the cultural identity as their opinion of what the sample was showing. Backings for this choice include reasons such as, it is a traditional dress for important occasions and festivals like the muslim wedding and "wolima". Some respondents felt it showed the Yoruba culture and distinguishes them from other tribes. Another view was that it shows a typical dress for dignitaries and royalties and also that it has long been worn by Ilorin indigenes as a traditional dress. One respondent stressed that it has designs identified with the Yoruba. A different opinion was that it shows a typical Northern oriented design. There could either be some resemblance in design or a bias for this reason. There seems to be a substantial representation of Yoruba traits in the design shown (see plate III).

Twenty nine out of the 85 respondents saw the importance of the sample from a political point of view. Reasons given border on the use of the garment by rich, political aspirants for prestige. One respondent felt it was worn by politicians to show that they identify with the people of Ilorin, thereby standing for a symbol of political identity.

Fifteen people felt the sample had some religious importance. Reasons for this option are that, it looks like dresses used by the muslims, it is worn by Alhaji's in islamic religion, it is worn by islamic religious leaders, Imams with a turban and also traditional worshippers. The categories of people who wear such garments have religious positions (see Table 11).



Plate III : Sample of Heavy embroidery

4.4 Photographic Analysis of a Sample

This sample is referred to as "top heavy" due to the amount of embroidery done on the overall garment. Three quarter of the garment is covered up with embroidery. This sample was collected during the filed trip, from one of the respondents. He revealed that the garment is about 60 years old even though it was passed unto him by his predecessors.

It is used for traditional wedding ceremonies and by royalties.

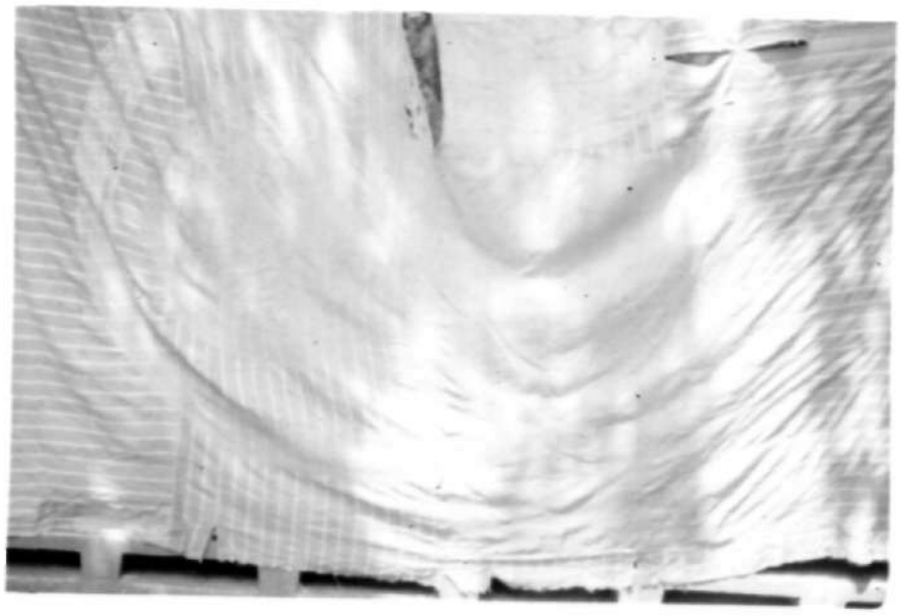


Plate IV: Front view of embroidered garment

The background fabric used for the embroidery was hand woven. Threads for the application of the embroidery was span from the traditional silk thread even though it is said to be very scarce and almost extinct currently.

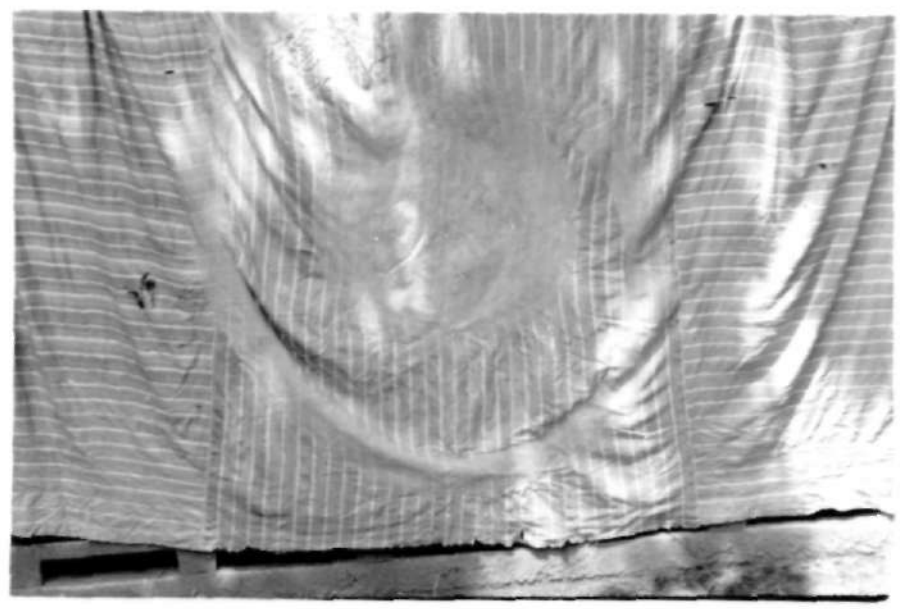


Plate V: Back view of the same garment.

Notice the big spiral worked around the back of the garment. No measurements were used in the construction. It is called "Alabala nla".

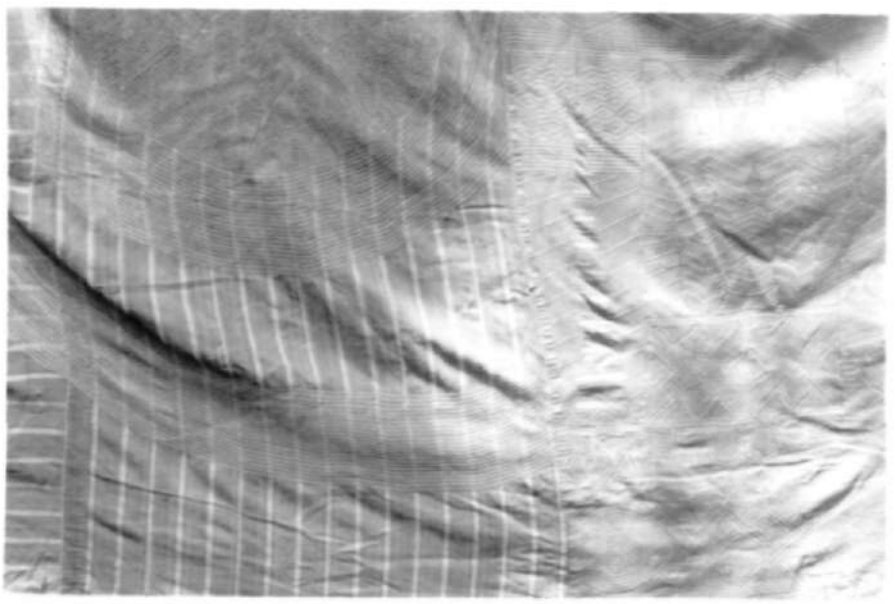


Plate VI : Lower left hand side of garment.

Part of the spiral in front is cut off. The "ese" or leg motif is worked with different designs. The upper part is made with diamond shaped motifs, followed by variations of strip motifs.



Plate VII : Upper Right hand side of garment.

The upper right hand side of the garment showing worn out portion of "Jakan" design around the neck opening. Variations of the diamond shape motif is also worked into the fabric to achieve different effects.

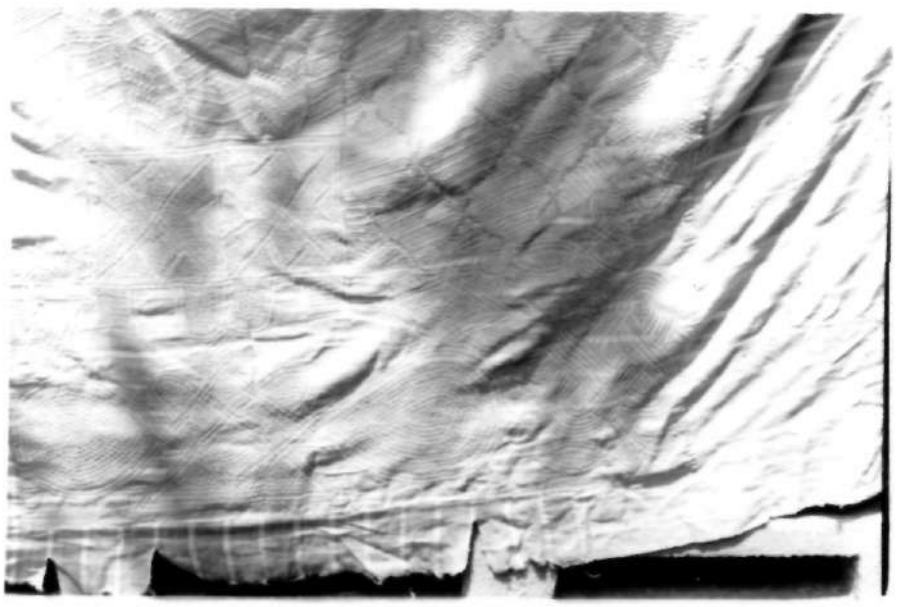


Plate VIII: Lower Right hand side of garment.

A combination of different motifs worked in different stitches. The Northern knot is worked in botton hole stitches at the far right hand side of the sample. Another variation of the diamond motif is seen represented at the upper part of the sample. Each segment of the diamond shapes is embellished with different compositions of design.

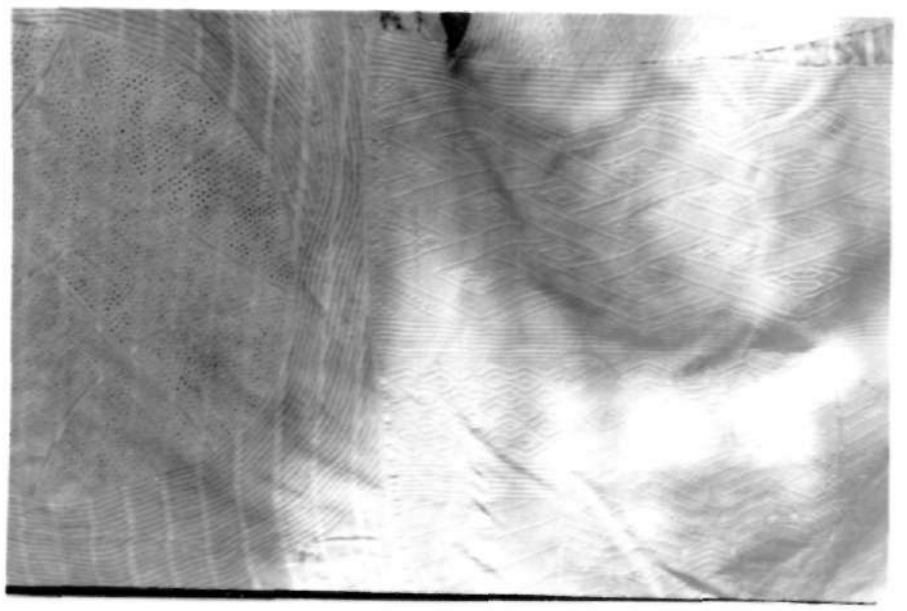


Plate IX: Upper left hand side of garment.

Close up of the spiral at the far left hand side of sample. Design is worked in botton hole stitches to give an impression of lace design. Right hand side shows interlacing diamond patterns.

4.5 Problem Encountered during Field Work

According to Spraley (1979) there is need to establish rapport with the informants before embarking on the actual collection of information. This is done not necessarily to establish an intimate relationship but to develop a basic sense of trust that fosters a free flow of information. Since the informants were totally new to the researchers a research assistant was used as an aid in the establishment of rapport.

On location of the informants for the interview, the research assistant who had embarked on similar ventures before had to seek permission for audience with the aged informants before the researcher started off the interview. As the researcher was previously warned by the staff of the Kwara State Council for Arts and Culture, there were demands and negotiation for tokens of money before releasing any information. Most of the respondents had been interviewed before and were given money so it has become widely known and accepted that such actions go along with research work. Some respondents didn't bother about any token since they were close acquitance to the research assistant although they questioned the researcher as to what the information was going to be used for.

Unlike the approach taken by Ozumba (1973) in one of his write ups, the researcher did not bother about the names of the respondents since according to the cultural setting it will be regarded as an act of disrespect. Rather the interview commenced after the normal greetings according to the Yoruba culture. Some respondents were quite cooperative and went as far as bringing out samples of their works for further explanation.

They were willing to give the samples to be photographed and one respondent even gave the researcher a typical sample of an embroidery garment on request.

A similar problem of finance was encountered during the administration of the questionnaires. The tailors and embroiderers that were approached felt the researcher was out to exploit them. After a brief period of apprehension they collected the questionnaire and supplied the information with slight clearance in relation to some items on the questionnaire. It was discovered that some respondents were unable to write their responses, this led to the researcher collecting information from them in form of an interview. "Nairamania" - emphasizes the craze and demand for money even from an indignant student. Everything is seen in terms of what they stood to gain from the study, knowledge sharing and acquisition mean virtually nothing to most of them.

It was not possible to meet with the Emir due to some reasons given at the palace and the protocol involved. It was revealed that the personal secretary to the Emir was not around and no one also could take his place. The Emir who is fast ageing was said to be too old to recall some things that would be of relevance to the study. Some samples that could have been documented were said to have been buried with Alimi one of the early rulers in Ilorin.

4.6 Enumerating the Experimental Aspect of the Study

The researcher drew inspiration for this experiments from Ilorin embroidery designs. Improvisation and recycling of raw materials are the essence of research and developments. With a view to envolve motifs based on Ilorin background and culture, designs for contemporary use were developed. In view of this there was need to develop a means of reproduction that is less laborious and cheaper for the consumers. The used X-ray film was used as an experimental medium for printing the developed embroidery related designs. There are indications of the durability of the X-ray films during and after use. The finished works also portray a high level of resemblance to thread-made embroidery as shown in the following plates. The outcome is quite encouraging since it gives an impression of embroidery.

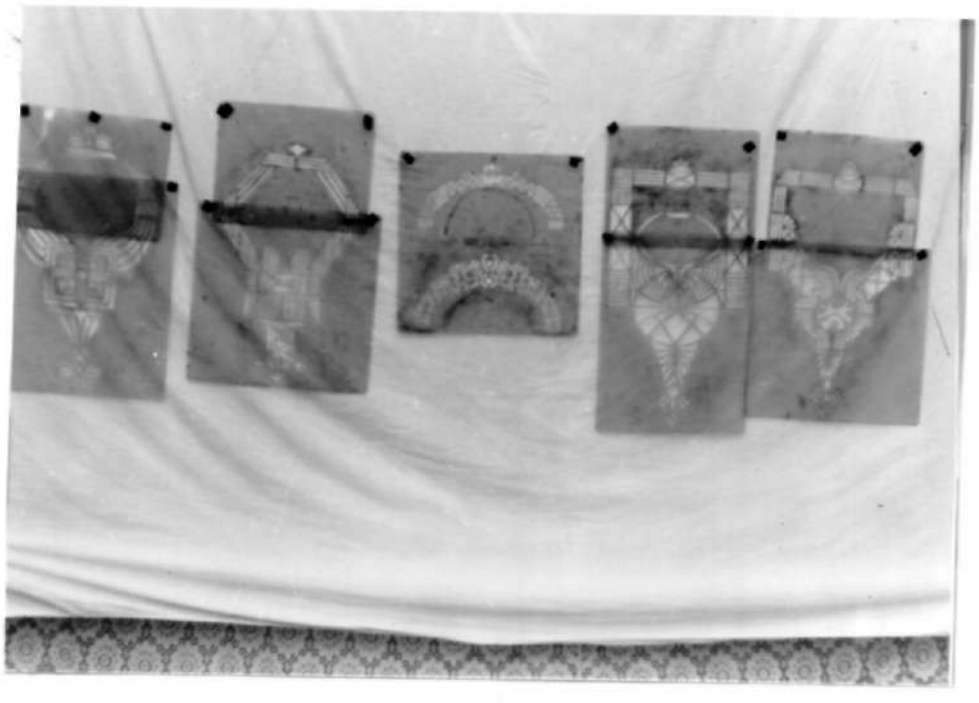


Plate X : X-ray Films used for Printing Designs.

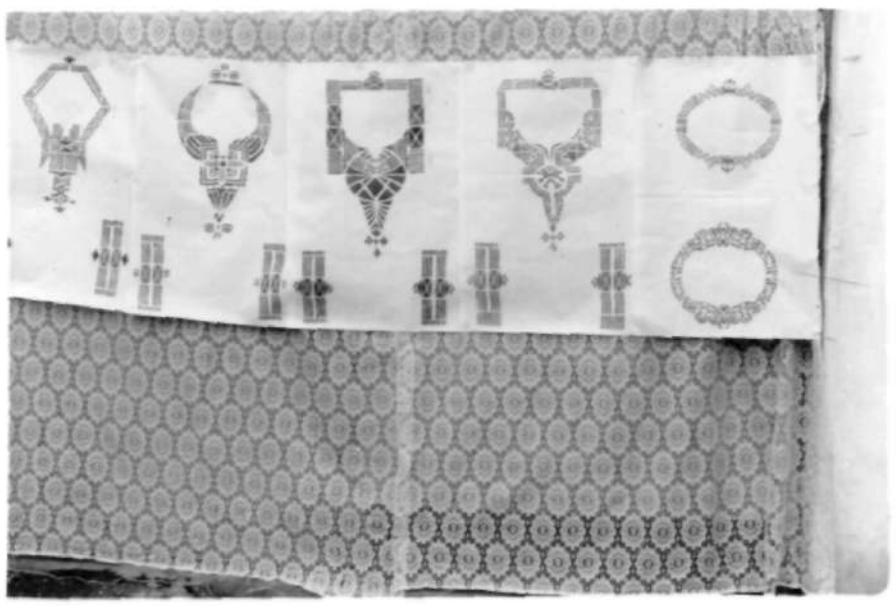


Plate XI: Paper Designs of Printed Designs.



Plate XII: Front View of Men's Shirt.



Plate XIII: Back View of Plate VII.



Plate XIV: Front view of Another Male Shirt.

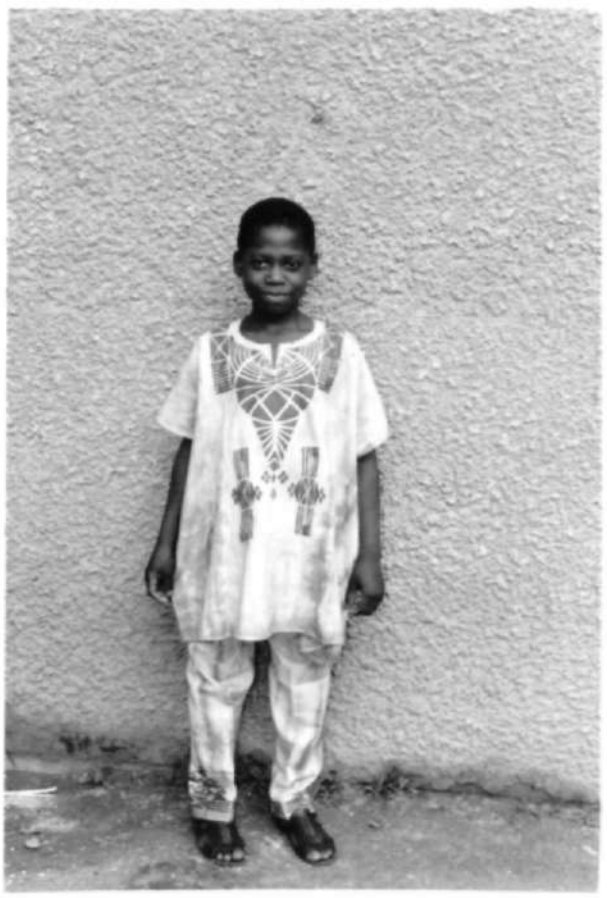


Plate XV: Front View of Male Jumper and Trouser

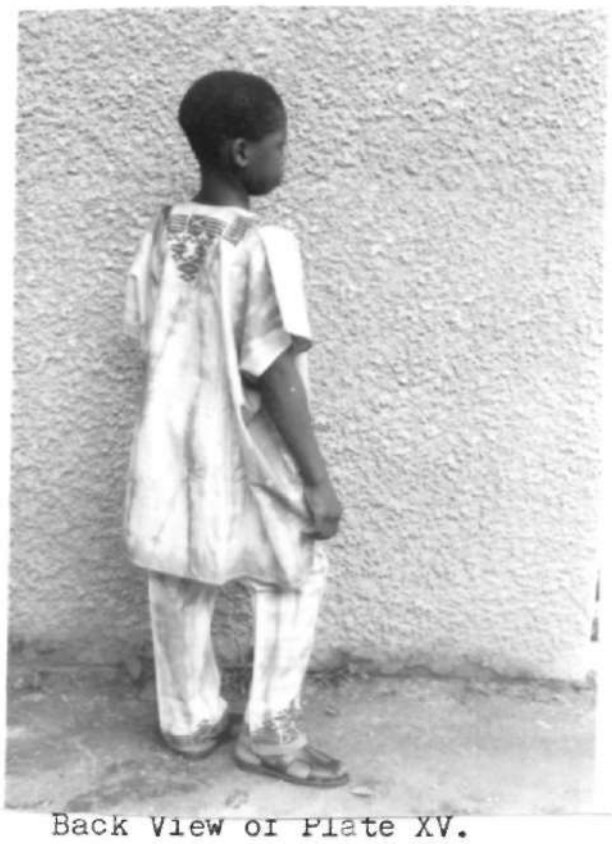


Plate XVI: Back View of Plate XV.

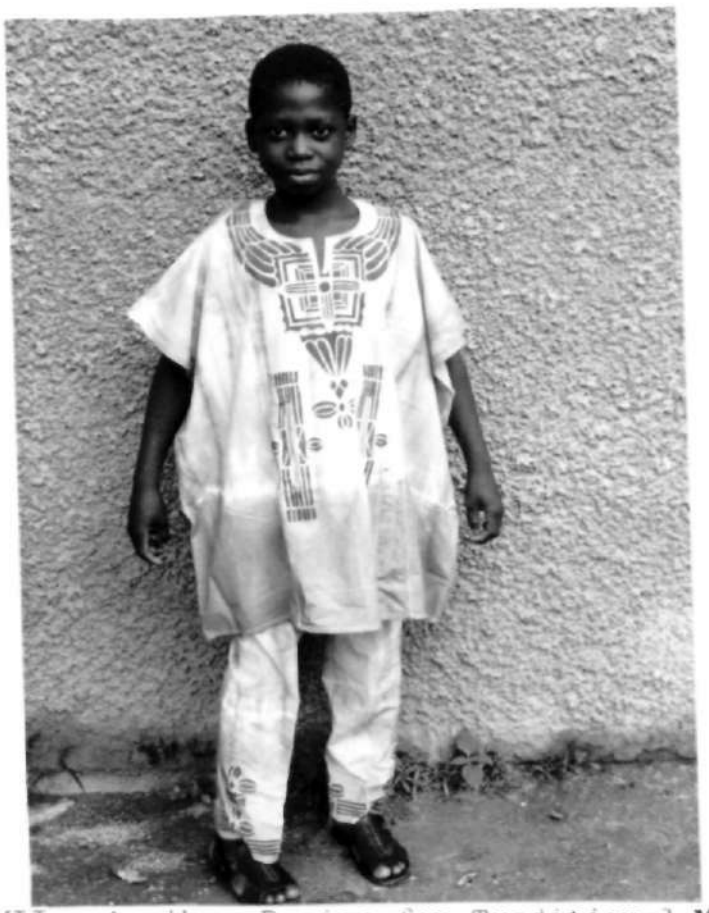


Plate XVII: Another Design for Traditional Male Jumper and Trouser.



Plate XVIII: Back View of XVII.



Plate XIX: Design from House Hand Rail Decoration for Male Jumper and Trouser.



Plate XX: W .

Plate XX: Women's Garment in Embroidery Design.



Plate XXI: Close up of another female Garment.



Plate XXII: Embroidery Decoation for Younger Ones.

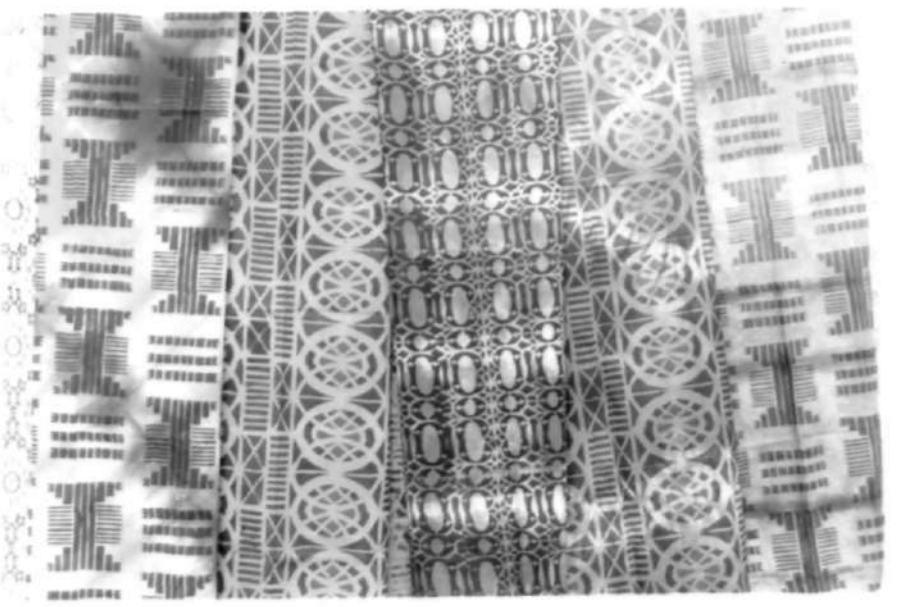


Plate XXIII: Other Prints from X-ray Films.

4.7 REFERENCES

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Chapter 5.

SUMMARY OF FINDINGS, IMPLICATIONS, CONCLUSIONS, AND RECOMMENDATIONS FOR FUTURE RESEARCH.

5.1 Introduction

Information in this chapter covers a summary of the findings of the study in relation to the objectives, methodology and procedures of the study, including the experimental aspect of the study. Based on the findings and implications of the study, the necessary conclusions were made, recommendations for future research are also presented.

5.2 Summary

The research was conducted with the aim of collecting information relating to the reflections of culture in embroidery as a medium of cloth decoration in Ilorin. Issues relating to the origin of the craft and possible factors responsible for the present range of motifs in embroidery in Ilorin were also dealth with. The turbulent scene found on the fashion trends also served as a motivating factor into the aspect of the study dealing with individual perception of different categories of embroidery. Significance of any of the classes of embroidery was viewed from the cultural, political or religious implications of the samples shown.

Two types of instruments were utilized in data collection namely, interview and questionnaire, photographs of the categories of embroidery were also made available as an aid in answering some items of the questionnaire. Samples

used in the study were validated with the assistance of the researchers supervisor. Out of 100 questionnaire that was administered to randomly selected respondents 85 (85%) were returned and used for the study. Respondents were inhabitants of Ilorin town who were mostly Yoruba's. Thirteen interview respondents were located for the study.

5.3 Findings of the Interview and Discussion

All the 13 respondents had adequate knowledge of what an embriodery dress is. Eleven made theirs in Ilorin while the remaining 2 made theirs outside Ilorin. Generally speaking many people are engaged in the making of embroidery in Ilorin. Particular reference was made to the people who make "Jakan" by some respondents. To some,Hausa people and tailors make it. It was discovered that most of the makers of embroidery now are tailors even though the Yoruba make hand embroidery even currently.

In relation to the possible period when decorating garment with embroidery started in Ilorin, it was discovered that hand made embroidery has long been practised for over a century possibly after the advent of the traditional woven cloth around 18th century.

From the responses received it is clear that Ilorin indigenes have long had the tradition of embroidery although due to a high level of acculturation and wars there are enough proofs to the influence made on the original practice. Embroidery started in Ilorin with the hand made type but due to contacts with the North there has been the introduction

of machine made types and wider range of motifs. Presently there are still some samples that are held as typical Yoruba designs for occasions and dignitaries. From this it can be seen that even though there has been some degree of acculturation there is still a strong cultural instinct embedded in such designs. They serve as a medium of identity in relation to cultural traits, they also serve as symbols of reflecting the culture of the Yoruba through clothing.

There are problems relating to the making of hand embroidery which can serve as a means of envolving other alternatives which can still portray the overall picture of embroidery and be suitable for faster prodction. Even though the hand made ones are highly valued they are costly and patronage has reduced despite the appreciation. The competition between the hand made embroidery and machine made ones is still considerably high since some occasions warrant only the hand made types. From the responses, it was gathered that embroidery can compete favourably with other innovations in the printed fabrics. Even though the prices are getting higher, there are developments also in the embroidery sector by the use of new threads of various textures and colour combinations to boost out look. These innovations still serves as cultural traits in the world of embroidery.

5.4 Findings from the Questionnaire

From the responses gathered, majority of the respondents felt embroidery designs used in Ilorin is not an original idea of the Yorubas. In comparison with the interview responses which was collected from a higher Percentage of older people, it will be appropriate to state that the percentage response is high due to the age group of the respondents who were of a lesser age group, 20-30 years. Embroidery has been practised by the Yoruba sellers in Ilorin even though according to literature and the interview responses there has been a considerable level of acculturation.

Creativity of individuals and embroidery makers is a major source of embroidery designs in Ilorin as recorded from the responses of informants. The present range of motifs seen on embroidery decorated garments have a strong tie with the creative instinct of both the users and makers of embroidery garments. Even though 42 respondents objected to the idea that embroidery designs had an Islamic source, embroidery designs have been influenced by the teachings of Islam. As one respondent put it, he said embroidery designs in Ilorin is highly appreciated because it conforms to Islamic values. Islam which is said to have become the culture of the Ilorin Muslims has a bearing with the designs used in embroidery even though it is not widely known as far as the responses show.

Social events was also seen as a vital source of embroidery design. The Yorubas have an affinity for social gatherings and occasions. Designs are therefore made for such occasions and it becomes widely accepted that such designs be worn on similar occasions. It also serves as a forum for others to create designs for future use.

Another factor that was considered was political events. It was gathered that 42 of the respondent disagreed with the statement that political events had anything to do with embroidery designs. Thirty agreed, while 13 were uncertain. According to the responses, embroidery designs used in Ilorin have no bearing with political events. There are indications of political influences of some works as 30 of the respondents indicated.

In relation to trading influences with the North being a source of embroidery design, 54 of the 85 respondents agreed that trade was a source of designs. Compared to the other responses on this factor, trade with the North is another strong source of embroidery design. There has been considerable contract through wars and trade between the Hausa's and Ilorin indigenes. Presently there has been a high degree of intermingling with the Hausa settlers that designs used on embroidery dresses are rarely viewed along tribal lines since there is an Islamic tie for both cultures.

Irrespective of these contacts there are still some designs that are considered typical Yoruba embroidery dress both because of the use of the traditional woven cloth and the type of design embroidered. The contacts have not prevented the Yoruba culture from being distinct from the new

designs that are introduced. The Yoruba embroidery dress still reflects the cultural ideals of the Yoruba. Ilorin indigenes are open to use other fabrics by other cultures but there are specific occasions that are reserved for specially embroidered garments typical to the Yoruba indigenes of Ilorin who are the original settlers. As revealed by a respondent some households are wholly committed to making embroidery. Children born into such families grow up learning the trade without any remorse of not going to school. As the respondent pointed out they have to start early in order to acquire the necessary skill and learn the designs before the older generation phases out. The problem of accurate measurement has made it a bit difficult to copy designs even though there has been many years of continuous contact.

Creativity has the highest frequency in relation to other sources of embroidery designs in Ilorin. Other sources or factor according to frequency of response are social events, trade contracts with the north, islam and political events.

It was observed that respondents can identify samples of garment that are not worn by the Yoruba in Ilorin. Out of the three samples of light, medium and heavy categories, the light embroidery was more frequently chosen as the garment not worn by the Yoruba . The main reason was because it is worn by the Hausa but has now become accepted by the Yoruba . It is a product of acculturation. Some identified the shape of the garment in sample B (medium embroidery) as being different from the Yoruba even though they agreed it was worn by the Yoruba. .

The light embroidery reflects our cultural heritage but more specifically the Hausas because it is kaftan. Apart from the cultural implications identified some saw the garment from a religious point of view. It is worn by the Hausas muslims who are accustomed to wearing the kaftan for prayers. The sample in the photograph even though it is "Kaftan" has a trait of the culture of the Yoruba because of the printed farbic used for the production of the embriodery. According to Dussenwai (1985) the Hausas like monochromatic coloured fabrics. Even though the style is a product of acculturaltion the production has given it a cultural trait. It was observed that the garment had little political significance and it is a simple casual garment.

Findings from the medium embroidery portray a high degree of political significance. The garment is used mostly by political aspirations thereby having a link with the design. It is used for politcal affluence and became a popular design during the second republic. It was also noted by some respondents that there are cultural traits embedded in the garment since it is common with the Hausa and Yoruba inhabitants of Ilorin. The only basis for the religious significance of the garment was because it was worn by muslim scholars and leaders.

The third category being the heavy embroidery had ample responses with regards to the cultural identity. The design was identified as typical to the Yorubas and it is being worn by Yoruba dignitaries and tracitional rulers. Based on the responses there is a substantial representation of cultural traits in the garment which makes it peculiar to the Yorubas.

Despite the acculturation that has taken place in Ilorin due to its location, the cultural traits in this garment still remain distinct and recognised. There is an awareness of cultural values as revealed in the responses to the light and heavy categories of embroidery.

5.5 Other Findings

The study covered an experimental attempt in the use of used X-ray films for the production of embroidery related designs. In a bid to develop an alternative to the laborious method of producing thread embroidery, designs related to the Yoruba culture were developed. The X-ray film which was used to embark upon this exploratory aspect was found durable and effective for printing out the designs around the areas where thread embroidery is applied on garments. Both male and female garments having related designs were successfully produced. There is need to approach the Nigerian scene with adequate knowledge and financial support especially when dealing with ethnographic related studies.

5.6 Conclusions

Based on the findings made from the analysis of the data colected from the study, the following conclusions have been made.

KASHIM IBRAHIM ...

i) Hand embroidery was the original form of embroidery made in Ilorin by the Yorubas settlers. Due to the contacts made by wars, trade and the settlement of the Hausas' in Ilorin there has been considerable influence upon the embroidery made presently.

ii) The most frequent factor responsible for the present range of motifs in Ilorin embroidery is the creativity of individuals and embroidery makers. Others are social events, trade with the north, islam and political events.

iii) Designs can be developed and produced using other medium without reducing the level of cultural awareness accompanying embroidery dresses.

iv) Embedded in embroidery designs of various categories are some cultural traits as seen in the light, medium and heavy embroidery.

5.7 Suggestions and Recommendations for Further Research

The following suggestions and recommendations are made based on the findings and experience of this study.

i) Further research is necessary in the area of the documentation of original motifs that were used by the Yorubas in embroidery, before contacts were made with other tribes.

ii) A collection of the original hand embroidery designs in a museum is necessary as it is done in other fields of study such as sculpture and ceramics.

iii) Another point for future research is to experiment on other materials that can conveniently be used in producing embroidery related designs.

iv) A vital part of preserving this craft is by introducing it into the school curriculum as a part of the crafts taught such as weaving. Emphasis should be on the traditional motifs.

v) Responses to the works produced by the researcher can be gathered to determine the level of acceptance of such works.

vi) Comparative analysis between hand-made and machine-made embroideries.

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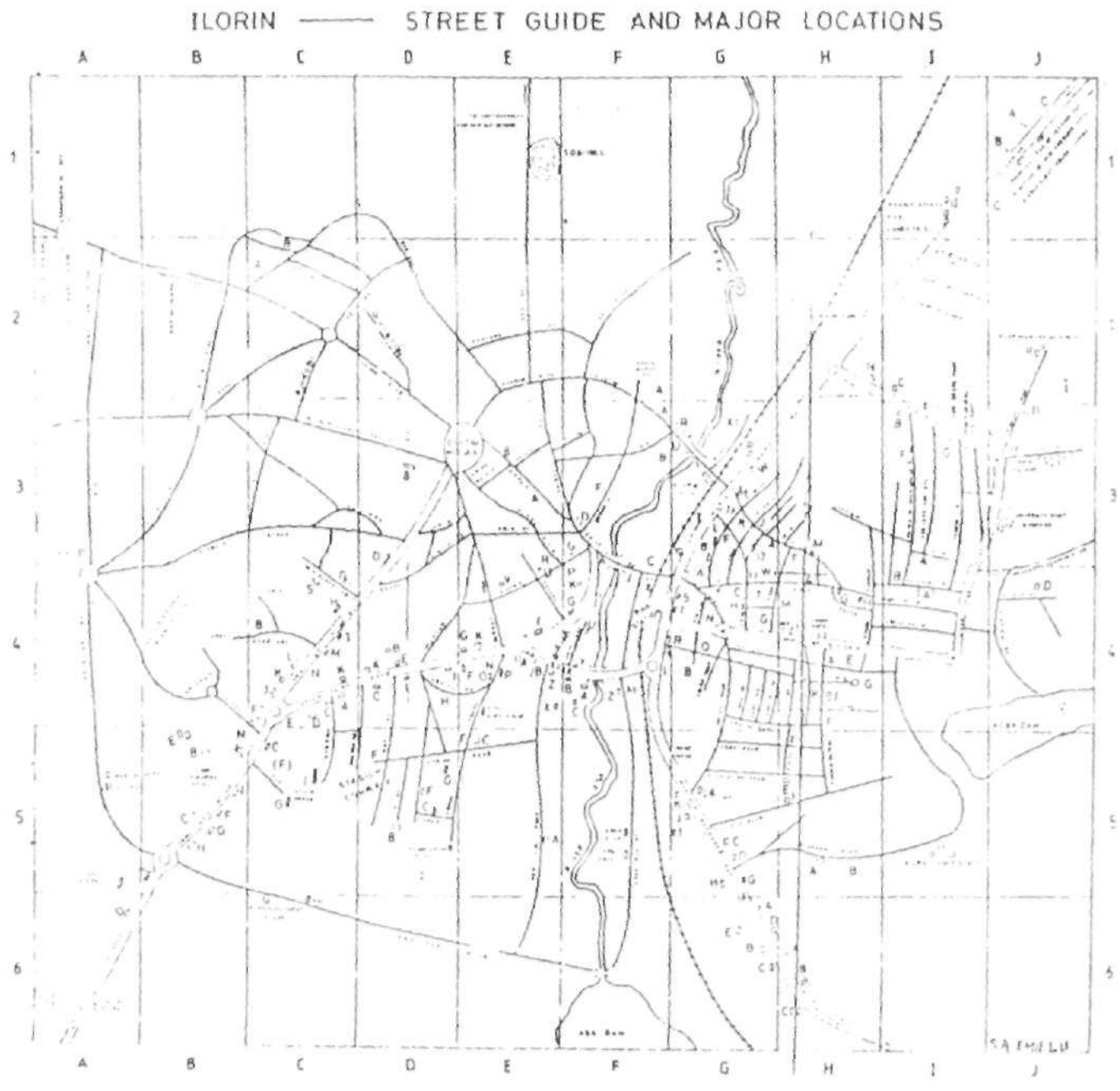
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Fig. I: Map of Kwara State

Fig.II

ILORIN STREET GUIDE AND MAJOR LOCATIONS.



QUESTIONNAIRE ON EMBROIDERY

SECTION A

Please kindly indicate your opinion by writing, A, or B, or C, or O, or E against the questions to indicate your stand.

A, _____ Strongly agree
B, _____ Agree
C, _____ Uncertain
D, _____ Disagree
E, _____ Strongly disagree.

1. _____ Embroidery design used by the Yoruba in Ilorin is not an original idea of the Yoruba.
2. _____ Creativity of individuals and embroidery makers are the source of embroidery design in Ilorin.
3. _____ Embroidery designs used in Ilorin are of Islamic origin.
4. _____ Social events are sources of embroidery designs.
5. _____ Political events are one of the sources of embroidery designs in Ilorin.
6. _____ Trading with the North or Hausa is a source of embroidery design in Ilorin.

SECTION B

Tick the correct answer(s) to the following questions on the samples of work in these photographs.

1. Do the works, that are photographed A, B, and C look like embroidery dresses worn by Yorubas in Ilorin? Yes_____ No_____. If not, which one of them, _____ and why do you think so?

_____

_____

_____

Appendix B 1.1 Questionnaire

2. What do you think the embroidery in Photography (A) is showing? Please tick your answer thus:-

   I. a) Cultural identity
      b) Political importance and prestige
      c) Religious position

   II. Give reason(s) to support your answer.

_____

_____

_____

3. What do you think the embroidery in photograph (B) is portraying?

   I. a) Cultural identification
      b) Political importance and prestige
      c) Religious involvement

   II. Give reason(s) to support your answer.

_____

_____

_____

4. What do you think the work of embroidery in photograph (C) is showing?

   I. a) Cultural identity
      b) Political symbols of prestige
      c) Religious importance

   II. Give reason(s) to support your answer.

_____

_____

_____

Personal Details

1. Age_____ Sex_____
2. Highest qualification_____
3. Tribe_____ Religion_____
4. How long have you been using embroidery decorated dress

   _____

5. Do you make embroidery?_____

STRUCTURED INTERVIEW SCHEDULE

1. a) Do you have an embroidery dress or have you seen one before?_____
   b) For how long have you had it?_____
   c) Did you make it in Ilorin? Yes_____ No_____
   d) If you have only seen one before, how many years ago_____
2. Generally speaking who makes embroidery in Ilorin?
   _____
3. When do you think decorating clothes with embroidery started in Ilorin?_____
4. Whom do you think started it and from which tribe?
   _____
5. a) Is embroidery an original idea of Ilorin Indigenes or it was brought to Ilorin by other tribes
   _____
   b) If it was brought by other tribes who are they?
   _____
6. What do you think are the peculiar problems of embroidery dress? _____
   _____
7. Do you have any comments on the use of embroidery with respect to other competitions from printed fabrics and other developments?_____
   _____

Personal Details

1. Age_____ Sex : Male or Female
2. Highest qualification_____
3. How long have you stayed in Ilorin?_____
4. Are you an indigene of Ilorin? Yes_____ No_____
5. Tribe _____ Religion_____

Appendix B 1.2 Structured interview schedule.

AWON IWADI LORI ISE ONA SARA ASO

. APA EKINI

Mo royin wipe kie fi tokantokan ati ife dahun awon ibeere patiki wonyi lori be ebati se lero si nipa ise ona sise si ara aso ibile Gege bi apeire e le ko A, tabi B. tabie C tabi D. tabi E si oju alafo ti a fi sile niwaju ibere kohani. Ejowo ki e ka gbolohin ibere yekeyene kie to ko idahun yin.

A duro fun - Mo gbenu dara dara pe ibere na je otito gan

B diro fun - M o fara mo ibere na

C duro fun - ko damiloju

D duro fun - E mi ko fara mo gbolohun iwadi yi

E duro fun - Rara o em ko fara mo gbolohun ibere yi.

1. _____ Ise ona sise sara aso ti awon Yoruba tiowa ni Ilorin ki se ise ona abinibi ti o wa larin awon omo Yoruba.
2. _____ Nipa Ironujinle awon olodani ati awon ti rise ise ona sara aso ni a ti ri ipilese ise ona aso ni ipinle Ilorin.
3. ____ Ise ona sise sara aso ti awon ara Ilorin nlo ni ipinlesa nipa esin Imole (Islamic) sise.
4. _____ I pinlese ise ona sa ra aso je jade nipa ariya sise larin orisirisi orile ede.
5. ____ Ise ona sara aso ni Ilorin bere nipa ise Oselu sise?
6. _____ Ise owo sise pelu awon and ile Ariwa tabi Hausa ni ipinlese ise ona sise sara aso ti bere ni ipinle Ilorin.

II. So awon idi patahi ti o fi yan idohun ti o faramo.

_____

_____

_____

_____

4. Kini iwo ro wipe ise ona ti owa lara aworan "C" nfi nye wa?

I. a) Iwa isendale larin awon eleyamaja

b) Eto ise oselu tabi sise ara eni loso

c) Ifihan wipe ise esin se pafahi

II. So awon idi pataki ti o fi yan idakun ti o faramo.

_____

_____

_____

_____

_____

(IWADI TARA ENI)

1. Omo odun melo ni oje_____ Okunrin ( ) Tabi Obinrin ( )
2. Nibo ni iwo ko eko de?
3. Orile Ede woni oti wa_____ kini Iru esin ?
4. Lati Igba wo ni iwo ti nlo awon aso ti ase ise ona si lara odun_____
5. Tabi iwo ma nse ise ona kiko si ara aso bi? ( )

( ) Beni, Beko ( )

Appendix B 2.1 Questionaire in Yoruba

AWON ORO AKOSO LORI EKO IWADI NIPA ISE ONA SISE SARA ASO

1. a) Nje iwo ni aso ti a se ise ona si lara tabi iwo ti ri iru aso onise ona ri?_____

_____

b) Lati Igba wo ni iwo ti ni iru aso onise ona re?

c) Tabi ilu Ilorin ni won ti se ise ona si ara, re bi ( ) Beni, Beko ( )

d) Ti oba je wi pe iwo sa ri iru aso onise ona ri oto odun meloo sehin ti iwo ti ri ?_____

2. Awon wo lo nse ise ona sara aso ni Ipinle Ilorin?

_____

3. Nigba wo ni iwo ro wipe ise ona sise sara aso ti bere ni Ilorin?_____

4. Tani iwo ro wipeola iru ise ona sise sara asosile?_____

Omo orile ede wo ni eni na je?_____

5 a) Nje ise ona sise sara aso je ohun ti awon tiote ilu Ilorin do da sile? Tabi awon eya miran ni omu ise ona sise si ara aso wa si liu Ilorin?

b) Ti o ba ro wipe awon orile ede miran ni omu ise ona sise wa si Ilorin awon orile ede wo ni.

_____

_____

6. Kini iwo ro wipe oje awon isoro nipa sise ona sara aso?

_____

_____

7. Nje iwo ni awon alaye tabi afikun nipa sise ise ona aso patoki julo nipa awon orisirise ise ona ti on je jade ni aiye ode oni.

Appendix B 2.2 : Structured interview schedule in Yoruba.

(IWADI TARA ENI)

1. Omo odun melo ni iwo je ? _____

   Okuririn ( ) tabi Obirin ( )

2. Bawo ni iwo ti ko eko to?_____

3. Lati igba wo ni iwo ti ngbe Ilu Ilorin

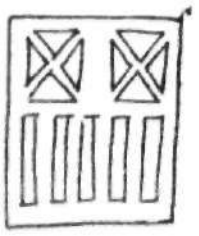
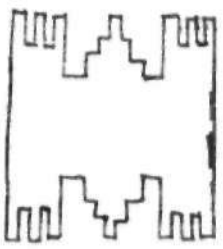
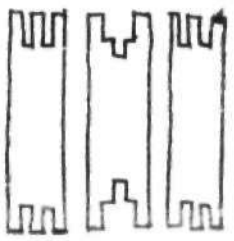
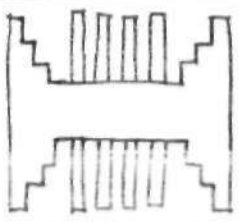
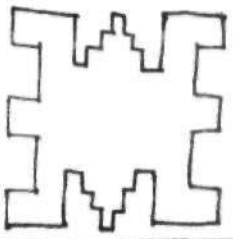
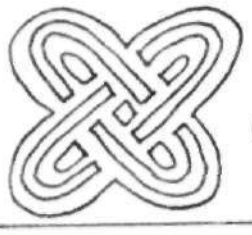
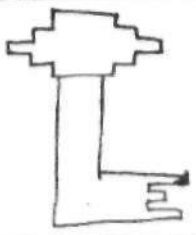
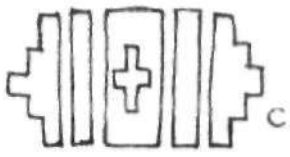
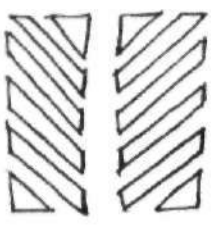
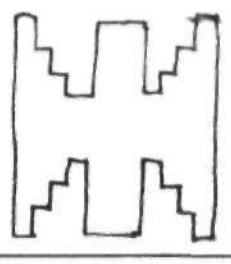
4. Tabi omo ibile Ilorin ni Iwo nse? ( ) Beni

   Beko ( )

5. Omo orile edo wo ni iwo nse?_____

   Kini esin re ?_____

SOME MOTIFS USED IN ILORIN C.I.I - 1.7 ON HOUSE HAND RAILS, C I . 8 - 1.14 ON TRADITIONAL WOVEN CLOTH.

 C I.I	 CI.8
 C I. 2	 CI.9
 C I.3	 CI.10
 C I.4	 CI.11
 C I.5	 CI.12
 C I.6	 CI.13
 C I.7	 CI.14



C 2.1 : Youth's making hand embroidery



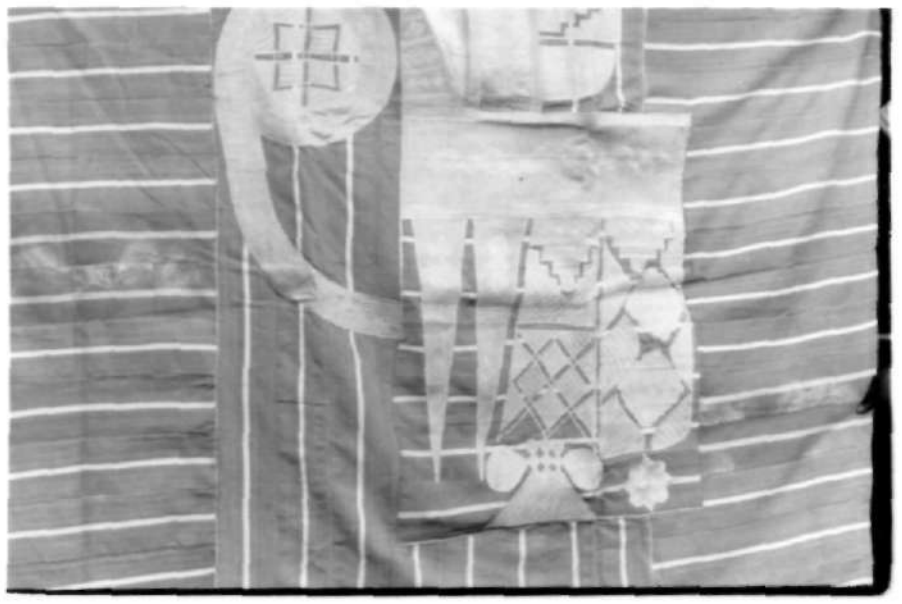
C 2.2 : Typical hand embroidery garment with indigo dyed background.



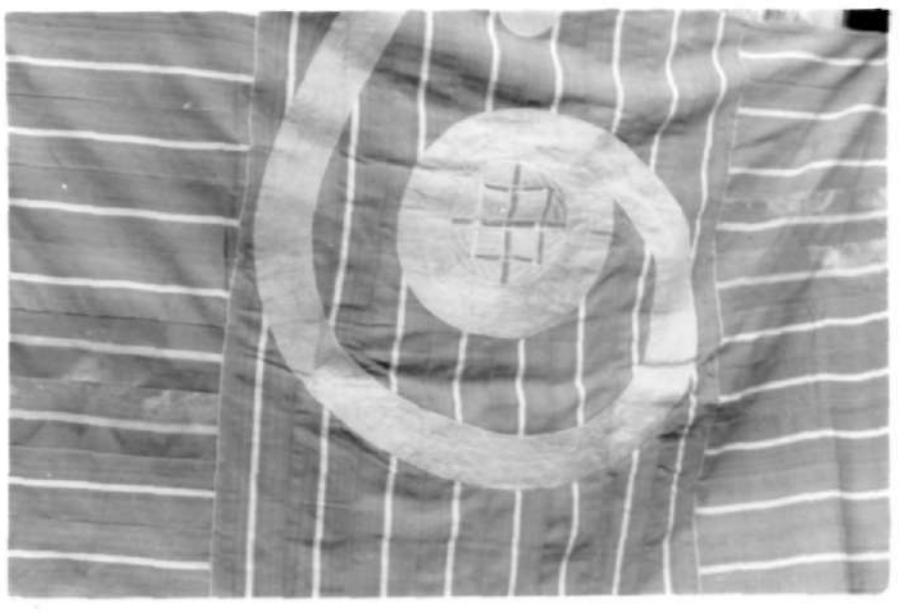
C 2.3 : A more modern version of hand embroidery, most likely a product of acculturation.



C 2.4 : Inner garment with that machine made embroidery



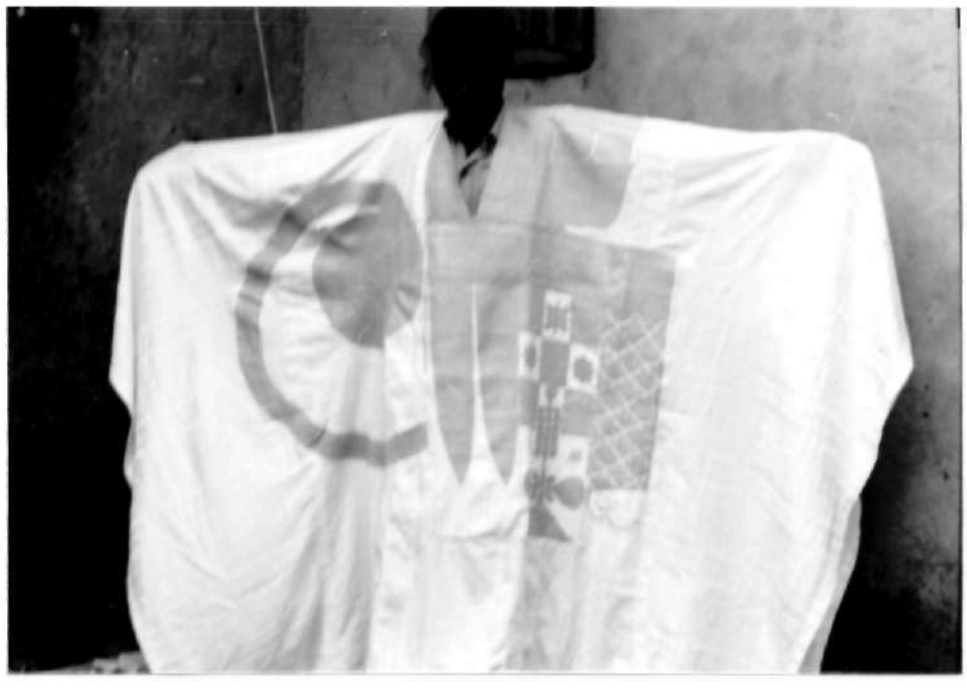
C 2.5 : Typical traditional woven cloth with Yoruba embroidery design for dignitaries.



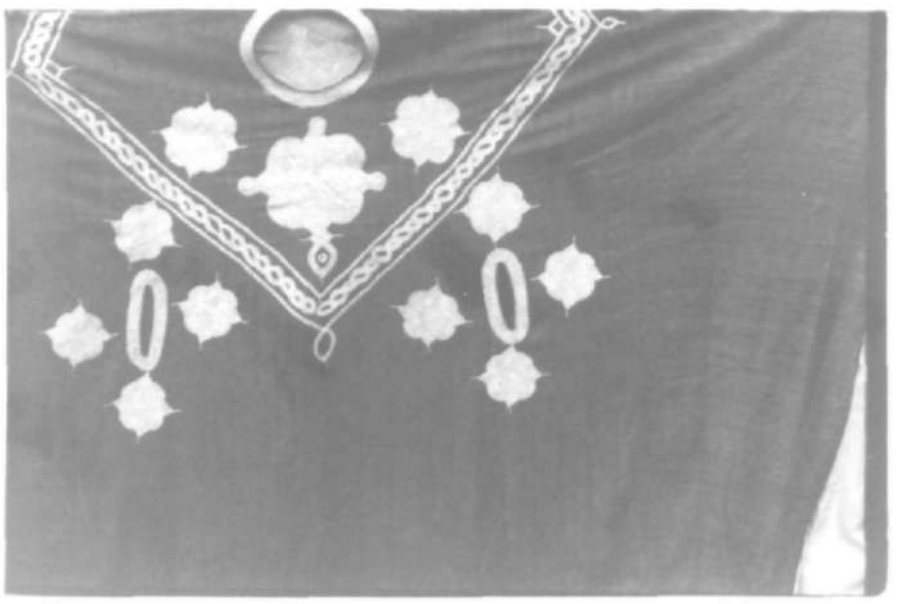
C 2.6 : Back view of C 2.5.



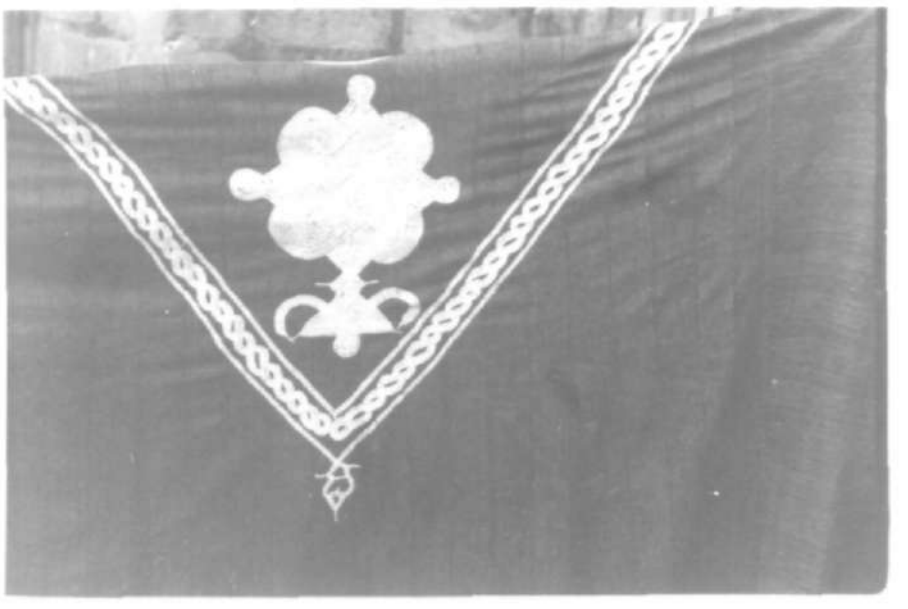
C 2.7 : Inner piece with cap and trouser all embroidered at specific areas.



C 2.8 : A design more common with Yoruba's done in hand embroidery.



C 2.9 : A garment said to be of Nupe origin in hand embroidery.



C 2.10 : Back view.

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