A HISTORICAL SURVEY OF HANDMADE CLOTH EMBROIDERY IN DAURA LOCAL GOVERNMENT AREA, KATSINA STATE

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FEBRUARY, 2013

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MA/ENV-DESIGN/11505/2008-09
B.A (HONS) FINE ARTS

A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES,
AHMADU BELLO UNIVERSITY ZARIA, NIGERIA.
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER DEGREE IN ART HISTORY.

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FEBRUARY, 2013

DECLARATION

I declare that, the work in this thesis titled "A Historical survey of handmade cloth embroidery in Daura Local Government Area, Katsina State, was undertaken and performed by myself in the department of Fine Arts, under the supervision of Professor A.R.Saliu and Mrs. Ladi O.A.Agada. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No any part of this thesis was previously presented for another degree or diploma at any University or higher institution.

_____ Date_____

Abdu Saidu

CERTIFICATION

This thesis report titled "A Historical Survey of Handmade Cloth Embroidery in Daura Local Government Area of Katsina State" by Abdu Saidu meets the regulations governing the award of the degree of M.A Art history of Ahmadu Bello University, and is approved for its contribution to knowledge and literally presentation.

Professor A. R. Saliu Chairman, Supervisory Committee	_____ Sign	_____ Date
Mrs. Ladi O.A. Agada Member Supervisory Committee	_____ Sign	_____ Date
Dr Kefas Danjuma Head of Department	_____ Sign	_____ Date
Professor Joshua Adebayo Dean, School of Postgraduate Studies	_____ Sign	_____ Date

DEDICATION

This thesis is dedicated to my Late father Alhaji Saidu, mother Hajiya Gaje and my Late sister Fattu.

ACKNOWLEDGEMENT

Thanks be to GOD(S.W.A) for His immeasurable grace that gave me the opportunity to carry out this work. To carry out a project like this demands the goodwill of certain people without whom it would not have been possible. My sincere thanks go to my supervisors, Professor A.R. Saliu and Mrs. Ladi O.A.Agada for their great guidance in seeing me through this work. Many thanks go to my lectures Dr. G .G. Duniya, Dr.Ken Okoli, Aliyu Muhammad, Samaila Caleb and Dr. (Mrs)R.A. Nkom for their contributions during this work. I would like to acknowledge all other lectures in Art history, Art Education, Painting and Sculpture sections of the Department. My sincere appreciation and thanks to my mother Hajiya Gaje, and my elder sister Hajiya Kande Abubakar for their financial supports and prayers. Many thanks to the department librarians malam Bala and malam Sha'aibu for their day to day advice. Lastly to my family members, I say thank you for the moral support throughout the period of the study.

ABDU SAIDU

ABSTRACT

This thesis is historical surveys of handmade cloth embroidery in Daura Local Government, Katsina State. In doing this, literature that are relevant to the study were reviewed. Questionnaire, interview schedule and observation/ photograph were the instruments used in collecting data. In addition, descriptive, historical and survey methods were adopted in this research for the data analysis and discussion. The population sampled comprised 32 artists, 21 cloth sellers and110 consumers of embroidered cloths from Daura Local Government Area, Katsina State. From the findings, it was discovered that the art of handmade cloth embroidery was introduced to the northern part of Nigeria from some Arabian countries (Tunisia) through commercial and religious interactions. The discovered handmade cloth embroidery works were categorized into *Babbar Riga* (gown), Kufta (embroidered Caftan) and *Hula* (cap). It was also discovered that the art of handmade cloth embroidery is declining due to lack of patronage and the ever increasing use of embroidery machine. Based on the findings of the study, it is recommended and suggested that government and nongovernmental organizations such as traditional rulers, wealthy individuals and other capable individuals should support the artists so that they improve the quality of their works. Lastly, the study recommends further research on other areas of handmade embroidery.

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DEFINITION OF TERMS/ABBREBIATIONS

1. Abawa - A thick local thread meant for weaving
2. Aduwa - Another type of tree from which the thorn is obtained.
3. Afatati - An imported thread of low quality almost Purely cotton.
4. Almakashi - Scissors.
5. Allura - Needle for embroidery making
6. Alkyabba - An embroidered lesser robe which has Opening from the neck to the button used by Emirs, Imams and noble men
7. Aska biyu - Two knives design on a gown.
8. Aska Takwas - Eight knives design on a gown.
9. Aska Tara - Nine knives design on a gown
10. Baba - A plant from which local colour black is obtained.
11. Bulakura - A former name for nine knives embroidered gown
12. Dagi - Northern knot motifs or links
13. Fari - A plane white locally woven cloth
14. Farar Kaya - Thorn from certain tree called Farar Kaya.
15. Gafiya - A design on a big gown on the left shoulder side
16. Gare - A plane big gown without design for men
17. Gwanda - A locally woven cloth with black, white and maroon colours.
18. Karan dafi - A plant from which local colour maroon is obtained.

19. Kwado - A semi circular, rectangular design on the top back of a gown

20. Kaya - Thorn from tree used for stitching cloth.

21. Kolawa/Almajirai - Young Muslims learners

22. Kube - A multiple colour designed cap

23. Kufta - Handmade embroidered Kaftan (long gown for men)

24. Lamba wan - Imported thread number one

25. Linzami - A triangular design woven with threads at the neck of a gown

26. Malam - Muslim Scholar

27. Malum-malum - A big gown for men

28. Mazari - Spindle instrument locally made for processing thread.

29. Ma'alufi - A needle case.

30. Mai Bindiga - Imported thread with the gun logo.

31. Mai Kurege - Imported thread with the Squirrel logo.

32. Mai Rakumi - Imported thread with the Camel logo

33. Marafiya Another type of one coloured design threads Cap different from *mu hadu a banki*

34. Mu hadu a Bank - A one colour thread designed cap (To meet at bank)

35. O.I - Oral interview

36. Ramo-ramo - An imported thread which is more of silk

37. Sarkin Kofa - Chieftaincy title given to a custodian who looks after city gates in Daura

38. Saki - A locally woven cloth with black and white colour

39. Sirfani - Simple design with thread on cloth.

40. Shakwara - A plane big gown without design

41. Tambutu - A big embroidered gown with the pentagon shape pocket

42. Tambari - A large design made in coil pattern usually on the back sides of a gown

43. Titibiri/Gardawa - Adult learners in Qur'anic Schools

44. Tokare - A large design of two knives on a gown.

45. Tsamiya - A thread woven by insect from plant

46. Yar Marocco - Kufta design originated from Morocco

47. Yar Tunusia - Kufta design originated from Tunisia

48. Yar Sudan - Kufta design originated from Sudan.

49. Yar Masar - Kufta design originated from Egypt

50. Zare - A local thread from cotton for stitching Cloth.

51. Zabuni Falmaram - A richly designed handless shirt mainly for Royalists

52. Zabuni - Richly hand embroidered cloth mainly for Royalists

LIST OF SOME PEOPLE INTERVIEWED

Amadu. M. (2011) Interview with handmade cloth embroiderer in Daura Local Government Area, Katsina State (January 2011).

Babangida, M. (2010) Interview with handmade cloth embroiderer in Daura Local Government Area, Katsina State (January 2010).

Hassan. B. (2011) Interview with handmade cloth embroiderer in Daura Local Government Area, Katsina State (January 2011).

Isah.G. (2011) Interview with handmade cloth embroiderer in Daura Local Government Area, Katsina State (January 2011).

Lawal. M. (2011) Interview with handmade cloth embroiderer in Daura Local Government Area, Katsina State (February 2011).

Sani. L. (2011) Interview with handmade cloth embroiderer in Daura Local Government Area, Katsina State (January 2011).

CHAPTER ONE

Introduction

Handmade cloth embroidery, the focus of this study, is one of the important crafts being practised by most Hausa communities of northern Nigeria and some other ethnic groups like Nupe and Kanuri people. The world book Encyclopedia (1974) embroidery is the art of stitching a pattern or designs on cloth with needle and thread. This kind of needle work is sometimes called needle painting.

According to Babangida and Sani (2010), handmade cloth embroidery is practised and popular in many Hausa communities like Kano, Katsina, Zaria, Sokoto, Gusau, and so forth. It happened to be one of the most important Hausa crafts that have been practised over a long period of time, and is still in existence.

Background of the study

Brief history of Daura

According to Umar (2010), Daura of Katsina State occupies an important position in the history of Hausa states. It is generally accepted that the origin of Hausa states (Hausa Bakwai) emanated from Daura. Similarly, the good administrative system found in Hausa States before the advent of jihad of Usman Danfodio had its origin in Daura. Historical researches established that Daura had been under the rule of female (Queens) known as Magajiya. It was during the reign of the 17th Queen that a famous traveller popularly known as

Bayajida came to Daura, Bayajida was said to have hailed from Bagadad in the present day Iraq. On his arrival at Daura he succeeded in killing a notorious snake which used to cause hardship on the people of the town by preventing them from fetching water from their only sources of water; the Kusugu Well.

This act of bravery exhibited by Bayajida earned him great respect and honour from the Magajiya which subsequently led to Bayajida marrying the queen, and eventually led to his accession to the throne of Daura. This turn of events marked a very important mile-stone in the history of Daura; for it brought about a change in the mode of succession from the female line (matrilineal) to the male line (patrilineal) Headship of the kingdom shifted from the Magajiya (Queen) to the Sarki (king). The office of the Magajiya continued but with reduced powers. Bayajida begot two male children at Daura called Bawo and` Karab da Gari.

Bawo was the son of Bayajida and the Magajiya and the ruler of Daura after Bayajida. Bawo's six children became the rulers of the Hausa states of Daura, Kano, Katsina, Zazzau, Gobir, and Rano. One of the sons of Bayajida who was called Biram ruled in Gabas ta Biram (Garun- Gabas) the seventh Hausa State.

Daura, the area of this study, is among the Hausa communities that practised cloth embroidery, and their designs are similar to those from the other Hausa communities due to their cultural similarities. This hand embroidery is of high standard in terms of aesthetic and other functional qualities, and is

popularly known nationally and internationally. It has provided the artists/embroiderers a means of expression and source of revenue.

From observation and discussion with some of the artists, consumers and sellers of these cloth embroidery, one can notice the effects of modernization, such as the ever increasing use of embroidery machine which works faster, and the cost of production cheaper than the handmade embroidery. This important craft is gradually being abandoned and neglected in preference for the modern machine embroidery, and as a result of this situation, no one can say what will possibly happen to this artistic trade in the near future, hence, the interest in the historical survey and documentation of handmade cloth embroidery in Daura Local Government Area of Katsina State.

Statement of the Problem

Daura people have different types of crafts, like leatherwork, calabash decoration, wall decoration, carving and cloth embroidery, which they have been practising over a long period of time. Embroidery is one of the crafts that have provided the local artists a means of expression as well as a major source of revenue. The problem of this study is therefore, the examination of handmade embroidery in Daura Local Government Area which is gradually being abandoned.

Aim and Objectives of the Study

The main aim of the study is to investigate into the handmade cloth embroidery in Daura Local Government Area, while the objectives are to:

i. Identify the artists that produce handmade cloth embroidery
ii. Investigate the origin of handmade cloth embroidery in Daura Local Government Area.
iii. Examine the source of motifs and designs of cloth embroidery in Daura Local Government Area.
iv. Identify the types of cloth embroidery in Daura Local Government Area
v. Examine the aesthetic and functions of motifs used on cloth embroidery
vi. Identify ways in which handmade cloth embroidery can possibly be sustained.

Justification of the Study

Many authors have written on different arts of different communities in Nigeria, particularly Hausa cloth embroidery. For instance, Heathcote undertook study on Hausa cloth embroidery generally in 1972, 1976 and 1979, and with time, some changes have taken place in the art. More also, no known research has yet been made, to throw more light on the aesthetics and functions of Daura cloth embroidery. More importantly, the reason for the declining patronage for handmade cloth embroidery has not been studied. It is, therefore necessary for this important aspect of the people's culture to be studied and documented. This

is imperative because, handmade cloth embroidery that was done on bed spread, pillows, and window blinds, just to mention a few, are hardly done these days. Hence the justification to document handmade cloth embroidery before it falls into the same situation.

Significance of the Study

It is expected that the findings of this study will provide meaningful information on Hausa handmade cloth embroidery, particularly that of Daura Local Government Area. It is also hoped that the findings will serve as resource material to artists and consumers of cloth embroidery, as well as generate more interest on Hausa clothing in particular and Hausa culture in general.

Scope of the study

The study has been limited to the historical survey of handmade cloth embroidery in Daura Local Government Area of Katsina State

CHAPTER TWO

REVIEW OF LITERATURE

Introduction

This chapter reviews related literature on the art of handmade embroidery in Daura Local Government Area. Some of the literature have given some brief accounts of cloth embroidery from different parts of the world. Examples of such works include: World Book Encyclopedia (1974), New Standard Encyclopedia (1986), Encyclopedia Britannica (1768), Heathcote (1976), Hart (1939), to mention but a few.

The review is, therefore presented in the following order: history of embroidery in the world, origin of motif as used in embroidery, materials used in embroidery, techniques and functions of embroidery.

World Book Encyclopedia (1974) states that the art of embroidery has an ancient history. Prehistoric peoples often created patterns when they stitched skins of animals together for their clothing. American Indians sewed feathers, quills, and beads in elaborate patterns on their clothing. Ancient Egypt, Persia, Syria, Greece and Italy produced embroidery using linen, silk or metallic threads.

The people of these countries decorated hand woven cotton, linen, silk fabric for their wearing apparel or their home furnishings. New Standard Encyclopedia (1986) also notes that “embroidery is one of the oldest skills. Simple work was probably done as early as the time of the Lake dwellers, about

10,000 years ago. Garments from ancient Egypt, Greece and Rome had embroidered borders. Ancient India and Persia developed delicate designs in rich colours. From the beginning of about the fifth century AD, embroidery lavishly decorated vestments and church hangings. The Bayeux tapestry, depicting the Normal Conquest (1066), is perhaps the most famed medieval embroidery

According to the Encyclopedia Britannica (1768),

> Embroidery like other crafts, probably had its origin in the daily needs of humanity. The problem of how to join two edges of a fabric together must have arisen very early, and even a seam, as so many oriental embroideries show, may be treated decoratively. Such works as the quill work of North America, India and the decoration of bark cloth by Africans, also may represent early origins of embroidery. Different styles of embroidery, depending on the materials available and on the local culture, have evolved in different parts of the world.

Heathcote (1976) writes about the earliest embroidery in Hausa land, and notes that they were seen as having been imported from the Arabian countries. He also notes that by the fifteenth century A.D, there were probably a few local crafts men making embroidered clothes in the larger Hausa settlements such as Kano. He adds that the Fulani Jihad (holy war) at the beginning of nineteenth century A.D, discouraged ostentatious living, and this would have affected not only music and dancing but also clothing. This was so much that, the more elaborate forms of embroidery used for Hausa dress today, can be considered a comparatively recent development. Renne (2002) in Umar (2010) observed that the Hausa of northern Nigeria have long been known for their production of

voluminous ropes, hand embroidered cloth in a range of embroidery stitches. The involvement of Hausa people generally can safely be connected with the first form of writing which they learnt through Arabic language.

According to Heathcote (1976) in Umar (2010), the first form of writing adopted in writing the Quran was that, in which children are brought to the Quran teachers, and besides supervising the normal studies of their pupils, they also had some interest in the embroidery craftwork for self-sustenance. Heath-Cote observes that, the most convenient craft that suited their career, which could run simultaneously with their teaching, was the art of embroidery. He maintains that an important step to the evolution of a truly Hausa type of embroidery was made when two distinct types of patterns were brought together. One of these, he notes, consists principally of oriental patterns in character. The other, he describes as angular and spiral shapes which appear as a more indigenous type of decoration commonly applied, a great deal on African wares such as pots, wooden bowls and baskets. It is observed likely, that these two types of ornaments were put together by Quranic scholars, some of whom drew embroidery designs in preparatory to their being sewn by craft persons.

Origin of Motifs

Encyclopedia Britanica (1768) states that, the Coptic period of Egypt (1st century AD) saw the introduction of Christian symbols into embroidery, particularly tunics. Designs were always executed in purples with details picked out in stem, stitched with natural coloured linen thread. By the 4th – 5th centuries AD, the designs were finer and more elaborate, and small touches of other colours were introduced, mainly pinkish-red, yellow and green.

Heathcote (1979) comments that "Hausa dress embroidery designs are mostly 'geometrical' in character. The majority of the patterns and the individual motifs used have Hausa names". He further explains that in some cases, the name for particular motif varies from town, or even from one embroiderer to another, otherwise an identical name may be found almost everywhere in Hausa land.

Heathcote (1972) in Jefferson (1974) mentioned that "the precise origin of many of the motifs used in Hausa embroidery will probably never be known. Variations of some, such as the *dagi* (knot), can be found in various parts of Africa, which are far removed from one another. He further explained that, some of the motifs have been favourites for a long time. Some of the shapes also occur in Hausa body decorations, as well as in the ornamentation of calabash, basket ware, leather work, and the interior and exterior walls of decorated buildings. He added that significant connection may be found between embroidery motifs and certain charm signs. The use of charms is common in Hausa land, and charm

clothes, into which potent phrases written on paper are sewn, can still be found in some communities.

Aremu (1982) writes on symbols and motifs commonly associated with *Kijipa* cloths. The author states that "These symbols and motifs and their interpretations are supposed to please *Obalufon*, the weavers' deity. Most of the symbols and motifs used by the Yoruba weavers are also, to some extent, governed by the needs of the community." The author further explains that the deity-*Obalufon,* is not represented physically on *Kijipa* cloths, instead, carved motifs like wall-gecko *Omo'ole'* and cricket, *Ire'*, are used as symbols. When other deities are to be shown, the traditionally accepted representations are used. This is because no one has ever seen these deities in reality.

Materials used in cloth Embroidery

Basically, most of the materials used in the practice of embroidery in Africa, are easily acquired or bought from the market. Thread and other materials are the main materials employed in making of embroidery in Hausa land. For instance, Hart (1939) writes about the commonest materials used in embroidery, and remarks that "as there are many fabrics and many threads on the market, but it must be stressed that embroidery needs good materials if it is to be worth doing". The author further explains that, it is better to use good materials and make small things than make larger articles of cheap materials.

According to Heathcote (1979), “Thread is one of the materials needed in embroidery in Hausa land, which is of two main varieties; cotton and wild silk. According to Boser-Sarivaxevanis (1972) in Heathcote (1979), “… to West African people whose looms were derived from middle eastern “Semitic” types, and who probably lived in the region between upper Senegal and the Niger bend, the cloth for their embroidery mainly comes from cotton.” The weavers first used wool, and that by the eleventh century, this was then being replaced with cotton. The new development in weaving was then diffused, first in a west ward, and then in the east ward and to other parts of West Africa. The other type of thread, wild silk, which appears to be an indigenous material, and which is produced by caterpillars of Anaphe moths, Boser-Sarivaxe (1972) further states, is still in fairly wide spread use. Much of the wild silk used, is collected in cocoon form in the bush in the Darazo area, north of Bauchi.

Heathcote also explains that “various foreign threads have for long been imported into Hausa land. They include among others, silks (red and green in particular) and the metallic threads, tisel, and sequins. Imported woolen threads are also used on the Hausa gown”.

Brain (1980) in Saaka (2009) explains that “In African continent generally, cloth has been made throughout recorded history even where cotton and wool are not known. In these cases, it is made from plantain bark fibre, raffia and other types of tree materials which are beaten or stripped into thread”. However, according to Heathcote (1979), the cloth used by the Hausa

embroiderers comes from a variety of sources ranging from expensive imported brocades to cheap cotton from Manchester. In some cases, such cloth may even come from flour sacks. The author contends that by the end of nineteenth century A.D., hand embroidery had become a well-established craft in Hausa land owing to the successful establishment of cotton growing.

The tools/techniques used in embroidery work

According to Heathcote (1979), "---some Hausa embroidery tools were originally introduced from abroad such as needle. The term commonly used by the Hausa for an average sized needle is *allura*. Further examples include *almakashi* (scissors), and *ma'alufi* (needle case), though there is an alternative for the latter: *gidan allura*.

Dendel (1974) writes about some techniques in embroidery such as cutting holes in fabric or pulling out thread which may seem at first, a strange way to make fabric more beautiful. The author states further that "A thoughtful study of this Hausa robe reveals that, much has been taken away and much has been added to make an incredibly beautiful and rich surface. The embroidered section of the robe is 1.02 meters wide. The large cut circles and numerous small holes, which are apparently punched in the fabric, are enriched and entwined by innumerable small lines of directional stitching, which gives the effect of high quality.

Subtractive embroidery done in a manner which completely changes the character of the surface of the fabric is perhaps one of the finest examples of the African concept of *mana* at work, of effort and response, between craftsman and material. Dendel (1974) adds that, the same kind of transformation was used in making of a vest from a loosely woven material. Some of the fabric was cut and raveled vertically, and some horizontally. Wrapping the released fibers, contributes to the textural quality.

The author further reports that unbleached muslin was used to make a blouse with more limited amount of stitchery. Circles were cut out of the material after the blouse was cut. The edges of the detached circles of fabric were turned under and basted, as were the edges of the circle, from which they were cut out. Linen thread, in natural colour was used, and the bastings remain part of the decoration. Looping was used to rejoin the circle to the areas from which they had been cut. In the Hausa robe, crocheting appears to be the rejoining technique. Blanket stitching is another possibility. Another variation of the Hausa technique, according to Dendel (1974), was done by cutting many small holes in the yoke of a dress, and finishing the edges with close-set blanket stitch.

According to Umar (2010), basically the techniques required in embroidery craft of Wudil are: having the designs on the fabric being done with the aid of pencil or any alternative. He gives example of a design having small knots patterned with circles on the front and back of the gown with side sleeves

and rectangular neck opening, which could be created on a gown. A design can also be made on a paper, and then transferred on to the gown. Some aspects of the gown are separately treated in terms of stitchery, before they could be joined together to form one flowing gown.

Another technique, as reported by Umar (2010), is that, at the top of the gown a rectangular neck, hole is cut out and partly in-filled with a triangular panel of needle weaving, which is inset to the wearer's right side. A large panel of cotton fabric, the same as the main ground of the gown, is added to the front. The applied panel is sometimes left open at the top to form a massive pocket. The panel is embroidered either before or after application to the main gown.

Heathcote (1979) observes that almost all the Hausa hand embroiderers who work on large gowns, trousers, women's wrappers make use of preliminary drawings to guide them. Neal (1961) writes about some decorative process in embroidery such as the embroidery stitches, shell edging, imitation hem-stitch, face scalloping, worked scalloping, appliqué, shadow work, broderie anglaise and faggoting.

Functions of Embroidery

The Encyclopedia Britannica (1768) states that, "paintings and carvings from Egypt indicate that, garments were embroidered in very early times; tomb paintings show that clothes, couch covers, hangings and tents were decorated, and since foreigners are portrayed in ornate clothes, the art of embroidery must have been highly developed in other countries as well as Egypt.

Kabiru (2009) in Umar (2010) reported that embroidery work generally serve functions as decorative stitches applied to cloth apparel in different forms and styles, which have greatly influenced the socio-cultural and economic lives of Wudil populace. Haruna (2009) in Umar (2010) observed that different embroidery works have different meanings and values to people yet, each embroidered work is recognized by the nature of its production, either handmade or machine made. Heathcote (1976) in Umar (2010) mentioned that, texture and stitchery effect differ to a large extent. He added that most embroidery works have great influence on the socio-cultural and economic lives of the people wherever they are practised. Wudil for instance, has been practising the trade, and people from all walks of life patronize the embroidery markets. Haruna (2009) noticed that the trade has been fetching benefits for many people. More especially royal family, rich and noble persons are patronizing the products, and this has given the trade the pride and prestige it deserves. Price (1976), for instance, states that embroidery is used to decorate men's clothes in Yoruba land and among the Fon of Benin Republic. The author further explains that the elegant suit from Benin Republic is embroidered, and also worked in appliqué. Sometimes, appliquéd fish on a trousers suggests that the clothes may have belonged to the last great king of the Fon, Behanzin whose insignia was the shark.

Heathcote (1979) comments that embroidery on women's clothes is for the most part, a recent development, and reflects styles of decoration that had

previously been in use for sometimes on men's garments. He adds that "dress fashions among Hausa women have been influenced by a taste for varied colour as opposed to embroidered clothing". According to Jefferson (1974), the Hausa are particularly well known for their distinctive cape-like garments, or caftans, richly embroidered with designs whose significance has puzzled historians for years. He states that Heinrich Barth, who explored the region in 1850, described Hausa clothing in detail, but there is no word about the significance of the embroidered symbols.

Conclusion

The literature reviewed has been on cloth embroidery generally. For instance, Heathcote (1976) has written so much on the embroidery of Hausa dress, Umar (2010) has written on Wudil handmade and machine made embroidery, while Encyclopedia Britannica (1768) provides the history of embroidery of different parts of the world. It is however, observed that there is no comprehensive literature on handmade cloth embroidery, particularly in Daura Local Government Area of Katsina State. Thus the attention of this study is focused on the historical survey and documentation of handmade cloth embroidery in Daura Local Government Area of Katsina State

CHAPTER THREE

RESEARCH METHODOLOGY AND PROCEDURE

Introduction

This chapter consists of methodology and procedures adopted for data collection, analysis and discussion. According to Afolabi (1990) in Husseini (1996), "methodology is a set of systematic steps taken for accomplishing a given task". In addition, Kerlinger (1977) in Husseini (1996) describes it as a plan, structure and strategy investigation conceived to obtain answers to research questions and control variance. According to Adetoro (1986), “It is appropriate for a researcher to examine the techniques and procedures used in previous studies to gain control of a research.”

In this study, the researcher used various research methods for data collection. These are fieldwork, for data collection and other materials that helped the researcher. Others are historical, descriptive and survey methods for data analysis and discussion.

For the purpose of data collection for this study, the researcher undertook fieldwork during which direct observation of handmade cloth embroidery was made and photographs taken. Saliu (1994), Duniya (2000) and Yohanna (2002) gathered useful data for their studies through fieldwork together with the use of photography. Visits were made to the places of the artists (handmade cloth embroiderers), sellers and consumers of handmade cloth embroidery for data collection.

Pilot Study

Pilot study is a way of verifying one's instrument and research procedure. According to Ndagi (2006), pilot study prepares the foundation on which the research proper is built. The questionnaire was designed and a pilot study was then conducted to test the reliability of the questionnaires. A random sample of five (5) embroiderers and cloth sellers was made, and designed questionnaire was administered on them. The respondents responded well, and questions that elicited imprecise responses from the respondents were reviewed after the pilot study.

Research population and sampling

The population of this study includes the handmade cloth embroidery, the artists/embroiderers, the sellers and consumers of handmade embroidered cloths in Daura. A sample of thirty-two (32) handmade cloth embroiderers, twenty-one (21) cloth sellers were interviewed, while one hundred and ten (110) consumers of embroidered cloths were administered with questionnaires, for the purpose of collecting data for this study. For the purpose of this research, twenty five (25) embroidered cloths were selected within the areas visited. This was done through the purposive sampling technique to achieve the stated objectives of the study.

Source of Data

Primary data were obtained from the artists (embroiderers), as firsthand information, while secondary information were collected from books, magazines, journals, internet, and so forth. In this study, the researcher used various research methods for data collection. These are: Oral interview, questionnaire, observation and photography as instruments for obtaining primary data. Researchers like Saliu (1994), Duniya (2000), Yohanna (2002) gathered useful data for their studies through these approaches which were found effective

Interview

Interview in a research is a technique used for collecting information from respondents in face-to-face contact Interview was conducted with some of the traditional cloth embroiderers, and cloth sellers for the purpose of this study. The oral interview served as the method of getting important information for this study. Oral interview was successfully utilized by researchers like Babalola (1981), Yohanna (2002), Samaila (2004), Muhammed (2006), to mention but a few.

Questionnaire

For the purpose of data collection, questionnaire is one of the instruments that were used in this study. Questionnaire was widely used by the researcher to obtain facts about past and present conditions of handmade embroidered cloths

in Daura Local Government Area, and possible predictions of what it will be in the future. The researcher designed questionnaire, and directly administered it on the consumers of handmade embroidered cloth in Daura Local Government Area. This is for the purpose of the largeness of the consumers who the researcher may not be able to orally interview. Meaning that, the questionnaire helped to cover a wide range of cloth sellers and consumers.

Photographs

Photographs of handmade embroidered cloths were taken to supplement the collection of data. The researcher visits the handmade cloth embroiderers, consumers and sellers of embroidered cloths in Daura Local Government Area for observation of the works. All identified embroidered clothes were recorded in photographs and sketches. This research instrument is important as it served the purpose of visual documentation, and acts as reference point for proper analysis. Researchers like Saliu (1994), Muhammad (2006), Jari (2007), among others, had used this method and successfully came out with good results.

Data Analysis

For appropriateness and accurate interpretation of data, the researcher adopted and utilized historical and descriptive approaches in this study. Selected photographs were used as supportive materials. Historical approach assisted the

researcher in obtaining accurate facts of the past, as well as gaining the present condition of handmade cloth embroidery in Daura Local Government Area for the purpose of updating its knowledge.

According to Mbahi (2001) in Lamidi (2006), historical research involves critical and objective method of inquiry with generalizations made from organized knowledge. He further explains that it deals with the determination, the evaluation and the explanation of past events essentially for the purpose of gaining a better and clearer understanding of the present, and for establishing a more reliable basis for predictions of the future. Descriptive approach, on its own is found appropriate as it assisted the researcher to accurately analyse the photographs of handmade embroidered clothes in terms of their origin, source of motifs, aesthetics and functions, and these were done in details.

CHAPTER FOUR

ANALYSIS AND DISCUSSION

Introduction

This chapter contains the analysis and discussion of findings of the study on handmade cloth embroidery in Daura. The analysed works include *Babbar Riga* (big gown), kufta and *Hula* (cap). Data collected were based on research questions used by the researcher to conduct oral interview with thirty two (32) handmade cloth embroiderers who are known in the profession. Twenty one (21) cloths sellers and one hundred and ten (110) consumers of cloth embroidery were also sampled through questionnaire, eighty of the questionnaires were returned. The age of the respondents include eighteen to twenty five years (18-25), thirty to fifty years (30-50), sixty years above (60-above). The interview was conducted in order to establish the origin, history of motifs used on cloth embroidery, materials, aesthetics and functions of handmade cloth embroidery in Daura. Photographs of embroidered clothes were taken from seven sampled areas visited. The areas are *Madabu, Chediyar-tafarki, Bakin-Masallachi,Unguwar-Liman,Jibjin-bake, Mazoji and Yandi.* The Categorization approach was used in this study,thus the embroidery works are, grouped into three categories: (i)*Babbar Riga* (Big gown), (ii) kufta (iii) *Hula* (cap).

The Origin of Handmade Cloth Embroidery in Daura

The Hausa of northern Nigeria, particularly those of Daura, have their traditional clothes before the coming of Arab traders and Islam into the region.

The clothes, according to Isah (2011), were sewn plane, without any design for both men and women. Initially, men and women used pieces of plane woven wrapper to cover their bodies, later the idea of *Malum-Malum* (big gown) for men was discovered in which the centre of the plane wrapper was usually cut to serve as the neck of the gown and the edges of the wrapper tied. The *malum-malum gown*s include the *Gare* and *Shakwara*.

Trade developed between the northern parts of Nigeria (with Kano as the main commercial centre) and some Arabian countries like North Africa, western Sudan, Tunisia and Egypt. Fine clothes were among the main trading commodities brought to Hausa land, and the types of clothes include Yarmorocco (Morocco type), *Yar Sudan* (Sudan type), *Yar Masar* (Egypt type) and *Yar Tunisia* (Tunisia type) for men.

According to some respondents, as a result of this commercial transaction between the Arabian countries and the Hausa communities of northern Nigeria, the idea of cloth designs was brought to Hausa land. The Hausa adopted and developed on their clothes some of the designs they sewed, and later spread same to almost all the northern parts of Nigeria, and today it is one of the crafts widely practised in the region. According to Isah (2011), Daura is one of the Hausa communities that the crafts has been practised and is still being practised. Though the rate of handmade production of this art is reducing, as a result of the introduction of modern technological machine, embroidery is still massively produced.

Isah ((2011) states that, there is no accurate date to the origin of this art in Daura, however, it has been as a result of the commercial and religious interaction that existed between the Hausa communities of northern Nigeria and the Arab traders along the trans-saharan route. Similarly, Islam was introduced into Hausa land in places like Kano, Katsina, Zaria and some other parts of northern Nigeria like Maiduguri, through the same process. Thus, Islamic activities commenced in those areas, as children were sent to Quranic teachers called *Malam* to learn how to read and write Quran. *Kolawa* or *almajirai* (young learners) usually go out to beg for food after school hours, while the *Titibiri* or *Gardawa* (adult learners) engage themselves on cloth and cap embroidery for self sustenance.

Areas in Daura like *Madabu, Chediyar tafarki, Bakin masallachi, Unguwar Liman, Jibjin bake and Yandi* are known to have been practising the craft long ago, and are still practicing it till date. Amadu (2011) classified the available embroidered cloth practised mostly by men in Daura, as *Babbar Riga* (Gown), *kufta* (Kaftan) and *Hula* (cap).

According to Sani (1995), Motifs that frequently appear on traditional art works are the most essential and determining parts of the design. Motif can be quite indicative, revealing information, massages or proverbs, depending on the way it is being used on object among certain communities.

Lawal (2011), a Muslim scholar as well as a cloth seller, confirmed that the introduction of Islam into Hausa states of northern Nigeria, for instance

Kano, Katsina and Zaria, and also the development of the activities of Muslims scholars in the area, introduced some symbolic forms of expressions. A good example of such expressions is visible in the calligraphic writing derived from the Quranic script, which served as the source of inspiration of decorative motifs. The development of this idea of using calligraphic writing in decorating objects, later transformed into various traditional motifs and designs used on art objects like calabash decoration, leather work, wall decoration, blacksmithing, body decoration and cloth embroidery works by Hausa communities of northern Nigeria. Through cultural interaction, this idea of handmade cloth embroidery eventually spread to all parts of northern Nigeria, particularly Hausa communities, and Daura is one of the Hausa communities that adopted and developed these motifs and designs on cloth since then.

The motifs and designs, according to Isah (2011), sometimes vary from place to place or from one individual artist to another. For instance, the motifs and designs sometimes depend upon the choice of the client, and gradually little innovation is made by the artists. Sani (2011) agrees that, some designs on handmade cloth embroidery in Daura varied according to one's status, such as royalty, the wealthy, Muslim scholars (*imams)* and young adults. Although the embroiderers in Daura maintained the earliest designs, however, there are some new patterns of designs on the clothes. For instance, the design on Figure I (*Aska tara*, *Bulakura)* was redesigned as *Aska Tara* (Figure 2).

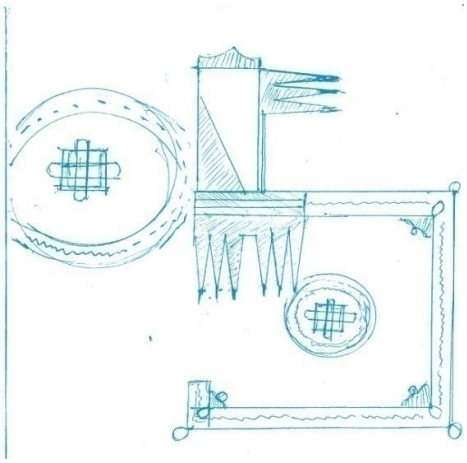


Figure 1: *Aska Tara BulaKura*

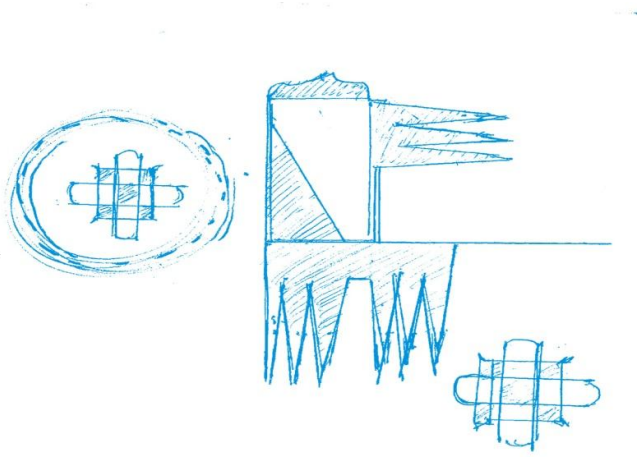


Figure 2: *Aska Tara*

Materials/equipments and techniques used in handmade cloth embroidery:

Every form of work, particularly art work, requires materials, equipments and techniques necessary for carrying out the work. The main materials used for handmade cloth embroidery in Daura, are easily acquired or bought from Kano market. These include both the locally woven cloth and the imported ones, local threads, needles of different sizes, *mazari* (spindle) and knife. The imported materials include *shadda* (cloth), silk, *Halfa* (shining) thread, needles and scissors.

Sani (2011) explains that, the earliest materials used for handmade cloth embroidery by embroiderers in Daura, include the *Fari,* the *Saki* and *Gwanda.* The *Fari* is a plane white, locally woven cloth from cotton, while the *saki* is another type of cloth locally woven from cotton but dyed in two different colours of black and white. The third type of cloth locally woven from cotton is *Gwanda*, which is different from the *fari* and *saki,* takes three different colours

of black, white and maroon. The colours given to these woven cloths were obtained locally from plants in the bush, such as leaves. It was explained that, the sources of the colours, like the black colour, was usually obtained from the leaves of *baba* plants. The maroon colour, on the other hand, is obtained from *karan-dafi* plant which looks similar to guinea-corn plant, and purposely planted for dying of cloth and leather.

With recent development, imported clothes like *shadda* and silk are now available in the market and brought to the artists for use. Thread is one of the major materials for cloth embroidery. In the earliest time, the artists(embroiderers) obtained their threads locally from cotton, and later imported threads were introduced. According to respondents, the types of threads used in handmade cloth embroidery in Daura include the ones locally made from cotton, which are of two types: the *"abawa"* and *"zare"*. *Zare* is for embroidery, while *abawa* which is thicker than the *zare* is meant for weaving cloth. Both *abawa* and *zare are* usually dyed in local colours obtained from plants, like *karan dafi, baba* and *rawaya*.

Tsamiya thread is another local thread used by the artists (embroiderers) in the earliest time. It is called *tsamiya* because it has the brown colour of *tsamiya*. This type thread is obtained from plants in the bush which is produced by a particular type of insect (caterpillars).

On the other hand, the embroiderers use imported threads according to their quality. *Afatati* thread, being the earliest among the imported threads

introduced, is purely cotton and found to be the most cheapest among the imported threads. This is followed by *Ramo-Ramo* thread, which is semi silk, and a bit qualitative than *afatati.* Series of *mai anga* (anchor) threads were also introduced, such as *lamba wan* (number one), *mai bindiga* (gun type), *Mai kurege* (squarrel type), *Mai Rakumi* (camel type), *Dan Misira* (thread from Egypt), and Halfa (shinning) threads are all available in the market.

During the earliest time, artists (embroiderers) used *Kaya* (Thorn) as needle for stitching clothes and leather when there wasn't modern type of needle. The thorns were gotten from *aduwa* and *farar kaya* trees, available in the environment. Later, needle of different sizes were introduced from Arabian countries. Other equipments include the scissors, knife for cutting materials and *mazari* (spindle) used for processing threads, which is made locally from stick and clay.

The techniques used in handmade cloth embroidery as stated by Babangida (2011), is basically freehand, and later the idea of using some devices like ruler and compass gradually developed. The use of these devices helped the artists to make their works accurate, neat and faster. Most of the designs on clothes are in geometrical shapes. The artists employed various forms of stitching techniques, and these include running stitch, straight stitch, chain stitch, open chain stitch or ladder stitch, and cross stitch in producing their works.

Figure 3: Some Stitch effects on handmade cloth embroidery

I. Running stitch

II. Straight stitch

III. Chain stitch

IV. Open chain or Ladder stitch

V. Stem stitch

VI. Satin stitch

VII. Blanket stitch

VIII Cross Stitch



Plate 1: Artist (Haruna) working on a gown (2011)



Plate II : Artist (Yusuf) working on a gown (2011)

The Aesthetics of Cloth Embroidery

Visual aesthetics, according to The Oxford Advance Learners Dictionary (2000) in Ibrahim (2011), is a Branch of philosophy which tries to make clear laws and principles of beauty," while Feldman (1971) is of the view that "aesthetics structure" refers to those features of the act of perception which gives wholeness and coherences to the experience of a work of art. Handmade cloth embroidery is an art that required to serve these aesthetic functions.

The handmade embroidery designs used on clothes played important role in the cultural heritage of Hausa people, particularly of Daura. Aesthetics is one of the functions of handmade cloth embroidery in Daura. Isah (2011) and Hassan (2011) mentioned that, the Hausa used various motifs and designs on clothes for decorative purposes, which they developed alongside with other traditional art works like, leather work, calabash decoration, body decoration and wall decorations, as means of cultural expression, beauty and identity.

The respondents further maintained that, most of the motifs and designs adopted and developed by Daura people are in geometrical forms and some have names and meanings. For instance, *Dagi* (northern knot) is the most common motif used on various art objects like cloth embroidery by the Hausa and particularly Daura people. *Dagi* (northern knot or link), according to the respondent, symbolizes unity, strength or brother hood,

Origin of *dagi* motif

So far, no certain spot has been marked to be the birth place of the *Dagi* even though some speculations hold that it is from the oriental world. Heathcote, (1972) in Jefferson (1974) has written: "The precise origin of many of the motifs used in Hausa embroidery will probably never be known. Variations of some, such as the *Dagi* (northern knot), can found in various parts of Africa which are far removed from one another. However Heathcote (1979) writes that it is certain that there were silk fabrics being woven in southern Spain and north Africa in the fourteenth and fifteenth centuries, and that some of the patterns on them incorporated motifs such as the eight-pointed stars, the motif of two interlaced ovals (known by the Hausa as *Dagi*),and various geometric interlace devices. All these motifs eventually turned up in Hausa embroidery or other forms of Hausa decorative art.



Figure 4: *Dagi* (Northern knot or links)From the logo of the former Bank of the North

There are also certain colours and designs incorporated onto the traditional embroidered cloths that look beautiful and acceptable by Hausa society, and most of these designs have names. An example is the *Aska tara* (nine knives) design (plate XIIa, p.42). The embroidery is largely made on the pocket of the gown,having six knife-motifs designed in groups of three flowing down, and in between these groups of knives, the *dagi* (northern knot) motif and figure of wall *gecko* are designed together. The other three knives are designed on the upper right of the gown horizontally. At the neck of the gown is *Linzami* design in a triangular shape besides which is another *dagi* (northern knot) designed in a circular of four layers known as *Tambari* design. A combination of two colours blue and white were used in this work. Blue signifies love, while white signifies peace.

Another type of embroidered cloth that takes multiple colours is *Aska biyu Tokare* (Two knives). Plate111a below shows *Sarkin Kofa*, a traditional title given to the custodian of city gates in Daura.

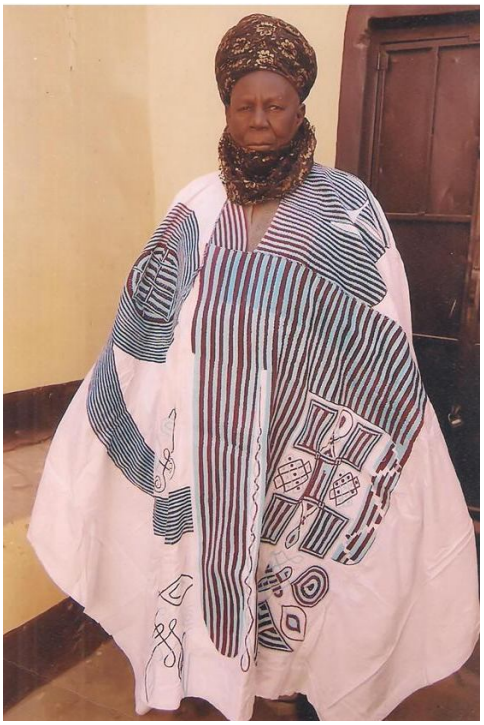


Plate11Ia: A royalist *Sarki Kofa* dressed in *Aska Biyu Tokare*

Sarkin Kofa's gown has *Aska biyu Tokare* (two knives) designed, flowing down, and by the left are geometrical shapes design known as *Gidan biyar* (five columns) designed together with *dagi* (knot). By the left side on the gown is a large design known as *Tambari* made in coil pattern. The design on the gown was made larger with light blue and maroon coloured threads on white cloth, which gives pleasant harmony. This kind of design is usually made for people with honour in the society.

Functions of handmade cloth embroidery

Embroidery is the art of making designs and patterns on cloth with needle and thread in different forms and styles. The production of handmade cloth embroidery in Daura is not for aesthetic purpose alone, but also serves different purposes to people at particular occasions and time. They serve socio-cultural and political functions, others are income generation and as means of social

identification of noblemen. For instance, Plate 11Ib- *Aska biyu tokare* (two knives) shows a royalist *Sarkin Kofa,* a traditional title given to the custodian of city gates in Daura.



Plate11Ib: A royalist *Sarki Kofa* dressed in *Aska Biyu Tokare*

The design of the gown was made larger, and in green colour which signifies agriculture, the main occupation of the people in the area. The size of the design on the gown and the turban are the signs of his chieftaincy. The designs of the two knives are seen flowing down, and some designs in geometrical shapes of five squares known as *Gidan Biyar* (five columns) and *dagi* (northern knots) appear on the pocket of the gown. At the neck of the gown is the *Linzami* design in triangular shape, while by the left side of the gown is a large design known as *Tambari* in coil pattern.



PLATE IV: *Aska biyu Tokare* of *Sarkin Kofa* (2011)

Though most embroidered cloths used in Daura by the Emir and the other chiefs, are produced by the native embroiderers, the *Alkyabba* is imported from some Arabian countries like Egypt.



Plate V: The Emir of Daura Umar Faruq Umar
Dressed in embroidered *Alkyabba*

Plate V shows the Emir of Daura, Alhaji Umar Faruq Umar, dressed in embroidered *Alkyabba*, and white turban receiving courtesy. The embroidered *Alkyabba*, which is designed with black thread on white cloth, signified a mark of honour.



Plate V1: The Emir of Daura Umar Faruq Umar
Dressed in embroidered *Alkyabba*

Plate1IIb also shows the Emir of Daura, Alhaji Umar Faruq Umar, dressed in embroidered *Alkyabba*, during *sallah* occassion. The embroidered *Alkyabba*, which is designed with *murdiya*, *Halfa* (shining thread) on light blue cloth, the rich design, signify a mark of honour.



Plate V11*: Kwado da Linzami*
Artist: Hassan
Date: 2010
Location: Madabu Daura

Kwado da Linzami (Plate V11) was one of the earliest and the simplest design in Daura. It consists limited designs, signifying the simplicity of life, and can be afforded by the people of lower class. From the top of the gown is *Kwado* design, in a semi circular design, while *Linzami,* a woven design below the *kwado* is designed in triangular form at the neck of the gown, on the top left of the gown, joining the *kwado* design, are two shapes of rectangular and triangular designs known as *Gafiya.* White thread was used for the embroidery on green cloth, producing pleasant aesthetic harmony.



Plate V111a: *Tambutu*
Artist: Siraja
Date: 2009
Location: Ungwar Liman, Daura



Plate V111b: *Tambutu*
Artist: Siraja
Date: 2009
Location: Ungwar Liman, Daura

Tambutu (Plate V111a) below is another type of embroidery on men's dress in Daura. The pentagon shaped pocket of the gown carries much of the designs, which go round the edges of the pocket in a linear pattern. Floral motifs are designed at the centre of the pocket of the gown and semi circular designs on the left side. At the neck of the gown is the *Linzami* designed vertically in horn-like shape. Two floral motifs in mirror repeat are also designed on both sides top of the gown. Only one colour (black) is used throughout in this design on milk coloured cloth.

Tambutu, as the name implies, is derived from the name of a town "*Timbuktu*" in the present Mali Republic where the design originated from. This is an indication that there was cultural, religious or commercial interaction between the *Timbuktu* of Mali and the Hausa people of northern Nigeria.

The backview of *Tambutu* (Plate V111b) is another simple design in mirror repeat pattern on the back of a gown. The abstract design looks like the trunk of two people shaking each other which is made in coil pattern. The design of the two figures shaking hands, symbolizes the good human relation in the area of study.



Plate 1Xa: *Dan matasa*
Artist: Aliyu
Date: 2009
Location: Chediyar Tafarki, Daura



Plate 1Xb: *Dan matasa (Backview)*
Artist: Aliyu
Date: 2009
Location: Chediyar Tafarki Daura

***Dan Matasa* (Plate 1X);**

The name *"Dan Matasa"* literally means "for youth." The design of this type of gown is therefore said to have been adopted by youth in Daura particularly for a groom and his intimate friends, during a wedding ceremony. On the pocket of the gown are two knife-motifs designed vertically flowing

down, signifying wealth, and by the right side of the gown are geometrical shapes of five squares known as *Gidan Biyar* (five columns) and *dagi* (northern knot). Below is another *dagi* (northern knot) motif and a triangular design that looks like the shape of the ancient Kano groundnut pyramid.

Around the neck of the gown is *Linzami* design in triangular shape, and by the right side are three triangular designs known as *sirfani,* while by the left are large circular designs in coil patterns with *dagi* (knot) at the centre. Below it is an abstracted wall-*gecko* designed in mirror repeat that complements the whole design on the gown.



Plate (X) Stitchery effects on *Aska biyu, Dan matasa* pocket, (2011)



Plate X1 A groom Abdussabur right,and his intimate friend Sabi'u left, dressed in Dan matasa embroidered gown and kube cap, during his wedding ceremony in Daura (2011)



Plate X11a: *Aska Tara (Front view)*
Artist: Hassan
Date: 2009
Location: Mallamawa, Daura



Plate X11b: *Aska Tara (Backview)*
Artist: Hassan
Date: 2009
Location: Mallamawa, Daura

Another identified gown design in Daura is *Aska tara* (nine knives),An example is Plates X11,and X11b depicting a design known as "*Bulakura*" a *Kanuri* word which means big gown .The embroidery design is largely made on the pocket of the gown. Six knife-motifs are designed in groups of three flowing down, and in between these groups of knives are the design of *Dagi* (northern knot) motif and

an abstracted figure of wall-gecko. The other three knives are designed on the upper right of the gown horizontally. At the neck of the gown, is *Linzami* design in triangular shape, beside which is another *dagi* northern knot designed in a circular pattern of four layers known as *Tambari* design. A combination of two colours blue and white were used in this work. Blue signifies love, while white signifies peace.

The back view of the gown takes another design, from the top of the gown, the *kwado* design which is in rectangular and triangular shapes, takes the structure of a mosque. This is because the Muslim *ummah* attached so much importance to Islamic religion in the area of study. Below is the *dagi* (northern knot) motif designed in a large circular pattern of four layers signifying the support of unity.



Plate X111: *Aska biyu*
Artist: Aliyu
Date: 2009
Location: Cediyar Tafarki

***Aska biyu* (two knives) plate XII1** is an example of large design on a gown usually meant for wealthy people. The two knife-motifs is designed on the pocket of the gown flowing down, while by the right on the gown are geometrical shapes known as *gidan biyar* (five columns), *Dagi* (knot northern) and the design of wall gecko. Below the *dagi* (knot) design,is a triangular design that takes the shape of the ancient Kano groundnut pyramid. On the left side of the gown is a large circular design known as *Tambari* design and wall-gecko designed in mirror repeat. The design is in green colour thread. The size of the work symbolises the social status of the wearer.

***Kufta*:**

Embroidered cloth can be classified into two types *Kufta* and *Kufta Zabuni*. *Kufta Zabuni*: This type of cloth design is identified as belonging to the people of high status such as royalists and men of nobility. *Zabuni* cloth can take any colour of thread, and can be worn on several occasions by royalists and wealthy people, but mainly used during chieftaincy, wedding ceremonies and annual festivals.



Plate X1V: *Kufta Zubuni*
Artist: Isah
Date: 2010
Location: Yandi, Daura

Kufta Zabuni 1 (Plate X1V) shows a short shirt that contains large and rich design in monochromatic colour, almost occupying the frontal part of the shirt. The design appears vertically on both sides of the shirt, and was made in combination of mango motif, leaf motif and coil design.

Another linear design runs round the neck down, following the edge of the frontal opening. The long hands are also decorated with similar design (floral design) on both sides. The shoulder pad of the shirt takes a *dagi* (northern knot) design and *murdiya* stitches of thick thread flowing down, and joining the hands and the main parts of the shirt. The two side pockets are also decorated with floral and *dagi* (northern knot) motifs. The short but stout size of the design signifies strength.



Plate XV: *Kufta Zabuni Jabba 1*
Artist: Isah
Date: 2010
Location: Yandi, Daura

Kufta Zabuni Jabba: – *Kufta zabuni* 1(plate XV) is a big gown richly designed with silk thread. The design is made in small circular patterns which go round the neck and flow down to the short opened front. Similar designs go from the neck to the end of the gown's hands. Two fine floral motifs are designed close to the neck opposite each other, and another floral motif appears at the lower part of the whole design. Most of the *zabuni* dresses carry a floral design which signifies happiness.



Plate XV1: *Kufta Zabuni Jabba* 11
Artist: Isah
Date: 2010
Location: Yandi, Daura

Plate XV1 is another type of big gown (*zabuni)* which is largely designed with *halfa* (shining) thread using one colour (ash). It contains designs in small circular patterns round the neck and the face of the gown; and this is supported by simple stitches.

Similar design also starts from the neck to the end of the hands. Both sides of the gown take the designs of two large motifs, of an abstracted crown attached to *dagi* motifs and supported by some coil designs. Another similar design is made at the lower parts of the main design which also contains the design of an abstracted motif crown attached to *dagi*, and supported by two large coil designs. The crown design in this work signifies royalty, while the *dagi* on the other hand signifies unity/ brotherhood.



Plate XV11: *Kufta Zubani (Falmaram)*
Artist: Isah
Date: 2009
Location: Yandi. Daura

Kufta zabuni (*Falmaram*) Plate XV11 is a rich designed cloth worn under *Kufta zabuni Jebba*. It has an open front, and the design is made in small circular patterns on the front. Parallel to these patterns are, two simple designs in zigzag form that flow downwards. At the lower part of the *falmaram* are two coil designs which look like birds are designed facing each other. Two simple designs are also made round the neck of the dress. In this work, dark green colour thread is used on grey cloth.



Plate XV111: Yar'Morocco
Artist: Suleiman
Date: 2010
Location: Madabu Daura

***Yar Marocco*:**

Yar morocco design (plate XV111) is said to have originated from morocco. It is a long caftan and designed in *murdiya* with *halfa* (shinning) thread. The design in this dress, goes round the neck, and round the open front. *Dagi* motifs appear on the caftan by the left and right sides, and two others on the shoulder part. The hands of the caftan are also decorated with *dagi* motifs and spiral design. The use of *dagi* (knot) motifs in work of arts like cloth embroidery is as a result its acceptability as a symbol of unity/ brotherhood. One colour thread (blue) is used throughout in this work, which makes it monochromatic.

Embroidered Caps

Cap has been identified as one of the components of dress among the Hausa communities, particularly in Daura. It is clearly known that,it is unfashionable for one to wear embroidered gown without a cap. There are caps meant for certain dresses depending on the matching colour of the dress, the cost of the dress and sometimes the level of the person wearing it.

Sani (2011) classified caps into four main types, as *Kube*, *Mu hadu a Banki, Marafiya*, *kora sha iska* (Air condition).



Plate XIX: *Muhadu a Banki*
Artist: Suleiman
Date: 2010
Location: Madabu, Daura

(plate XIX), *Mu hadu a Banki* (to meet in the bank) is sometimes made in one colour throughout, though it can take any colour On this cap, the colour of thread used is blue on light blue cloth. The thread is manipulated to serve as the background, while the main work is projected in light blue. Sometimes, the

colour used usually goes with the colour of the dress. The motifs, which look like *dagi* (northern knot), are distorted and arranged vertically in different directions linking each other, which signifies unity/brotherhood.



Plate XX: *Sallau Musa*
Artist: Yusuf
Date: 2007
Location: Mazoji, Daura

Sallau musa (*PlateXX*) is another embroidered cap practised in Daura which takes the design similar to that of *Mu hadu abanki*, but made in multiple colours of milk, purple and green and designed horizontally round the cap. The *dagi* (northern knot) motif is used for the design in different columns. The cap was named after a client, a famous business man Sallau Musa from Kano.



Plate XX1: kube-*Volvo*
Artist: Sabiu
Date: 2010
Location: Madabu, Daura

Kube-Volvo is made up of two different patterns, which are designed round the cap (plate XX1). The lower and the upper designs are made in small squares called "chain design," while the centre and the top cover design are in rectangular shapes called blades, arranged vertically with star designs in each. The design is made in multiple colours of brown, green, black and white. The name, Volvo is derived from the name of a particular type of motorcar "Volvo". This cap design is attached to the quality and popularity of the car in the area of study.



Plate XX11: *Dan kunnen Maryam*
Artist: Shehu
Date 2009
Location: Jibjin Bake, Daura

Dan kunnen Maryam:

Another identified *kube* cap is *Dan kunnen Maryam* (Plate XX11) Literally meaning "*Maryam's* earrings," the cap has two different designs. The lower and upper designs of the cap take the motif of ladies' earrings which look like scorpion in white colour. The top cover of the cap is made of triangular design which takes the structure of a mosque. A combination of rich colours are used in this work, which include: brown, yellow, red, black and white.



Plate XX111: *Idon Zawara*
Artist: Kabiru
Date: 2009
Location: Mazoji, Daura

Idon Zawara

Idon zawara (plate XX111*)* means "widow's eyes" The cap takes uniform design made in rhombus shapes arranged in six rows horizontally and diagonally, of which three shapes are designed with small blue spots signifying widows' eyes who are said to see beyond other women. The other three shapes designed with brown and white colour as supportive design. At the lower end of the cap are some white designs in brown columns which goes round the cap. The top cover design of the cap takes the chain design in various colours. Various colours are used in this cap such as green, white, brown and blue.

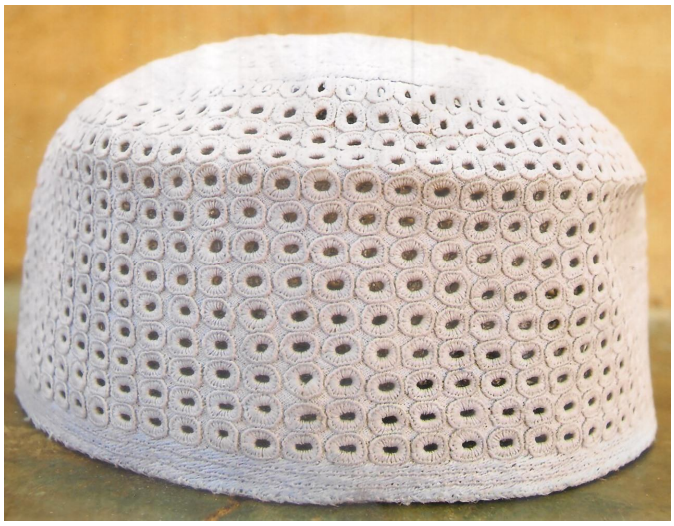


Plate XX1V: *Marafiya*
Artist: Buhari
Date: 2010
Location: Yandi, Daura

***Marafiya* Cap**

This type of cap (marafiya-plate XX1V) is a little bit different from *mu hadu a banki* (plate X1X). In most cases one colour thread is used, and affordable to people of different status. The thread is manipulated to serve as the background, and also provides some forms of designs in rhombus shapes at the

centre. The other form of design of cowry motif, projects from the cloth at the lower and upper parts of the cap. The cowry motif signifies wealth. At the top part of the cap are simple stitches made round the cap. One colour (green) is used in this work.



PlateXXV : *Kora sha iska(*air condition*)*
Artist: Ahmed
Date: 2007
Location: Yandi, Daura

*Kora sha iska***(**Air condition**)** cap is another embroidered cap produced in Daura (plate XXV). The design on this cap are made in small holes which are apparently punched in the fabric, are encircled by using blanket stitch. The design is in white colour thread and arranged vertically and horizontally, while the lower end of the cap is trimmed with red colour thread. This kind of design is known as *Kora sha iska* (Air condition), this referring to the hole-design of the cap.

SUMMARY CONCLUSION AND RECOMMENDATIONS

Introduction

This chapter contains an overview of all the discussions on the historical survey of handmade cloth embroidery in Daura. Therefore, the summary of research findings are presented upon which conclusion and recommendations are advanced.

Summary

The focus of this research work is mainly on a historical survey of handmade cloth embroidery in Daura Local Government Area. Chapter one of the study highlighted the socio-cultural and economic significance of handmade cloth embroidery in Daura and Hausa land in general. In chapter two, available related literature were reviewed to familiarize the researcher with existing documented information on the subject of the study. In chapter three, procedures and methods of data collection as used by previous researchers were adopted. These are fieldtrips, pilot study, oral interview, questionnaire and photographs for data collection. Descriptive, historical, and survey methods were also adopted for data analysis and discussion of available handmade cloth embroidered works. Chapter four of the study provided the history, sources of motifs, materials, techniques, aesthetics and functions of handmade cloth embroidery in Daura. Similarly, some of the works were descriptively analyzed under three categories; *Babbar Riga* (Gown), *Kufta* and *Hula* (Caps).

Conclusion

From the investigation carried out on hand made cloth embroidery in Daura, it was discovered that most of the artists who produced the cloth embroidery in Daura, are more of *muslim* scholars, known as the *Titibiri* or *Gardawa* (Adult learners), who are seekers of Islamic knowledge. Most of them are indigenes of Daura local government Area, though there are some who are not indigenes, they came to Daura to seek for Islamic knowledge. Some of them are: Ali, Suleiman, Sabiu, to mention but a few.

Findings also show that the art was introduced to the northern part of Nigeria through commercial and religious interactions with Arab traders, from Arabian countries like Egypt and Tunisia, just to mention two.

The Hausa of northern Nigeria particularly Daura, used various motifs and designs on traditional arts objects like calabash carving, wall decoration, leather and cloth embroidery as means of expressions. Some of the motifs and designs include the *Dagi* (northern knot) which is believed to have been inspired by the star, associated with royalty, and embedded in all the art of northern Nigerian aristocratic nature or philosophy. Others include *Aska* (knife) and *kwado da Linzami* (frog and bridle) designs.

It was also discovered that hand embroidered cloths serve many functions to people wherever they are practised, this include the socio-cultural, political, aesthetics and economic functions.

Findings also show that the art of cloth embroidery is gradually being abandoned and neglected, resulting from the effects of modernization, such as the ever increasing use of embroidery machine which works faster, and the cost of production cheaper than the handmade embroidery. For possible salvage of this important art from vanishing, the artists/handmade embroiderers should be supported by government and other non governmental bodies, to complement with machine made artists so that they will improve the quality of their work.

Recommendations

Based on the findings and discussions made so far, it is recommended that:

- The Government, through Ministry of Education should include local craft, particularly handmade cloth embroidery, as core subject in the primary and secondary school curriculum.
- The traditional rulers, wealthy people and other capable individuals should support the artists so that they improve the quality of their works. Doing this will help to save this important art of Daura people, otherwise it may phase out completely.
- Vocational training centers should be opened in all the local government areas of Nigeria where local crafts will be taught to the youth, particularly hand-made cloth embroidery to complement with the machine-made

embroiderers. This will help to reduce the rate of unemployment, as well as improving the standard of art and the artists.

- Since this study is limited to the historical survey of handmade cloth embroidery in Daura, it is recommended that more researches should be carried out in other aspects of hand embroidery in other areas of study for the purpose of widening its knowledge to the general public, both within and outside Nigeria.

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APPENDIXES 1
QUESTIONNAIRE

Introduction

I am undertaking a research thesis title: "A Historical Survey of Handmade Cloth Embroidery in Daura Local Government Area of Katsina State." Therefore, I am requesting you to please kindly assist by providing the available information on the following questions.

Section A: Personal Data

Name:……

Date of Birth:……Plate of Birth .....……....

Sex:……..Marital Status:…….

Educational qualification (if any)…….

Occupation:……..

Section B: General Information

1. When did the art of handmade cloth embroidery start in Daura?.....
2. Who started it?.....
3. From where did it originate?.....
4. Are there any specific motifs and designs adopted by Daura people?
   ……
5. What are the earliest motifs and designs on cloth embroidery in Daura?.....
6. Do they still exist?.....
7. What are the common motifs and designs that people want?.....
   …….
8. Why do people want these motifs and designs mentioned in 7 above?.....
9. How many types of motifs and designs do you know?.....
   …….

10. Mention their names and functions…….

    …….

11. What is a sign of symbolic recognition to someone who posses traditional motifs and designs on his cloths?.....

    …….

12. Are there presently new motifs and designs?.....

    …….

13. Do the artists formulate new design?.....

14. Do the rich people in the community posses unique traditional motifs and designs?.....

15. Do royal families have their own exclusive traditional motifs and designs?.....

16. How durable are these designs on cloth?.....

Abdu Saidu

ORAL INTERVIEW ON HISTORICAL SURVEY OF HAND MADE CLOTH EMBROIDERY IN DAURA LOCAL GOVERNMENT AREA OF KATSINA STATE WITH THE ARTISTS OF HANDMADE CLOTH EMBROIDERY.

1. What is your name please?
2. What is your date of birth please?
3. Where is your place of birth?
4. When did the art of cloth embroidery started in Daura?
5. Who started it?
6. From where did it originate?
7. Are there any specific motif and design adopted by Daura people?
8. What are the earliest motif and designs on cloth embroidery in Daura?
9. Do they still exist?
10. What are the common motifs and design that people want?
11. Why do you think people want these motifs and design mentioned in 8 above?

12.a. How many motifs and design do you know?

12b. Mention their meaning and functions.

13. What is a sign of symbolic recognition of someone who possesses traditional motifs and design on his cloth?
14. Are there presently new motifs and designs?
15. Do the artists formulate new designs?
16. Do the rich people in the community possess unique traditional motifs and designs?
17. Do royal families have their own exclusive traditional motifs and designs?
18. How do the artists get the raw materials?
19. How long does it take you to finish a certain design on cloth?
20. How durable are these designs on cloth?
21. Do you work regularly or occasionally?

20a. How much do you earn in this work?

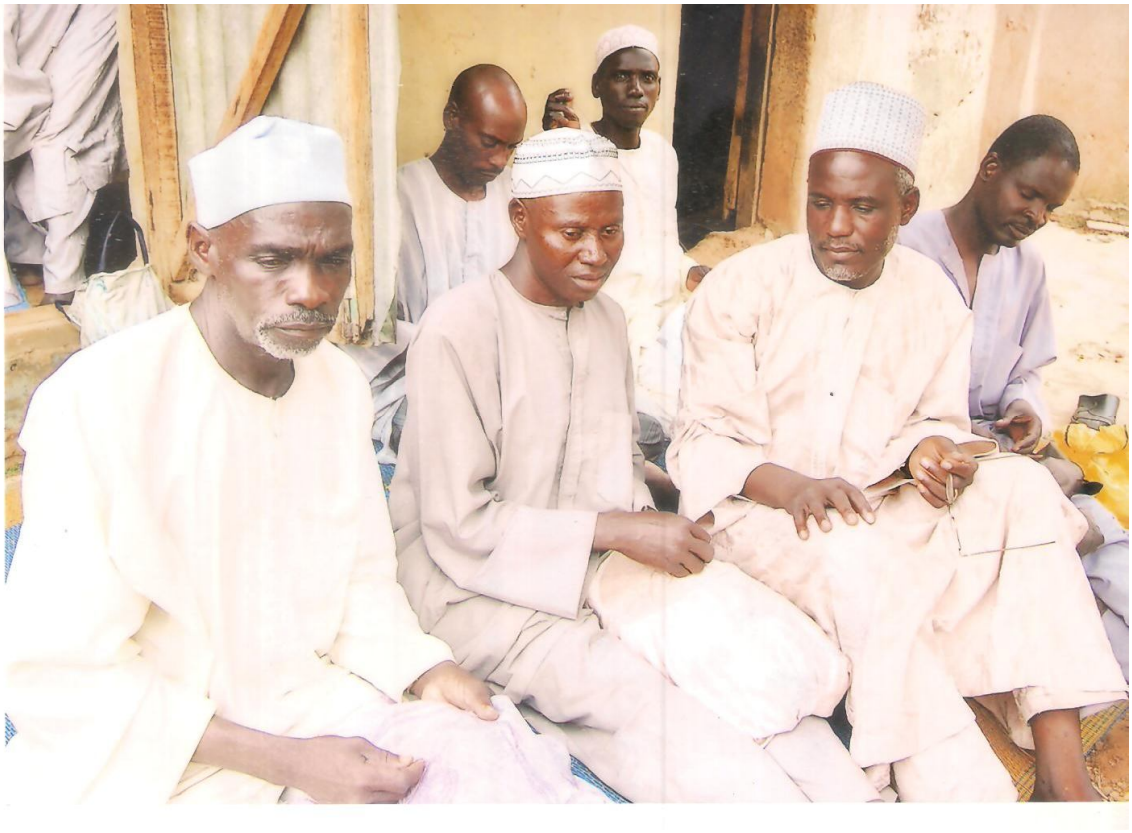
20b. Do you have other sources of live hood?

21 If no, what are the responsible for the situation?

22. How do you think it improved and preserved?

Abdu Saidu

APPENDIX 2



The researcher and group of embroiderers in Daura during interview on 12/01/2011

Research Questions

1 Who are the Artists that produce handmade cloth embroidery in Daura Local Government Area?

11 How and when the handmade cloth embroidery started in Daura Local Government Area?

111 What are the origins of these motifs and designs Daura people adopted on handmade cloth embroidery?

IV How many types of handmade cloth embroidery existing in Daura Local Government Area?

V What are the functions of these motifs used on cloth embroidery in Daura Local Government Area?

VI What are the possible ways of sustaining this handmade cloth embroidery?