WEST AFRICAN TEXTILES & DRESS

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SCHOOL of ART GALLERY, K.S.U.
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Fred T. Smith, Director
School of Art Galleries

Ivory Coast, Senufo Korhogo
cloth (Catalogue #26).

Ivory Coast. Baule men’s
loom with multiple heddles.
In West Africa, a wide range of techniques are employed in creating textile design. Two basic loom types, for example, are used in weaving. Men weave narrow-band cloth on a multiple-heddled, horizontal, foot-treadle loom, and women weave on an upright, string-heddle loom. The existence of either type depends on the history and traditions of the particular area. "Weaving has become a more competitive industry today than in the past because handwoven cloth must compete both with imported goods ... and with domestically produced commercial textiles. Despite this competition, however, the demand for locally-woven cloth continues. Although some types are more expensive than much of the commercial cloth, whether domestic or imported, the handwoven cloth symbolizes a traditional way of life. ..." (Eicher 1978:n.p.). In addition, the use of certain cloth can identify particular individuals and occasions or define ritual activity. Even though cotton cloth is relatively recent among the ethnic groups of northeastern Ghana, for example, narrow-band smocks now serve as indicators of rank and social importance.

Although use of the horizontal loom is particularly widespread in the interior of West Africa, it has significance among such coastal groups as the Mende of Sierra Leone, the Asante of Ghana, and the Yoruba of Nigeria. Based on existing evidence, men's weaving appears to be at least one thousand years old. Recent archaeological findings in the Bandiagara escarpment area of Mali have revealed a great quantity of cloth in wool, cotton, or wool and cotton dated to the eleventh century A.D. (Boser-Sarivaxevanis 1980:8). The cloth produced on the men's loom usually ranges from two to six inches in width and several yards in length. The most common form of design is the warp-faced stripe that results from alternating colors in the warp thread. This cloth is cut into strips and sewn together by tailors to make various items of dress. The nomadic Peul of Mali and neighboring countries and the Djerma of Niger, for example, produce large, blanket-sized textiles decorated with a variety of geometric weft-patterned squares.

A spectacular type of narrow-band weave is kente cloth from the Akan and Ewe peoples of southern Ghana and Togo. An important characteristic of kente, which has been produced since the sixteenth century, is the use of silk yarn to create areas of bright color in a predominantly cotton textile. The threads, originally obtained by unraveling imported Dutch silk fabrics, were rewoven by men into designs more suited to Akan taste. The particular designs as well as the complete pattern are usually named and often refer to proverbs or historical events. Traditionally, wearing of kente cloth was restricted to royals or important court officials, but now it may be worn by anyone of means. Moreover, rayon yarn has replaced silk in many recent examples. The kente woven by the Ewe is less flamboyant and more subtle in its use of
color and design than that woven by the Akan.

The vertical or women’s loom produces a cloth wider than that of the men’s loom. It averages between 20 and 48 inches in width and from 4 to 6 feet in length. The weave can range from plain to elaborately patterned. Pattern weaves are found among the Igbo, Nupe, and Igbirra of Nigeria. The Igbo town of Akwete is an important weaving center in southeastern Nigeria producing women’s wrappers which characteristically have one end of the cloth 3 to 5 inches wider than the other — probably as the result of uneven tension. According to Joanne Eicher, “The advantage of this shape for a woman who is using the cloth as a wrapper is that the bottom of the cloth will hang evenly as the wider end is used to tuck the extra material in at the waist to hold the wrapper on the body” (1978:n.p.). In terms of design, Akwete cloth successfully employs the technique of weft-float patterns. The weavers have utilized this technique to create a wide range of motifs. Lisa Aronson has noted that “in Akwete the weft-float patterns are so varied that no two cloths seem alike. The reason for this is the strong emphasis Akwete women place on innovation. . . .” (1985:21). Women from the Igbirra town of Okene weave a wide variety of cloth ranging from a simple weave to elaborately patterned fabric with metallic thread. The average strip of both Akwete and Okene cloth is between 23 to 26 inches wide. Two pieces are sewn together for a woman’s wrapper. A single piece can serve as a baby wrapper or a head-tie.

Women in the Nupe town of Bida weave a brightly colored cotton fabric decorated with multicolored inlaid silk or rayon designs visible on only one side of the textile. The arrangement of design elements on Bida cloth is frequently asymmetrical and creatively placed: “. . . the surfaces of many women’s cloths appear randomly organized. In certain cloths, irregularly placed weft-float patterns play against a regular surface ground.

Irregularities in formal organization can be accidental, but often they are planned” (Perani and Aronson 1979:n.p.). Unlike most African societies, the women weavers among the Nupe come from the upper classes. Judith Perani has reported that “evidence points to the Nupe having acquired the knowledge of women’s weaving in the late nineteenth century. Weft-float patterns can be traced to a Nupe cloth of this approximate date in the British Museum. Initially, weft-float patterns were definitely associated with prestige cloths, limited in use to wives of royalty and titled nobility. The widespread use of weft-float patterns dates from about 1930” (in Borgatti 1983:53).
Dyed textiles can be found in many areas of West Africa. Although different ways of dyeing cloth are employed, most of them involve some method of resist. The most widespread technique is tie and dye, which employs raffia, thread, or string to wrap, tie, or sew cloth in order to prevent dye penetration. This technique is found among many ethnic groups in Nigeria, Sierra Leone, Mali, Liberia, Senegal, and Ivory Coast.

Indigo is a common West African dye characterized by a distinctive rich, dark blue color and used extensively by the Yoruba and Hausa of Nigeria. The leaves of the indigo plant are boiled and allowed to ferment for several days in order to produce the dye. The Yoruba refer to their resist-dyed indigo fabric as adire. Tie-dyed cloth using stitching as the resist is called adire alabere when tying is used, it is adire oniko. In both cases, patterns are created by tying or stitching the cloth, and many design possibilities can result. In addition, small objects such as seeds, shells, beads, or pieces of wood can be sewn into the cloth to create elaborate patterns. Joanne Eicher reports that “a running stitch may be used to make an outline or a design or an overcast stitch may be used on the fold of a pleat or tuck. The stitches may be drawn up in gathers or left flat as the pattern dictates” (1976:61). Yoruba women dye cloth in large clay pots, while among the Hausa, men do the dyeing in sunken dye pits. In either case, considerable technical knowledge is required. Among the Yoruba, “specialization of tasks exists in indigo dyeing. Women usually harvest indigo, pound the leaves and convert them into dye balls. Still another group of women tie and dye the cloth. [The prepared fabric is immersed in the indigo solution. After each immersion the fabric is exposed to air for oxidation, which turns the fabric blue. Successive dippings yield greater hue value and intensity.] Probably in the early stages of the dyeing industry, indigo-making and
dyeing processes were integrated. Later, except in a few cases, they became separate industries. Both dye-making and dyeing processes are usually long operations, which are sometimes done professionally by women who are called alaros" (Eicher 1978:n.p.). After the dyeing process the cloth is dried in the open air. Hausa men often beat the fabric in order to produce a high, lustrous sheen. This technique is also employed in Sierra Leone. Within Sierra Leone, particularly in the northern areas, imported cloth is tie-dyed not only with indigo, but with the red juice of the kola nut. Any locally dyed cloth in Sierra Leone is referred to as gara, even though that term was originally restricted to indigo-dyed cloth. Among the peoples of Mali and Senegal, the existence of the tie and dye technique can be traced back to the tenth century or earlier. Although indigo dying techniques were probably introduced into West Africa from the north, West Africa has become one of the greatest and most creative centers of indigo-dyed textiles in the world.

Starch and wax resist designs are found primarily in Sierra Leone and Nigeria. In Sierra Leone, candle wax is dripped or stamped onto a cloth before dyeing in order to prevent the dye from penetrating the prepared area. Afterwards, the wax is scraped or flaked off. Kolingie, which means comb, refers to Sierra Leonian cloth decorated with wavy or circular lines. In this case, cassava or rice starch paste is combed onto the cloth to produce the design patterns. Probably the best known starch-resist cloth in West Africa is the Yoruba adire eleko, which employs either cassava or corn flour starch. The designs on such cloth are applied with a stencil by men or are hand-painted with starch by women, and many patterns are handed down from mother to daughter. The women use either a feather, palm leaf rib, or small brush to apply geometric patterns or stylized animal or plant forms to the surface of the textile. With hand-painting, the surface of the textile is first divided into squares, and then the various motifs are added. According to Betty Wass, "Hand-painted cloths are more finely detailed than are stencilled cloths, because hand-painting allows greater intricacy in execution. Hand-painting is also much slower than stencilling, but both types of adire eleko sell for approximately the same price in the market" (Wass and Murnane 1978:8). Ibadan is the most important center for the production of hand-painted cloths, while the majority of stencilled cloths come
from Abeokuta. Eicher reports that "when stencils are used, the making of the stencil and the painting of the starch are done by men. First, a piece of metal is cut into a rectangular shape which may be any size, commonly twelve inches by eight inches. The first stencils were cut from the lead linings of tea chests, cigarette boxes or boxes used to import matches. Designs are made on the metal and marked with a pen. Then the metal is placed on wood and the design is chiselled or cut out with a suitable tool. In some cases a piece of wire gauze is inserted to make a pattern of fine holes" (1976:65).

The Bamana of Mali use mud for an unusual resist dyeing technique. The cloth, known as *bogolanfini*, consists of narrow bands of cloth woven and sewn together by men and dyed by women. Small geometric or abstract designs are uniformly repeated in rows over the surface. According to Idiens, "A vegetable dye is used to colour the cloth yellow and then a mud solution is painted on to outline an abstract design and fill in the background so that the pattern shows as the yellow unpainted area. The cloth is washed to remove surplus mud and the yellow dye bleached out of the pattern areas. . . ." (1980:15). The yellow areas are bleached with locally made soap that contains imported caustic soda. The designs finally appear as off-white on a dark brown background. 

*Bogolanfini* cloth is usually tailored into hunter's shirts.

Various other methods of decorating textiles, such as stamping, painting, appliqué, embroidery, or the extraction of threads are found in West Africa. Among the Asante of Ghana, *adinkra* decoration is applied by rectangular, carved calabash stamps. A thick black tar serves as the dye for these stamps. Each stamp represents a motif, basically geometric in form, which, at the same time, usually has a symbolic meaning. Bamboo combs are also used to outline the square or rectangular areas filled in by the stamped motifs. Originally, the cloth was worn as a sign of mourning, but today it is seen on various festive occasions. In addition, factory-printed imitation *adinkra* is now being produced. Among the Senufo of Ivory Coast, especially in the Korhogo area, a coarsely woven white cloth is painted in black or dark-brown human and animal forms. The dye, like that used to produce *bogolanfini*, is made from a mud solution. Appliqué cloth can be found in southern Ghana, in the Republic of Benin, and in southeastern Nigeria. Among the Akan peoples of Ghana, particularly the Fante, and the Fon of Benin, brightly colored designs of naturalistic motifs — usually human, animal, or heraldic symbols — are sewn on a monochromatic cotton fabric. This cloth is then used for robes, flags, banners, and umbrella tops. Betty Wass reports that among the Fon, "appliqué workers are men living in the city of Abomey who belong to a family guild that transmits patterns for design units from one generation to the next" (Wass and Murnane 1978:7). Embroidery is another technique for embellishing the surface of woven cloth. Embroidery done by Hausa and Nupe men in northern Nigeria has a distinctive style and remarkable reputation. The patterns are geometric and frequently characterized by interlacing and spiral forms executed in either spun silk or cotton threads. Hausa and Nupe embroidery is used for caps and trousers, as well as the large gown (*riga*) worn by wealthy and influential men. 

The Kalabari women of the Niger delta area of Nigeria modify imported mill-woven textiles by cutting threads with either a razor or penknife blade and then pulling them away. The fabrics produced are known as *pelete bite* or drawn-thread cloth. The *pelete bite* artists "begin with plaid, striped, and checked cotton cloth. . . . The fabrics are purchased to be worn by men and women as skirt-like wrappers. Before use, individual threads are cut . . . and then pulled out. A new and more dynamic design is produced by this process" (Eicher 1983:60). The fabric is transformed into a light, lacy intricate form. By altering a commercially produced product, the Kalabari are an excellent example of the innovative and often changing nature of West African textile decoration. In almost every West African nation, mill-woven, commercially printed cotton cloth is now being produced for local use. At times, the cloth can commemorate an event or specific person, such as the head of state. The wearing of identical cloth by people who want to identify with each other is a common phenomenon. Among the Yoruba, "matching costumes are called *aso-ebi* and denote people who are celebrating an occasion together as family members or close friends or age-peers" (Eicher 1976:43).
In West Africa, the human body is often adorned by textiles as well as other items of dress such as cosmetics, scars, coiffures, jewelry, and various accessories. Moreover, dress in Africa and elsewhere is a system of communication that involves both direct and complex ideas. “Sometimes simple and immediate recognition is made of age, sex, occupation, ethnic group, or region based on the symbolism of a single item such as a hat, hairdo, or piece of jewelry. Sometimes symbolic nuances of dress are apparent only to insiders who share knowledge about a complex set of items. Thus, dress that is incorrectly worn or that is inappropriate to place or situation may bring feelings of discomfort to the wearer and raise eyebrows or provoke looks of anger from others. The articles of dress themselves are neutral; their symbolism provides a cueing system for the wearer and viewers” (Smith and Eicher 1982:28). Each culture evolves its own patterns of dress and associated symbolic system, and these may change through time. Individual members of a society may also, for various reasons, select particular dress patterns. In addition, there is no single form or style shared by all the ethnic groups of West Africa. Roy Sieber has noted that for Africa “obviously, the elements of costume [dress] vary widely in different cultures: what is minimally acceptable dress in one may be little more than a bunch of leaves, a cache-sexe, or a penis cap, and in another may be a complicated assemblage of garments. The individual’s sense of propriety is not only defined but enforced by the parent culture” (1972:12).

Among the Frafra of northeastern Ghana, women traditionally wore woven grass waist bands with small, forked branches of leaves attached to the front and rear. By the 1930s the forked branch in the rear was frequently replaced by a form, resembling a tail, made of leather strips or leather and fiber. Today these are still used for special occasions such as funerary ceremonies, where they are associated with tradition and respect for the kinship group. At the present time, when Frafra women leave the privacy of their own households, they usually wear a blouse, an ankle-length untailored wraparound skirt, and a head tie. Today the wrapper is a widespread women’s dress form in West Africa. West African women will often wear a single wrapper tucked and twisted under the arms when within the confines of their own household, but will usually employ additional cloth items when encountering the public. The basic wrapper consists of a large,...
rectangular piece of cloth. Dress ensembles, however, vary considerably in West Africa. In contrast to the Frafra, the costume of a married Yoruba woman includes three flat pieces of cloth. The basic wrapper (boiro), approximately 2 yards wide by 5 feet long, is tucked and secured at the waist; a smaller multi-purpose cloth (iborun), 2 yards wide by 4 feet long, is similar to the shawl. It is worn over the first wrapper or is carefully folded and draped over the left shoulder. The simple headtie of the nineteenth century has been replaced by an elaborate high-standing headdress (gele) fashioned from a large cloth rectangle averaging two feet wide and a yard or more long. A tailored long-sleeved loose blouse (buba) completes the wrapper ensemble" (Wolff 1985:27). Among the Kalabari of the Niger delta area of Nigeria, "the basic ensemble for women includes an imported lace or eyelet blouse worn with what is called an 'up-and-down' wrapper combination, that is, a knee-length wrapper worn over an ankle-length one" (Daly, Eicher, and Erekosima 1986:48). Although certain items of dress are widespread, the specific configurations of appropriate dress vary from society to society. At the same time the use of cloth in West Africa is for both decorative and symbolic purposes. Enhancing and embellishing the human body can be an aesthetic expression.

Dressing in West Africa often involves a sense of fashion. "In Africa, as elsewhere, one can find superior taste demonstrated through either restraint or abundance. A minimal costume may carry for some groups the same prestige as an accumulative one does for others" (Sieber 1972:12). Frequently, recognition of fashion involves the use of innovative or new materials. Synthetic dyes, for example, have created a demand for a wide variety of color. In addition, the appearance of imported cloth and metallic thread has been used in the last decade to produce popular cloth for women. This cloth exhibits rich contrasts of color and texture.

Men in West Africa wear a wide range of tailored smocks and robes. In much of the Western Sudan (the interior part of West Africa), smocks made of narrow-band weave are worn. These are usually tailored by men, who purchase the cloth in the local market. Buyers purchase the cloth as units of between 40 and 60 centimeters. Successful tailors might buy an entire wheel of cloth, especially the more basic patterns. Among the Frafra of northeastern Ghana the cut of the narrow-band smock reflects status and social importance. For the Frafra, "the most widespread and ordinary type is the danseka, a sleeveless smock. This type, which can be worn by any adult, is the typical male garment of northern Ghana. . . . The second type of Frafra smock is the bana'a, which has short sleeves. The bana'a is associated with relative success and well being. The jampa, which indicates high status and/or minor chieftancy, has sleeves that extend to the wrist. The fourth and most significant type is the kparikoto, which has long, full sleeves" (Smith 1982:39).

A special smock type exists among the Bamane of Mali and other Mande-speaking groups. This is the hunter's shirt which begins quite simply as a tailored garment of woven cloth strips, usually white. It resembles the shirts that Bamana farmers commonly wear, but the hunter's shirt is usually composed of larger quantities of cloth. When a young hunter begins a shirt it will remain for some time in a relatively undecorated state. He will attach a few leather-covered amulets to it at once, some designed to protect him from danger, others to enlarge his prowess. Many of these amulets contain sayings from the Koran. According to Patrick McNaughton, "The shirts of many hunters will remain in this state indefinitely. . . . Still, drive and destiny continue to make some men great hunters, and the shirts of these individuals grow continuously. Such men pursue their avocation with a tough-minded dedication that constantly registers in their shirts" (1982:57). Old examples owned by expert hunters, such as the one in this exhibit, almost overwhelm the eye with large quantities of attachments, especially horns and claws, strips of rawhide, fur, and skin-covered amulets. These refer to the power of the hunter who wears this shirt. Shirts of this type have diffused to other groups in West Africa, such as the Asante of Ghana.
Among the Hausa-Fulani of northern Nigeria, the large, elaborately embroidered robe (riga) is used by important men as an outer garment. According to Wass, "Despite the advent of machine embroidery, hand embroiderers continue to work in both spun silk and cotton threads, executing their traditional designs, one being the interlaced oval called dagi (knot) seen throughout West Africa" (Wass and Murnane 1978:21). These designs are usually found on the central front and rear portions of the garment as reference to status. A similar robe type is found among the Nupe, who were strongly influenced by their Hausa neighbors in the nineteenth century. Perani notes that "there has been little stylistic change in Nupe gown embroidery during the last century. Although Nupe embroidery uses the same patterns as the Hausa, its forms tend to be more solid and massive than the fluid and linear forms found on many Hausa gowns" (1979:54-55). These intricately embroidered robes are a symbol of prestige and rank in both Hausa and Nupe society. The wearing of large robes with embroidery decoration (agbada) is also found among the Yoruba of southwestern Nigeria and there represents a conspicuous display of wealth and therefore status. According to Justine Cordwell, "Before Yoruba men adopted the northern style of robe (the agbada and its variants) during and after the Oyo wars of the first half of the 19th century, their traditional skirt wrap fell from a heavy roll of cloth around the waist down to the ankles" (1983:58).

Hausa, Nupe, and, more recently, Yoruba men wear large voluminous drawstring trousers with a wide waist and narrow legs. These trousers are decorated with colorfully embroidered patterns, especially in Hausa and Nupe examples. These trousers are effectively displayed when worn by horsemen. According to Perani, "Nowadays, Nupe men wear embroidered trousers only on special occasions such as Sallah ceremonies. Formerly, however, they were worn in marriage ceremonies and during a two-week greeting period that followed the marriage. The trousers are hidden by a big gown but become visible when a man mounts his horse" (1979:55). Drawstring trousers serve as a garment of prestige in other parts of West Africa.

In addition to the various kinds of gowns, smocks, and trousers which function to distinguish their owners, there are other types of apparel worn by men. For example, the use of untailored cloth occurs throughout West Africa. Among the nomadic Peul (Fulani) of Mali, men weave wool blankets, called khasa, with elaborate geometric designs in red, black, and yellow to brown on a white ground. Each blanket usually consists of eight six-inch-wide strips stitched together. These are worn especially during the dry season when the temperature drops dramatically at night, and can also be used to insulate tent walls. Moreover, Peul blankets are now a trade item available in many West African markets. In the Akan areas of Ghana, men wear a large rectangular piece of cloth, either kente or adinkra, wrapped around their body and draped over the left shoulder in a toga-like fashion. Traditionally, kente was restricted to royals and court officials while adinkra was worn for funerals. Now, both are commonly worn during various ceremonial occasions and at times for special dress. The decorative patterns of both kente and adinkra frequently allude to proverbs which express concerns about leadership or appropriate behavior.

At times, accoutrements or accessories better reflect the meaning or message of dress than does apparel. Dress in West Africa is frequently additive and involves the assemblage of numerous items, the meaning of which can differ not only from society to society but from social group to social group.
within the same society. Yet, certain accessories may transmit messages that are understood among many different societies. Various types of brass, ivory, bone, or stone bangles were produced in northeastern Ghana during the nineteenth century, especially by the Frafra and Kassena peoples, and many of these are still being used today. Ivory, bone, or stone armlets represent status and wealth. These are worn on the upper arm by both men and women. Additionally, “these armlets, particularly the ivory ones, are given to girls by their fathers as they approach a marriageable age. In this situation, the bangle embellishes the young female but also reflects the prestige and success of her father’s household. On the other hand, a woman who has achieved financial success, particularly in trading, may purchase an armlet for herself” (Smith 1982:40). The brass wristlets and anklets usually provide protection or serve to communicate a commitment or obligation. For example, such a bangle can help avert misfortune or protect against potentially harmful bush spirits. For men, fly whisks have come to represent leadership throughout Africa. They exist in many West African cultures, including the Frafra. “Indeed the fly whisk is so important a political symbol that the heads of many African states — the late President Kenyatta of Kenya for example — often carry them during public appearances. Fly whisks serve as extensions and amplifications of the ruler’s ability to gesture, direct court activities, and focus the court’s attention on himself. Because the fly whisk is held by the ruler, its handle is generally made from prestige materials, often metal, ivory or bone. The whisk section may consist of the fur or tails of several different animals combined to achieve desired color combinations” (Reinhardt 1982:n.p.). In many areas of West Africa, however, the kind of animal hair used determines its importance. For the Frafra, horsehair carries the highest prestige and goat or sheep hair, the lowest. Within the Akan area of southern Ghana, elephant tail hair was traditionally associated with kings or chiefs of the greatest importance.

Cloth and accessories in West Africa enhance an individual, reflect fashion, and attract notice, but they also communicate a wide range of messages related to both an individual’s public persona and a society’s values and sense of identity. Individuals who have achieved high social status or wealth usually draw attention to themselves by means of elaborate apparel. In addition, West Africans have for centuries absorbed new ideas, materials, and techniques. The textiles in the exhibit function in a variety of traditional contexts, ranging from mere covering to complex dress ensembles. The history and culture of many West African societies can be better understood by investigating their textile traditions.

Fred T. Smith


1. Burkina Faso
Mande
Hunter’s shirt and cap
ULCA (86.380)
Gift of Joel and Vicki Breman

2. Burkina Faso
Mossi
Men’s weave
NW

3. Burkina Faso
Mossi
Men’s weave
FS

4. Mali
Bamana
Mud resist cloth
RK

5. Mali
Bamana
Mud resist cloth
FS

6. Mali
Bamana
Wax resist wrapper
FS

7. Mali
Dogon
Tie and dye wrapper
FS

8. Mali
Peul
Wool Blanket
FS

9. Mali
Peul
Hat
FS

10. Mali
Soninke
Men’s weave
JP

11. Mali
Tuareg pendant
Made in Nigeria by a Tuareg from Mali
ULCA (86.380)
Gift of Joel and Vicki Breman

12. Mali
Men’s weave
JE

13. Senegal
Wolof
Tie and dye wrapper
FS

14. Sierra Leone
Men’s weave
JE

15. Sierra Leone
Tie and dye on white damask
JE

16. Sierra Leone
Stencilled starch resist on white damask
JE

17. Sierra Leone
Stencilled starch resist
JE

18. Sierra Leone
Contemporary tie and dye on commercial cloth
JP

19. Sierra Leone
Gaza cloth dyed with indigo and cola nut
JP

20. Liberia
Bandi
Strips of men’s weave
JP

21. Liberia
"Medicine" shirt
JP

22. Liberia
Tie and dye on commercial cloth
JP

23. Liberia
Commercially dyed cloth
JP

24. Ivory Coast
Baule
Heddle pulley
FS

25. Ivory Coast
Mandinga
Spindle whorl
FS

26. Ivory Coast
Senufo
Korhogo cloth
FS

27. Ivory Coast
Senufo
Korhogo cloth
FS

28. Ghana
Asante
Strips of kente men’s weave
JP

29. Ghana
Asante
Kente cloth, made in 1960s
RK

30. Ghana
Asante (Bonwire Village)
Kente cloth, made in 1940
Men’s weave
RK

31. Ghana
Asante
Women’s three-piece kente ensemble
NW

32. Ghana
Asante
Adinkra cloth
JE

33. Ghana
Asante
Adinkra cloth
FS

34. Ghana
Asante
Adinkra stamps
FS

35. Ghana
Ewe
Kente cloth
Men’s weave
RK

36. Ghana
Frafra
Men’s smock
FS

37. Ghana
Frafra
Men’s smock (danso)
FS

38. Ghana
Frafra
Straw hat
FS

39. Ghana
Frafra
Smock made of strips of flour sacks
FS

40. Ghana
Frafra
Child’s smock
FS

41. Ghana
Frafra
Men’s loin cloth
FS

42. Ghana
Frafra
Brass anklet
FS

43. Ghana
Frafra
Stone armlet
FS

44. Ghana
Frafra
Ivory armlet
FS

45. Ghana
Commercial wax print
FS

46. Benin
Fon
Appliqué cloth
JE

47. Benin
Fon
Appliqué cloth
FS

48. Benin
Yoruba
Women’s weave
Baby wrapper
FS

49. Nigeria
Hausa/Fulani
Men’s weave
JE

50. Nigeria
Hausa/Fulani
(Sokoto area)
Strips of men’s weave
JP
51. Nigeria
Hausa/Fulani
Narrow band blanket
JE

52. Nigeria
Hausa/Fulani (Kano area)
Men's weave
(turkudi and kuld)
JP

53. Nigeria
Hausa/Fulani (Chroma)
Wrapper made for a
Fulani patroon
JP

54. Nigeria
Hausa/Fulani
Gwado cloth
JP

55. Nigeria
Hausa/Fulani
Embroidered robe
UCLA (X65-6080)

56. Nigeria
Hausa/Fulani
Embroidered shirt
JE

57. Nigeria
Hausa/Fulani
Leather wallets
JP

58. Nigeria
Hausa/Fulani (Adamawa)
Brass anklet
JP

59. Nigeria
Igbirra (Okene area)
Women's weave
UCLA (X82-1032)
Museum purchase
with Rose and Theo
Lowenstein fund.

60. Nigeria
Igbirra
Women's weave
JE

61. Nigeria
Igbirra
Women's weave
JE

62. Nigeria
Igbirra (Okene area)
Women's weave
JE

63. Nigeria
Igbirra (Okene)
Women's weave
JE

64. Nigeria
Igbirra (Okene area)
Men's narrow weave
JE

65. Nigeria
Igbirra (Akwete)
Women's weave
JE

66. Nigeria
Igbirra (Akwete)
Women's weave
JE

67. Nigeria
Igbirra (Akwete)
Women's weave
JE

68. Nigeria
Igbirra (Akwete)
Women's weave
JE

69. Nigeria
Igbirra (Akwete)
Women's weave
JE

70. Nigeria
Igbirra (Akwete)
Women's weave
JE

71. Nigeria
Igbirra (Akwete)
Women's weave
JE

72. Nigeria
Igbirra (Edam-Ani)
Women's weave
JE

73. Nigeria
Igbirra (Nabakka area)
Women's weave
FS

74. Nigeria
Igbirra (Nabakka)
Women's weave
FS

75. Nigeria
Igbirra
Women's weave
JE

76. Nigeria
Igbirra
Women's weave
JE

77. Nigeria
Igbirra
Women's weave
JE

78. Nigeria
Igbirra
Fly whisk
FS

79. Nigeria
Kalabari (Bugama)
Hand-cut wrapper
JE

80. Nigeria
Kalabari (Bugama)
Hand-cut wrapper
JE

81. Nigeria
Kalabari (Bugama)
Women's weave
JE

82. Nigeria
Kalabari (Tomia)
Hand-cut wrapper
JE

83. Nigeria
Kalabari
Women's white
eyelet blouse
JE

84. Nigeria
Kalabari
White T-shirt with
funeral insignia
JE

85. Nigeria
Kalabari
Men's narrow band
JE

86. Nigeria
Kalabari
Men's narrow band
JE

87. Nigeria
Kalabari
Men's loom
JE

88. Nigeria
Nupe
Woven for a Hausa
patron
JP

89. Nigeria
Nupe
Women's weave
JE

90. Nigeria
Nupe (Bida)
Men's narrow band
with "Ikat" dyeing
JE

91. Nigeria
Nupe
Men's draw-string
trousers
JP

92. Nigeria
Nupe
Men's weave with
"Ikat" dyeing
JE

93. Nigeria
Nupe (Bida)
Glass beads
JE

94. Nigeria
Nupe
Koranic bag
JP

95. Nigeria
Igbirra
Men's narrow band
JE

96. Nigeria
Kalabari
Men's narrow band
JE

97. Nigeria
Kalabari
Men's narrow band
JE

98. Nigeria
Igbirra (Ijeju-Ode)
Men's narrow band
JE

99. Nigeria
Yoruba
Men's narrow band
JE

100. Nigeria
Yoruba
Men's narrow band
with "Ikat" dyeing
JE

101. Nigeria
Yoruba
Men's narrow band
JE

102. Nigeria
Yoruba
Men's narrow band
JE

103. Nigeria
Yoruba
Men's narrow band
JE

104. Nigeria
Yoruba
Men's narrow band
JE

105. Nigeria
Yoruba
Men's narrow band
JE

106. Nigeria
Yoruba
Men's narrow band
JE
107. Nigeria
Yoruba (Ibadan)
Women’s weave, baby wrapper
JE

108. Nigeria
Yoruba
Women’s weave
FS

109. Nigeria
Yoruba
Women’s weave
JP

110. Nigeria
Yoruba
Women’s weave with metallic thread
FS

111. Nigeria
Yoruba
Women’s weave with metallic thread
FS

112. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

113. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
(stitching not removed)
Adire alabere
JE

114. Nigeria
Yoruba (Ife)
Tie and dye cloth
Adire oniko
JE

115. Nigeria
Yoruba (Abeokuta)
Tie and dye cloth
Adire alabere
JE

116. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

117. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

118. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

119. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

120. Nigeria
Yoruba (Abeokuta)
Machine stitched and dyed cloth
Adire alabere
JE

121. Nigeria
Yoruba (Abeokuta)
Cloth stitched but not yet dyed
Adire alabere
JE

122. Nigeria
Yoruba (Abeokuta)
Folded and tied cloth, not yet dyed
Adire oniko
JE

123. Nigeria
Yoruba (Abeokuta)
Folded tie and dyed cloth
Adire oniko
JE

124. Nigeria
Yoruba (Abeokuta)
Machine stitched cloth, not yet dyed
Adire alabere
JE

125. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

126. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

127. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

128. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

129. Nigeria
Yoruba (Abeokuta)
Stitched cloth, not yet dyed
Adire alabere
JE

130. Nigeria
Yoruba (Abeokuta)
Stitched and dyed cloth
Adire alabere
JE

131. Nigeria
Yoruba (Abeokuta)
Tie and dye cloth
Adire oniko
JE

132. Nigeria
Yoruba (Abeokuta)
Tie and dye cloth
Adire oniko
JE

133. Nigeria
Yoruba
Hand-painted starch resist
Adire alabere
JE

134. Nigeria
Yoruba
Hand-painted starch resist
Adire alabere
JE

135. Nigeria
Yoruba
Stencilled starch resist, herringbone pattern
Adire alabere
JE

136. Nigeria
Yoruba
Stencilled starch resist, bird motif
Adire alabere
JE

137. Nigeria
Yoruba
Stencilled starch resist
Adire alabere
JE

138. Nigeria
Yoruba
Stencilled starch resist
Adire alabere
JE

139. Nigeria
Yoruba
Stained starch resist
Adire eleko
JE

140. Nigeria
Yoruba
Starch resist stencil
JE

141. Nigeria
Yoruba
Starch resist stencil
UCLA (X76-1756)
Gift of Mrs. W. T. Davis in memory of
W. T. Davis

142. Nigeria
Yoruba
Woman’s costume: Blouse (buba)
(X76-1753)
Waist wrapper (iro)
(X76-1761)
Head-tie (gele)
(X76-1762)
UCLA
Gift of W. T. Davis
in memory of W. T. Davis

143. Nigeria
Yoruba
Men’s three piece ensemble
NW

144. Nigeria
Yoruba (Ibadan)
Raffia cloth
JE

145. Nigeria
Yoruba (Abeokuta)
Narrow band cloth in imitation of
Spanish lace
JE

146. Nigeria
Yoruba
Commercial silk-screen of traditional
adire motif
JE

147. Nigeria
Yoruba
Glass beads
FS

148. Nigeria
(Yola)
Women’s weave
JE

149. Nigeria
(Yola)
Women’s weave
JE

150. Nigeria
Commercial wax print
JE

151. Nigeria (Abeokuta)
Commercial wax-print
JE

152. Niger
Djerma
Men’s weave
JP
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