

**EXPLORING PUNCH NEEDLE HAND EMBROIDERY WORKS FOR INTERIOR
DECORATION**

BY

CHIOMA PECULIAR NWANERI

B.A, (Nigeria)

PG/ART1818334

DEPARTMENT OF FINE AND APPLIED ARTS

UNIVERSITY OF BENIN,

BENIN CITY

November, 2025

**EXPLORING PUNCH NEEDLE HAND EMBROIDERY WORKS FOR INTERIOR
DECORATION**

BY

CHIOMA PECULIAR NWANERI

B.A, (Nigeria)

PG/ART1818334

**A PROJECT WRITTEN AND PRESENTED TO THE DEPARTMENT OF
FINE/APPLIED ARTS, FACULTY OF ARTS, UNIVERSITY OF BENIN, BENIN CITY,
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF THE
DEGREE OF MASTER OF FINE ARTS (MFA) IN TEXTILE DESIGN.**

November, 2025

CERTIFICATION

We, the undersigned certify that this work was carried out by CHIOMA PECULIAR NWANERI with Matriculation Number PG/ART1818334 in the Department of Fine and Applied Arts, Faculty of Arts, University of Benin, Benin City.

Professor THERESA UVBI OSAIGBOVO (MRS.) Date
Supervisor

Dr. DANIEL NOSAKHARE OSARIYEKEMWEN Date
Head of Department

Professor ISAH BOLAJI KASHIM Date
External Examiner

DEDICATION

This project work is dedicated to God Almighty for His guidance and provision, Who also is the giver of life and creative ability.

ACKNOWLEDGEMENTS

I am most thankful to God for the successful completion of this programme, to Him be all the glory, honour and praise. I am particularly grateful to my highly esteemed and ever accommodating supervisor, Professor Theresa Uvbi Osaigbovo, for her counsel which made the difficult task seem easy.

I am also indebted to the Head of Department, Dr. Daniel Nosakhare Osariyekemwen and the Postgraduate Coordinator Professor Samson O. Ukweku for their tireless efforts in making my work better.

Special thanks to my day one lecturer, my mentor and a father, Professor John Ogene, who happened to be at the very foundation of my punch needle work, for his words of encouragement and for having provided me with all the necessary support required towards actualizing this research.

I equally appreciate my lecturers Professor Sweet Egbeigbe, Professor Freeborn Odiboh, Professor Efemena Ononeme, Professor Efe Obasuyi, Professor Frankly Egwali, and Professor A.O. Bardi. My profound gratitude goes to Professor Manasseh Imonikebe, Professor Fatimah Palmer and Professor Kingsley Emeriewen for their contributions to this research

I must not fail to appreciate Dr. P.B. Aikhionbare, Dr. Lovina E. Onwuakpa, Dr. Kennett.D.Nwabuoku, Dr Shola Ogbebor and Dr. Kenneth Njoku, who had made tremendous and strategic contributions to this work.

Thanks to all other lecturers and members of staff of the Department of Fine and Applied Arts, Ekehuan campus, University of Benin, for their valuable contributions to the overall success of this programme.

I wish to thank my course mates also, my beloved friend Andrea Kpolugbo and my parents Mr. and Mrs. Nwaneri as well as my siblings for their supports and encouragement. Also my

mother-in-law Mrs. Antonia Imuwahen Erhabor and family. Finally, my special thanks and gratitude goes to my lovely Husband, my back bone and the love of my life, Mr. Lewis Ikponmwosa Ogbeide, for his immense support, contributions and words of encouragement from the home front.

TABLE OF CONTENTS

Cover page.....	1
Title page	2
Certification	3
Dedication	4
Acknowledgement	5
Table of Contents	7
Abstract	11
CHAPTER ONE: INTRODUCTION	
Background to the Study	12
Statement of the Problem	14
Research Questions	15
Aim and Objectives of the Study	16
Significance of the Study	16
Scope/Delimitation of the Study	17
Definition of Terms	17
CHAPTER TWO: LITERATURES REVIEW	
2.1 Conceptual Framework	19
2.2 Brief History of Embroidery	21
2.3 A Brief Historical Development of Embroidery Art in Nigeria	22
2.4 Types of Embroidery Stitches.....	24
2.5 Punch Needle Embroidery.....	27
2.6 History of Punch Needle in Ancient Egypt.....	30
2.7 History of Punch Needle in some Countries.....	30

2.8 Mechanism of Punch Needle Embroidery	32
2.9 Importance or Benefits of Punch Needle Embroidery.....	38
CHAPTER THREE: METHODOLOGY	
3.1 Sourcing of Studio Materials and Tools	40
3.2 Description of Tools.....	43
3.3 Studio Production Process.....	48
CHAPTER FOUR: Visual Analysis of Finished Works.....	61
CHAPTER FIVE: Summary, Finding, Conclusion, Contribution to Knowledge And Recommendation.....	84
REFERENCES	88
LIST OF FIGURES	
Embroidery Stitches	26
Punch Needle Pillow (Sarahmaker)	29
Punch Needle Sea Wave (Saramaker)	29
Punch Needle Tools (Ruralmom).....	33
Punch Needle Tool(koekoek)	33
Punch Needle Tools (Amazon).....	33
Monk Fabric	34
Jute Fabric.....	35
Monk Fabric	35
Embroidery Wool.....	36
Embroidery Thread	36
Embroidery Hoop.....	37
Threader.....	38
Jute Fabric	41

Jampard Fabric.....	41
Wools.....	42
Threads	43
Wooden Frame	44
Measuring Tapes and Ruler.....	45
Gun Tag and Thumbnails	46
Punch Needles	47
Threaders and Hand Needle	47
Scissor	48
The Researcher Constructing	49
Frame (Canvas).....	50
Design for Punching.....	51
Threading of the Punch Needle.....	52
Punching out the Design	53
Different Levels and Length of Stitches.....	54
Ojuonu (The Masquerade) Production process.....	55
The Gathering Production Process.....	56
Oji Production Process.....	57
The Researcher Working on Oji.....	58
Eze Nwanayi Production Process.....	59
Chiobobo (the Cock) Production Process.....	60
Chiobobo (New Dawn).....	61
Domestic Chores	63
Ogbako (Gathering).....	65
Nwanye Eze (The Queen).....	67

The Dream and Motherhood	68
The Fruitfulness	70
Eze Nwanye (The Oracle).....	72
Anyibuofu (Union).....	74
Ojuonu (The Masquerade).....	76
Oji (Kolanut).....	78
Egwu Adaeze(The Princess Dance)	80
Nwa (Beauty).....	82

ABSTRACT

The aspect of textile design concept of hand decoration commonly referred to as the punch needle embroidery technique is relatively unpopular. This is because most textile designers particularly in Nigeria dwell mostly on dyeing and printing of fabrics. This also is attributable to the fact that fabric surface embellishment is basically restricted to the manual or mechanical process of decorating fabric surfaces popularly known as embroidery; these are being exploited at the expense of the punch needle embroidery technique. Despite, the upsurge in technological exploration of diverse methods and materials, the use of punch needle embroidery technique by most textile designers seem not to have been fully integrated into the realm of fabric decoration and embellishment, hence this identified gap, is the thrust of this research. The aim of this research therefore is exploring punch needle technique of hand embroidery works for interior decoration.

In carrying out this research, the researcher adopted the exploratory method in attaining its aim and objectives

In the execution of the practical aspect of this research, it was observed that punch needle hand embroidery has several potentials that are yet to be harnessed by textile designers in Nigeria. Furthermore, the research has revealed that punch needle technique of hand embroidery can make textile design have both utilitarian and aesthetic values. The research is significant because it has exposed the materials, tools and procedure in carrying out the punching technique. Punch needle technique of hand embroidery is an interesting aspect of textile Design and it is hoped that this research would be a useful reference materials to textiles students, fashion designers, art lovers and textile collectors.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The act of acquiring and the redirect on of skills in relation to studio arts has enhanced the fulfillment of many quests in research works. Textile design meets many categories of human wants and needs and has always played a role in human developments. Thus, Schneider (1987), reports that "modern manufacturers distinguishes between apparel textile for the body from the coverings of walls, furnitures, foot mats and others. Also handmade textiles equally differ, such as embroidery; within each domain, some fabrics meet practical demand, while others communicate meaning or express artistic taste and thought". Tuckman and Janas (1995) posit that "as collective ideas were exchanged, the dyeing and painting of cloth became an important part of various cultures. Decoration, embellishment and enhancement of textiles were very important in establishing social status, age and gender, as well as tribal identification". Tuckman & Janas (1995) further assert that:

The existent of textile art for interior design and home decor are undeniable, and it brings special element into our lives by creating warmth, uniqueness, individuality and personal taste. It is uplifting and calming. Shape, design and colour offer high visual impact and delight to a room, and your selection of accessories and textile art in the room emphasize the look you want to achieve.

In textile art, embroidery is very important; it is either done with hand or machine. Embroidery is used in creating designs on fabric or the art of decorating other materials using a needle to apply thread or yarn in order to make it look more

beautiful. Various colours of threads or yarns are used for embroidery. Yang and Narasin (2000:78), state that embroidery is the “handicraft of decorating fabric and other materials with needle and thread or yarn”. They further note that "hand embroidery is an ancient method of decoration and has been an important part in human library of creative and practical processes since prehistoric time". Embroidery is done on all kinds of soft materials such as linen, canvas, denim, muslin, satin, even weave, cotton, silk among others which can be pierced with a needle and thread. The quality of embroidery work is not only determined by the workmanship, but also by the quality of the fabric and thread used, as well as in the complexness of the design, and the colour combinations. The techniques for making embroidery differ and the difference is based on the type of decoration being made. These techniques include; punch needle, cross stitch, chain stitch, satin stitch among others.

Punch needle is one of the embroidery techniques that can be used in textile as far as fabric embellishment is concerned. It is the art of decorating a fabric with a special tool know as punch needle and yarn to achieve an overall beautiful outcome. Punch needle embroidery has two surfaces and can be viewed from both sides. One side of the punch needle art has embroidery effect, while, the other side, is embossed, suggesting a rug effect and is robust in nature. In punch needle, the term front and back is not necessarily, applicable as any side can serve as the front and vice versa.

Zweigart (2020) observes that, "Punch needle embroidery is the art of making basic stitch with special needle to create the finest ornamental design on woven fabric and emphasize that variety of beautiful effects, details and textures can easily be achieved by using this technique with different sizes of needle, thread and fabric". In the same vein, Davidson (2019) points out that, "Punch needle embroidery is a simple technique inspired by rug hooking that involves not more than punch needle". She

further states that punch needle is like normal sewing needle, but has a handle and the eye of the needle at the stabbing end; the punch needle can be used on any loose weave fabric using either yarn, fabric strips, or embroidery thread or floss to create a beautiful finished work that is soft to touch and glamorous to look at". Punch needle embroidery creates an aesthetic art work that project above the fabric at the same time having running stitch at one side with the use of punch needle. Furthermore, Dorset (2020) explains that Punch needle, a member of rug hooking family is often referred to as painting with thread. Punch needle, floss and the fabric comes in variety of shapes and texture. With your punch, your tool pierces the fabric on one side and leaves a loop on the other. Traditionally, punch needle project are worked from one side. One side of it may look like embroidery, while the looped side looks more like a hooked rug. Punch needle embroidery art work can easily be amended when an error occurs during and after the punching. Designs can also be created on the art work, which can easily be accessible and transportable. Punch needle is environmentally friendly, is neither harmful nor hazardous to the human system; it can be carried out at any place even in the presence of children without being worried of any negative effect it may have on them. Punch needle art does not require much tools and material execute, it is also an easy craft to learn. Punch needle decorative art can be used for both aesthetic and functional purposes.

1.2 Statement of the Problem

Punch needle technique is an interesting and beautiful aspect of textile embroidery art that has to do with surface embellishment. It is the art of decorating a fabric with special tool called punch needle and a yarn to give it an outstanding and glamorous look. However, a close observation of the activities of most textile artists in

“Nigerian” higher institutions of learning has shown that much attention is being given to dyeing and printing aspects of textile design to the negligence of other interesting aspects of textile design techniques. Thus, most textile designers are limited to dyeing and printing techniques which renders the works of textiles to seem noncompetitive to other areas of the creative/visual arts such as sculpture and painting. Furthermore, major focus in dyeing and printing techniques by most textile designers in Nigeria seems to have undermined harnessing the limitless aesthetic and functional potentials inherent in punch needle hand embroidery technique. In the light of the above, the need for the Nigerian textile designers to explore other designing techniques outside dyeing and printing in our institutions of learning can never be over emphasized.

1.3 Research Questions

For the success and completion of this research work, the following research questions are asked to guide this research:

1. What are the possibilities of getting different tools and materials that are suitable for the punch needle embroidery?
2. What are the possibilities of making the Punch needle embroidery an easy art work to learn?
3. How durable is punch needle hand embroidery works compared to dye and printed textiles?
4. How effective and affordable will locally made punch needle hand embroidery works produced in Nigeria in comparison to dye and printed textiles?
5. What are the possible ways of using punch needle hand embroidery technique to produce works for interior decoration?

1.4 Aim and Objectives

The aim of this research is exploring punch needle hand embroidery technique for the production of art works for interior decoration. Thus, the objectives of the research are as follows, that is to,

1. Identify and select different tools and materials available in the market for the production of punch needle works for interior decoration.
2. Demonstrate step-by-step processes involved in making punch needle embroidery an easy craft to learn.
3. Produce aesthetic, utilitarian and durable works for interior decoration especially wall hanging.
4. Produce affordable and functional punch needle hand embroidery work that can effectively compete with dye and printed textiles.
5. Use punch needle hand embroidery to create aesthetic art works such as wall hanging for interior decoration

1.5 Significance of the Study

The study is significant because it has given some exposition on the materials, tools and procedures involved in carrying out punch needle hand embroidery art. Also the research serve as a template on the issue of exploring punch needle hand embroidery technique for use by textile students in Nigerian institutions of higher learning. It propel other scholars to do further study on the topic or related topic on the process and production of punch needle hand embroidery as well as the possibility of producing the tool locally.

Furthermore, the research is significant because it has seemingly helped to defuse the overwhelming attention and importance geared towards dyed and printed

fabric over the years which has culminated in the negligence of other aspects of textile embellishment including punch needle. It suffices to say that the study is undoubtedly a contribution to the pioneering of unique textile art and design in satisfying future textile trends and encourage future prospects of the punch needle hand embroidery appreciation, for which investors could take advantage of. Also, the introduction of punch needle hand embroidery technique as another medium of expression in Nigerian institutions of higher learning will help to increase and unveil the richness of embroidery, as well as promote self-reliance, thereby contributing modestly to Nigerian's economic growth.

1.6 Scope/Delimitation of the Study

The study explored embroidery by the systematic use of punch needle technique for the production of textile art works such as wall hanging, bedside foot mat and throw pillows for interior decoration. It also focuses on how such art works can be utilized to enhance the aesthetic value of homes. There are several techniques that were used in the making of embroidery, but this research was successful limited to the use of punch needle hand embroidery technique.

1.7 Operational Definition of Terms

Decoration: This is the art to making something more beautiful and attractive. It is the art of adorning embellishing or ornamentation of fabric or any other surface.

Embroidery: This refers to the art or process of forming decorative designs with hand or machine needle work. It is decorative stitches done on clothe with the use of needle.

- Fabric:** Is a woven or non-woven cloth made from fibers. It can be knitted, felted, ribbed, weaved, figured among others.
- Interior Decoration:** This is the decoration consisting of the layout and furnishing of a livable interior.
- Loop:** Refers to a fold or doubling of a thread, cord or rope through which another thread, cord or rope can pass its eye.
- Needle:** Is a small instrument of steel shapely pointed at one end with an eye to receive a thread use in sewing.
- Stitch:** Is a single form of thread in knitting, or method of knitting in some particular way or style.
- Textile:** Is any material made of interlacing of fibre. A fibre, filament or yarn used in making cloth
- Yarn:** This refers to a continuous strand composed of either natural or manmade fibres or filaments, used in weaving and knitting to form clothe.

CHAPTER TWO

LITERATURE REVIEW

This chapter deals with the review of relevant literature and works supported by documented evidence in order to position the study on a sound framework. This is discussed under the following subheadings:

- Conceptual Framework
- A Brief History of Embroidery
- A Brief Historical Development of Embroidery in Nigeria
- Types of Embroidery Stitches
- Punch Needle Embroidery
- History of Punch Needle in Ancient Egypt
- History of Punch Needle in some Countries
- Mechanism of Punch Needle Embroidery
- Importance or Benefits of Punch Needle Embroidery

2.1 Conceptual Framework

Textile has to do with the production of fabric and its embellishment, even as there are varieties of textile. Embroidery and other forms of textile art are used for embellishment and decoration (beautification) of fabric. In textile, embroidery is the beautification and embellishment of fabric, which add value and gives it some special appeal by increasing the quality of the fabric. Embroidery cannot exist on its own; it must be done in consort with another fabric, hence it is referred to as embellishment or embellishing. Embroidery can be used on the decoration of any fabric and any surface that can be pierced by needle. We are constantly surrounded by embroidery art, such

as in our homes, offices, recreational parks, clothes and so on. Embroidery also is a creative art that deals with different kinds of yarn and stitches. Sophisticated design can be achieved with any techniques of embroidery, especially when it is used as thread painting (punched needle embroidery). Moreover, According to Leslie (2007) "embroidery is the art of ornamenting material with decorative stitches and as a means of embellishing fabric". Also, Arueyingho (2002) argues that Embroidery is "another artistic way of spending money on fabric to increase its beauty and improve its value, quality and desirability or attractiveness through pattern display". Most fabrics manufactured are just plain and it is through embellishment that fabrics are appreciated by its final user. Furthermore, Staniland, (1991), notes that "embroidery is the art of applying decoration by needle and thread to the surface of a piece of woven cloth. In Nigeria today, embroidery items are popular, and it is used by many and its special feature and beauty can never be over emphasized. Shaila, (2019) reports that, "embroidery is a fiber art which add beauty to your products". She further explained that embroidery is an embellishment process applied to textiles and often used for product branding, corporate advertising and uniform adornment". Ojo (2000) also professes that "embroidery as an art of making pattern on textiles, leathers, using threads or wool, linen, silk and needle". In the same vein, Banjoko (2009) emphasizes that "Embroidery is an interesting stitching technique by which coloured threads, generally of silk or wool are used with a special needle to make a variety of stitches, and it is used to make an attractive design on garment, wall hanging or upholstery pieces". Amy (2016) also defines "Embroidery as an ancient form of needlework that has been used worldwide to embellish textiles for decorative and communicative purpose and in terms of form and aesthetics, embroidery may add colour, texture, richness and dimension".

2.2 A Brief History of Embroidery

The art of embroidery is an ancient craft found worldwide and its origin can be dated back to 30,000 BC. Kaur, & Kaur, (2018) confirm that 'hand stitched and decorated clothing, boots and a hat were found recently during the scientific study of the ancient societies in Egyptian tomb and it dated back to 30,000 BC'. However, there are several other examples, found on the documentation of embroidery. For instance, the research carried out by Yang and Narasin (2000), note that the national gallery gives us a glimpse into the long history of this art of embroidery in Japan, that as early as the Jomon Period, people used fishbone needles for simple stitchery. And by the seventh century, creative stitching decorated ceremonial robes were made for the emperor and nobility. They further ascertain that during the Muromachi Period, embroidery was used as a substitute for expensive brocades. And this embroidery embellishment appeared on Kosode and Noh costumes, which glittered with nuihaku (combination of embroidery and imprinted gold and silver leaf). In addition, they opine that the softer silk of the Momoyama period were embellished with stitchery of untwisted silk and gold to create a small designs. In the same vein, Leslie, (2007) explains in her research that the "buttonhole stitch still in use today, have been dated back to 8,000 B.C and some needles with eyes have been found as far back as 30,000 B.C. while clothing beautified with stone and animal teeth is backdated to 38,000 B.C". She further contends that "metal needles were constructed during the Bronze Age (2000-800 B.C.) and the oldest current example of chain stitch comes from China around 475-221 B.C". Furthermore, she posits that "cross stitch is another ancient embroidery style which looks like an X. It probably originated in Central Asia and the Middle East and the oldest current piece is back dated to 850 B.C. The oldest surviving pieces of embroidery come from Egyptian tombs and this includes pieces of

embroidered hem panels on the tunic of King Tutankhamun. And the other ancient embroideries that have survived to the present day came from India, Greece and China" (2000 B.C).

Blackwork is another type of embroidery that was very popular in many parts of Europe during the middle Ages. Blackwork consist of running stitches and back stitches. "It originated from northern Africa and later moved over to Spain by the Moors. It is believed to have then been carried from Spain to England by Catherine of Aragon, Queen of England from 1509 to 1533 and it became a popular substitute for lace" (Hogg, 2010; Leslie, 2007). Beside, Hogg, (2010) further posits that "blackwork "continued to flourish and became part of the people's dressing code under Henry VIII and blackwork was found on women's' jackets and smocks and on men's' collars, sleeves, and cuffs to the extent Queen Elizabeth I was depicted in a painting in the year 1590 wearing a dress in which the sleeves, bodice, and ruff are completely covered in blackwork".

2.3 A Brief Historical Development of Embroidery Art in Nigeria

Embroidery is an art that is mainly practiced by the Hausa in the North and the Yoruba in the West of Nigeria and it has undergone series of transformations in styles, designs and motif too. Initially, it was majorly geometrical designs, floral designs were later incorporated. Heathcote (1979) asserts that the introduction of "embroidery craft into Nigeria was as result of the trading activities with the Arabs during the reign of Queen Amina, the legendary warrior and Queen of Zauzau (Zaria)". Also, the people having been converted to Islam embrace embroidered gowns hijabs, which were part and parcel of the Islamic cultural attire. Berman (2000) further this assertion by stating that "embroidery was used as a medium to propagate Christian religion in Europe in

its early days. A large proportion of the congregation was illiterate, and the best medium to teach bible contents was to illustrate some events in embroideries and other art media for easy comprehension. The Islamic religion also made use of the art extensively in decorating many items such as the walls of their houses, mosques, caps, bed spreads among others". In addition, Akinrujomu (2002) also notes that the art of embroidery has been for long and the satisfactory the user gain from it makes it difficult to be replaced by any other type of design. The art has its beginning over a thousand years ago, in which we are re-learning how to express creative individualism and talents. Furthermore, Ogunduyile (1985) notes that, "dignity and power have been attached to various embroidery works worn by the Emirs and the Obas". The design and styles in embroidery could turn a simple dress into a glamorous and classy one. The type of embroidery designs used in the northern part of Nigeria differs from the ones used in South Western Nigeria. Similarly, Akinlami (1999), opines that "embroidery was noticed in the primitive form known in Europe in the Neolithic time, and today the art of embroidery is commonly used on traditional dresses, on the robes of priest and nobles on seat and book cover. Further, he observed that embroidery of today entrusted with the preservation of an art handed from one generation to another enriches the tradition of embroidery as a form of art. He concluded that embroidery is an ornamentation of fabric for decorative purpose". Embroidery is done in such a way that shape, tone, line, texture and colours are in the right places. Adediran (1997) reports that, "embroidery in Yoruba land is used as decorative design to improve the aesthetic qualities and the general finishing of clothes". Makinde (1992) also reports that, "embroidery was initially meant for preserving the neck of garments in Yoruba land; unlike the Northern part of Nigeria where the practice of embroidery was influenced by the predominant Islamic religion". However embroidery has formed an

important part of Nigerian clothing culture today. Furthermore, he notes that "among the Nupe and Hausa, embroidery has been a long tradition, and it is used on many types of garments, from Hausa farmers' cloths to riding robes and ceremonial apparels". Renne, (2004) also points out that designs of the Nupe embroiders are well known and priced by Nupe and Hausa people. Three types of stitches are primarily used. They are the chain stitch, the buttonhole stitch and couching. The stitching is done with either imported or indigenous silk thread on either imported or hand-woven cloth.

Hand embroidery involves stitching embroidery designs by hand into the fabric using hand needles and it gives a unique and interesting result. Embroidery pattern can be seen as modern or traditional craft in Nigeria.

2.4 Types of Embroidery Stitches

In the world today embroidery techniques are used for displaying the production of aesthetic artwork, such as home decor, names and logo designs of organizations, clubs and other businesses. Also there are several techniques of hand embroidery such as counted thread embroidery, whitework technique, candle wicking embroidery, shadow work embroidery and many more. Embroidery can always be done with hand or sewing machine. Embroidery techniques are very effective and reliable as well as comparable to other art specialties and methods. Also with the great combination of fabrics, stitches, and different coloured thread, each embroidered project can reflect one's unique style.

2.4.1 Blanket Stitch:

This stitch style is simple, easy and beautiful. It is used to stitch the edges of blankets or any thick fabric. The stitch can be visible from both sides. Blanket stitch is

a versatile stitch that is not only used in embroidery but also in sewing and quilting (Textile Conservation Group, Stitch Dictionary Committee. (2017).). Leslie (2007) notes that in blanket stitch, "a series of stitches are made around the edge, each linking through the previous stitch, creating a line of thread around the piece that prevents it from damage". She further explains that "blanket stitches are placed at a distance from each other; generally, the length is equal to its width and is the most appropriate stitch for tightly woven fabrics that do not unravel easily.

2.4.2 Buttonhole Stitch:

Sarah, (2022) States that buttonhole stitch is similar to blanket stitch but uses different method of sewing. Generally the buttonhole stitch is used to secure the edges of buttonhole as it gives a much sturdier stitch due to the knots it creates.

2.4.3 Chain Stitch:

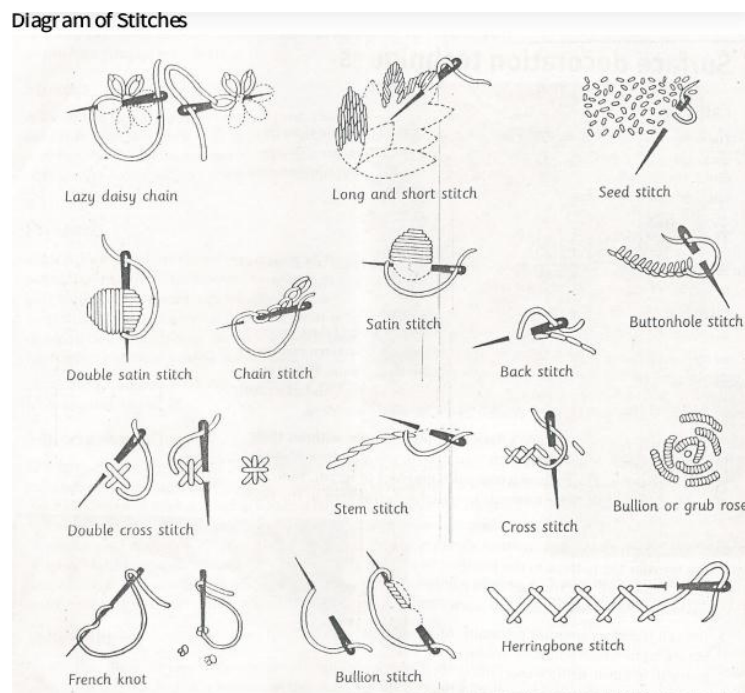
Chain stitch is another technique of embroidery used to define lines and borders of a fabric. It can also serve as a filling stitch. Leslie (2007) in her research observes that, "chain stitch has ancient origins and is an important part of many cultural needlework traditions Thus it is one of the main stitches used in making floral, bird, and animal motifs used on people's clothing as well as wall hangings throughout the world". She further posits that "chain stitch is created by creating a line of loops that are secured to the top of a created base fabric and the next stitch drawn through the loop, rather than pulling tight, the loops are left loose and built one after another". Underside of the chain stitch resembles the back stitch.

2.4.4 Running Stitch:

Running stitch is well known and it is a very simple stitch that is used all around the world today. It is formed when a threaded needle is passed in and out of a ground fabric, giving the appearance of a broken line. Leslie, (2007) maintains that,

"running stitch is used to sew two pieces of fabric together, and it is also a decorative element which has existed since the invention of the needle, dated way back to the prehistoric times. She further explains that, "in running stitch, the needle is passed in and out of the fabric, making surface stitches of equal length and the stitches on the underside are generally less than those showing on the surface of the fabric.

Figure 1



Embroidery Stitches

Date: June, 2018

Source: [www. Ijesrt.com](http://www.Ijesrt.com)

2.4.5 Patchwork Embroidery:

In this technique, small pieces of fabrics are gathered onto another fabric already existing. They are aesthetically arranged in such a way you appreciate it at a glance. And it can be done with a machine or hand stitch. Also in patchwork technique, any kind of fabric and stitch can be used to create design. According to

Leslie, (2007)

Patchwork is a gathering of small pieces of fabric sewn together to create a larger fabric. The small pieces, known as patches, can be random or carefully planned, like puzzle pieces. Patchwork is most often associated with quilting, where patches are sewn into “blocks,” which are joined to create a quilt top. As an art form, patchwork, also known as piecing, may have developed from the practice of sewing patches to damaged cloth and, in many cultures, is associated with poverty and renunciation of material goods. Over time, patchwork has become an art form, with intricate coloured patterns created by stitching small pieces of fabric together.

2.5 Punch Needle Embroidery

Punch needle embroidery is a technique used in forming running stitch on back of the fabric and loops of threads on the surface of already existing fabric using a needle known as punch needle. Punch needle embroidery is also known as (needle punching, needle punch work, punch needle work, or punch work). Punch needle can be used for decoration purpose in textile art. Also, it can serve both as aesthetic art works and for utilitarian purpose too. However, punch needle embroidery is commonly seen in rug production because of the unique textures it creates. Albers, Anni, and Heller (2007) professes that "punch needle is a common technique used for creating unique designs on fabric, making it more of modern products". Furthermore, Leslie (2007) explains that, "punch needle is a form of embroidery worked with a special tool called a punch needle that creates loops on the fabric". In the same vein, Marlatt (2001) states that, "Punch needle is sometimes called thread painting, since it

can be used to create very complex scenes that resemble oil paintings". He further notes that a wide variety of textures can be achieved with a simple stitch and various threads, yarns, and ribbons. Also in a research conducted by Army (2016) the "actual technique of punch needle is closely related to rug hooking, but the fineness of its appearance of the finished work is appropriately described as embroidery from the under". She further explains that, punch needle technique uses a continuous piece of yarn that is inserted through a fabric with a hollow tube-shaped needle that leaves tufted loops on the top of the fabric. Punch needle embroidery tool ranges from common hand manual tools to industrial tufting machines. Punch needle embroidery is mainly done on the upper side of the fabric facing you, so the embroiderer only sees the running stitches as the punching progress, and creating a rug effect on the other side. Albers, Anni, & Heller (2007) further explain that the terms "front side" and "backside" are not used with this technique, since both sides can be used as the front side and combined with one another. With the punch needle, one works on the "flat side, while the loop side forms on the part side. The flat side is much clearer and more detailed in image. The loop side, on the other hand, is softer yet also more robust (See figure 2 & 3).

Figure 2

Punch Needle Throw Pillow

Source: www.sarahmaker.com**Figure 3**

Punch Needle Sea wave

Source: www.sarahmaker.com

2.6 History of Punch Needle in Ancient Egypt

Punch needle embroidery was first used by ancient Egyptians who used the hollow bones of birds' wings as needles. The ancient Egyptians were able to maintain their artistic principals almost without change for thousands of years because there were individual artists and their apprentices. There were also craftsmen, working in studios, producing traditional refined products. At first, these products existed almost exclusively within the dominant religion. In the early dynasties the overseer of the studios was a High Priest and it was the priest who was originally responsible for the deeds and execution of all works of art. Within the studios, the artisans practiced their crafts and handed down their knowledge and skills from one generation to another. All of these may give the distinct impression that Egyptian art remained unchanged by the events which shaped the country's history (Manley 1996.)

2.7 History of Punch Needle in some Countries

In the Middle Ages it was called the "Punch Stitch" and it was being used throughout Eastern and Western Europe to decorate ecclesiastical clothing and panels.. In the 17th to 19th centuries, it was popular with sailors who would use their spare time to make what look like miniature hooked rugs.

2.7.1 Russian Embroidery

During the reign of Peter the Great in the seventeenth century, the Russian Orthodox Church adopted a new leadership and reforms, including changes in the worship rituals. A group known as the Old Believers opposed these modernizations and split from the church and established their own reclusive culture. Within this culture, punch needle embroidery developed into an art form. At first, the Old Believers used a needle that was only as thick as one strand of thread made from a

bird's bone. As time went on, steel needles were used. The Old Believers embroidered intricate embellishments for their clothing and passed down their art through many generations (Leslie 2007).

2.7.2 Bunka

This is Japanese needle embroidery specializing in punch needle. It is worked with special rayon-Chinetti threads. Unlike regular punch needle embroidery, it is worked from the front. The loops on the back hold the stitches in place in the front. Bunka is used for wall hangings. There are many people doing this type of embroidery today. Classes in Bunka can be found through many adult education departments throughout the United States and Canada (Manley 1996). In the late 1920s and into the 1930s, punch needle embroidery was very popular in the United States. Sets of different-sizes of needles were produced with a common handle with today's needles, but the process was the same.

2.7.3 Rug Hooking

This art began in Maine in the early 1830's where it was looked down upon and considered a craft of poverty. Women who dreamed of owning beautiful rugs that were becoming very popular got creative and started to make their own rugs. Women in farming communities had access to burlap sacks, and they began to use a small metal hook with a wooden handle (similar to a crochet hook) to pull strips of fabric, like old clothing and rags, through the burlap to make their own floor coverings. When these women started out, their rugs were very basic. As time went on, they became much more skilled at rug-making, until they could create a beautiful home with an artistic touch. In 1886, a man named Ebenezer Ross from Toledo Ohio patented the first punch needle tool, as an alternative to the traditional rug hook. "The Griffin", allowed rug hookers to work faster, punching down from the back of the fabric rather

than pulling yarn up through the front. By the 1950's, most American rug manufacturing was sent overseas to be imitated by the tufting gun (which is having its own revival for personal use these days) and many of these rug studios were forced to close. There was a brief renewal of the craft in the 70's due to the popularity of Russian Punch Needle embroidery (Leslie, 2007).

2.8 Mechanism of Punch Needle Embroidery

Punch needle tool is very important in Punch needle embroidery for making designs. It is so important that without punch needle tool creating the art piece is not possible. Punch needle tool also have a handle that makes it easy to grip as you work. All kinds of punch needles have metal tips sharp points which can perforate the fabric. They are hollow needles with a hole through which the thread passes (see figures 4, 5 and 10). These tools come in different sizes to accommodate various thicknesses, lengths and shapes ranging from embroidery floss to bulky yarn. The numbers on the punch needle tool indicates the size and length of the needle. Today, there is a great variety of punch needle styles, but they actually all come from the same principle and model. No one can be certain of exactly where it came from some models incorporate plastic and wooden handles. Laura's collection includes needles from Russia, Japan, India, Mexico, Brazil, Argentina, and the US. In Argentina, they are known as Chinese or Russian embroidery needles. Brazilians also call it Russian embroidery and there is a wide selection of needles there due to a large Russian immigrant community. In Mexico, they're known as *agujasmaravillosas* or wonderful. Amy Oxford is widely credited for leading the punch needle renaissance, after creating her own punch needle tool, the Oxford Punch Needle, in 1995. Oxford's website has become a resource for information about punch needle crafting (Davidson 2020).

Figure 4



Punch Needle Tool

Sources: www.ruralmom.com

Figure 5 and 6



Punch Needle Tool

Source: www.studio-koekoek.com.



Punch Needle

Source: www.amazon.com

Fabric:

Fabric is used to make garments and home furnishing items. Most fabrics are made from yarns. Oguntona (1986) notes that the basic component of textile fabric is fibre and Monk's cloth is the most common fabric for punch needle. It is an even woven fabric that comes in different varieties. However, some are easier to work with; Linen and burlap fabric are also use for punch needle embroidery. In punch needle embroidery, the size of the fabric weave should match up with the needle and thread size. Finer woven fabrics are better for fine threads and coarser. Woven fabrics are best for thicker threads (see figure 6, 7 and 8).

Figure 7

Monk Fabric

Source: www.artnews.com.

Figure 8 and 9

Jute Fabric

Source: www.artnews.com.

Monk Fabric

Source: www.artnews.com**Thread**

Like the selection of fabric, needle and style of design, it is also important to learn the selection of thread used for punching embroidery design. The factors to keep in mind while selecting a thread are colour, texture, length, thickness and suitability to final effect of the work (Davidson 2020). (See figure 10 and 11 for different types of threads)

Figure 10

Embroidery wool

Source: www.puncheughooking.com**Figure 11**

Embroidery Thread

Source: www.folkandfiber.com

Frame/Embroidery Hoop

This is the device which firmly holds the fabric to be punched or embroidered in place. It provides firmness and tightness to the fabric during the process of punching. It grips the fabric tightly between an inner and outer ring. Embroidery frame or hoops of different size come in various materials such as plastic, metal or wood. (See figure 12)

Figure 12



Embroidery Hoop

Source: www.folkandfiber.com

Threader

This is a small handy tool with a wire loop to thread the needle. It is very helpful for those who have difficulty in threading needles. (See figure 13)

Figure 13



Punch Needle Threader

Source: www.sarahmaker.com

Design

This is very important in punch needle embroidery, and it is referred to as motif. The design can be decorated or achieved with different colours of thread and stitches.

2.9 Importance of Punch Needle Embroidery

Cultural Heritage:

Punch needle embroidery is important in every society because it serves as a means for cultural preservation. This acts as a way to carrying on culture and

traditions of people and stories through pattern marking and their motifs specific to a community, connecting generations and preserving identity.

Texture Variety:

Punch needle embroidery stitches are important because they create a unique, textured effect and visually appealing design by forming a running stitch and loops of yarn on the surface of fabric. By adjusting the height of the needle and the types of yarn weight, depth and dimension within a design can be achieved

Creative Flexibility:

Punch needle embroidery technique is a beautiful art which can be used to create unique and realistic design. It allows the use of color variations, and blending of different yarns, making it suitable for a wide range of projects such as wall art, pillow covers, rugs, and clothing embellishments and so on.

Ease of Use:

Compared to other traditional embroidery techniques, punch needle embroidery is easy to learn and providing a relaxing, repetitive crafting experience; punch needle embroidery is considered as beginner-friendly due to its simple process of punching the yarn through the fabric with a specialized tool.

Fast Results:

Due to the outcome and the effects of punch needle many loops are created by the punch needle. Besides, the way it is being done, projects can be completed quickly compared to other embroidery techniques which take longer time to complete. Punch Needle Embroidery can go as far strengthening creativity, coordination, academic, emotional and artistic skill.

CHAPTER THREE

METHODOLOGY

This chapter deals with the materials, tools and method employed in the course of carrying out this research. Exploratory method was used to carry out the practical works. Sourcing the materials, tools, the step by step stages of carrying out the research and other related information are spelt out in this chapter. as follows:

3.1 Sourcing of Studio Materials and Tools

Materials and tools were sourced locally from Oba market and Lagos Street in Benin City and also through online purchasing where they are not locally available. The following materials were used for the research:

- Jute Fabric
- Gampard Fabric
- Yarns: (Wool and Sewing Thread)

Jute Fabric:

This fabric is brown in colour and it has holes on it which makes it easier for the punch needle to penetrate. It is an important material in punch needle embroidery. It serves as the foundation, background and work space. It is on this fabric that drawings or design for the punching works were initially made.

Figure 14

Jute Fabric

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Jampard Fabric:

This is another important fabric in punch needle. It is white in colour, and is the right fabric to use for the small size of the punch needle. It also serves as the foundation, background and work space. The designs for the Punch needle works were transferred on this fabric for punching.

Figure 15

Gampard

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Wool:

Wool is soft and thick. There are different colours and types of wool used in this research. Wool goes along side with the big size of the punch needle tool. Different textures were achieved with different types of wool. The wool is used in building the designs drawn on the fabric. They are used in the detailing of the work and this serves as paints to the punch needle.

Figure 16

Assorted colours of Wool

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Thread

Thread is thinner and softer than wool. There are different colours of thread used in this research and it goes with the small size of punch needle tool. The texture and the feeling differ from the texture of wool. Thread was also used in building the designs drawn on the fabric, and were also used in the detailing of the work and this serves as paints to the punch needle.

Figure 17



Assorted colours of Thread

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

3.2 Description of Tools

The following tools were used in carrying out the practical aspect of this research:

- Frame (Wood)
- Measuring tape and ruler
- Gun tags and thumbnail and pin

- Punch Needle
- Threader
- Scissors

Frame:

This is a wooden frame constructed with wood. It is the device which holds the fabric. The fabric is stretched on the frame to provide firmness and tightness during the punching process.

Figure 18

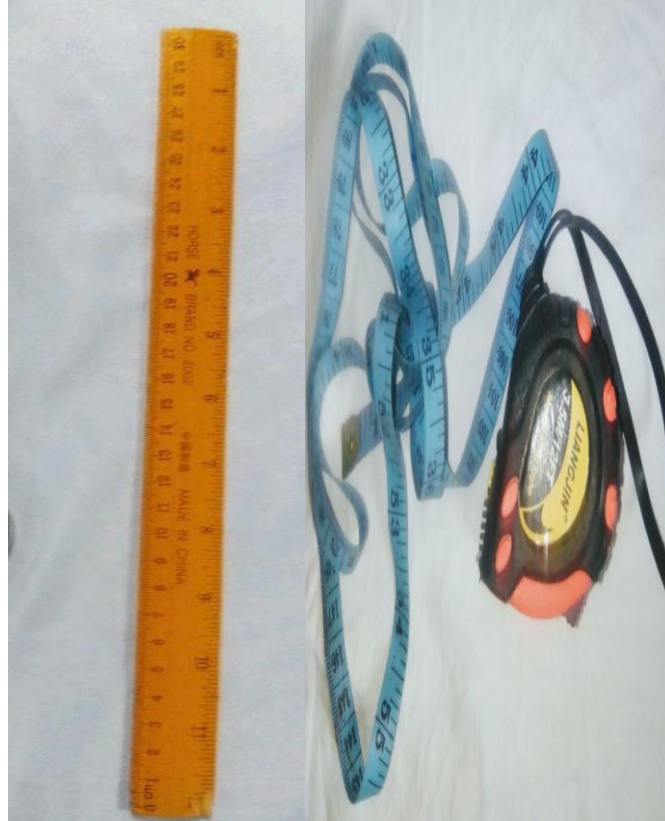
Frame or Hoop

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Measurement Tape and Ruler:

These were used for the measurement during the Punch needle process.

Figure 19

Measurement Tapes and Ruler

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Gun tack and pin:

These tools were used in holding the fabric tightly to the frame.

Figure 20(a) and 20(b)



Gun tack

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Thumbnails

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Punch Needle:

Punch needle are the main tools used in carrying out the research. They are used in punching out the designs or motifs from fabric or foundational layer. For the purpose of this research two of the Punch needles where locally fabricated while the others were bought online.

Figure 21

Punch Needle

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Threader: This is used in fixing the yarn onto the punch needle

Figure 22

Threaders and Hand Needles

Photo: Chioma Peculiar Ikponmwosa.

Year: 2021

Scissors:

This is used for cutting and trimming off the excess yarn of the Punch needle embroidery works.

Figure 23

Scissors

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

3.3 Studio Production Process

This involved all the arrangements and stages use in carrying out the practical aspect of this study.

Stage 1: The Gathering and Construction of the Embroidery Frame

The picture below shows how the researcher assembled the wood and constructed the embroidery frame for the purpose of the practical works. The researcher bought wood and assembled all the necessary tools used for the construction of the frame. Then cut the wood into different sizes, joined and nailed together.

Figure 24



The Researcher Constructing the Frame

Photo: Ikponmwosa Lewis Ogbeide,

Year: 2c021

Stage 2: Framing

The picture below shows the stretched jute fabric on the frame. The researcher placed the jute fabric on one side of the frame, held it in place with gun tag and stretched the other side fabric, also held it with the gun tack.

Figure 25



Frame (Canvas)

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Stage 3: Transferring of Design to the Fabric

The researcher transferred the image on the stretched jute fabric by drawing the image directly on the fabric manually.

Figure 26



Design for Punching

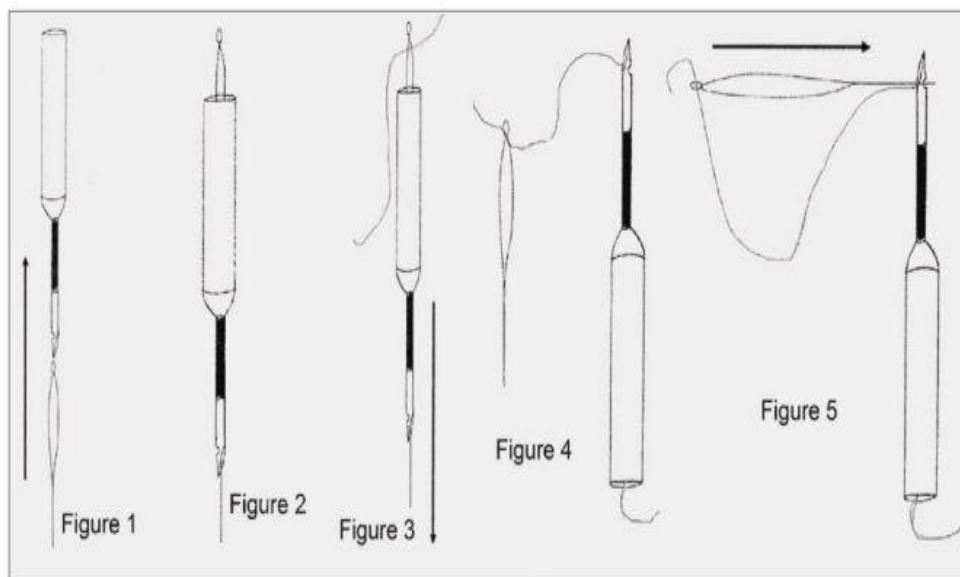
Photo: Lewis Ikponmwosa

Year: 2021

Stage 4: Fixing and Threading of Needle

The researcher inserted the threader into the punch needle from the needle point until it comes out through the opposite end of the punch needle. She inserted thread or yarn into the threader loop and pulls the threader back out of the punch needle and removed the thread from the threader. Then inserted the threader through the needle eye from the needle back of the punch needle and insert one end of the thread or yarn into the threader and pulled the threader back out of the needle eye, remove the thread from the threader and is ready for use.

Figure 27



Threading of the Punch Needle

Source: www.folkandfiber.com (2015)

Stage 5: Punching of the Design

The researcher held the punch needle in the same way she holds a pen, or however feels comfortable. The edge of the needle facing the direction or area she wants to punch the stitches and pushed the punch needle straight down into the fabric until it

stops, brings the punch needle out again and pushed it back again. She did that process continuously till she punched all the design.

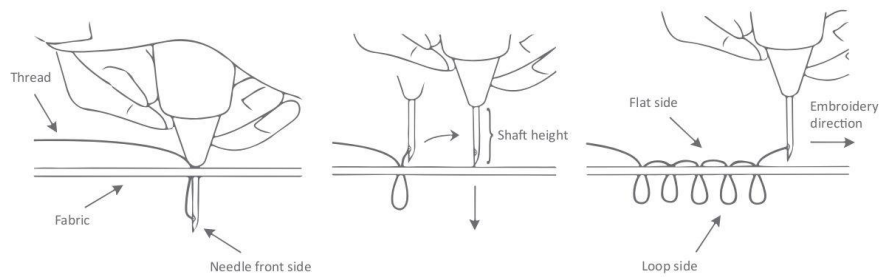
Figure 28



Punching out the design

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Figure 29

Different Levels and Lengths of Stitches

Source: www.folkansfiber.com (2015)

The picture above shows the design the researcher was working on, and the different levels and length of progress.

Trimming of the Works:

The researcher trimmed off the excess thread on the Punch Needle Embroidery work; it was to achieve a neat finishing.

Removing of the Finished Work from the Frame:

After trimming, the researcher removed the punch needle work from the wooden frame for proper framing.

The perforation of the Punch Needle Work:

To achieve the unique style of framing proposed for the finished punch needle embroidery, the researcher had to put holes on the edge of the jute fabric with soldering iron.

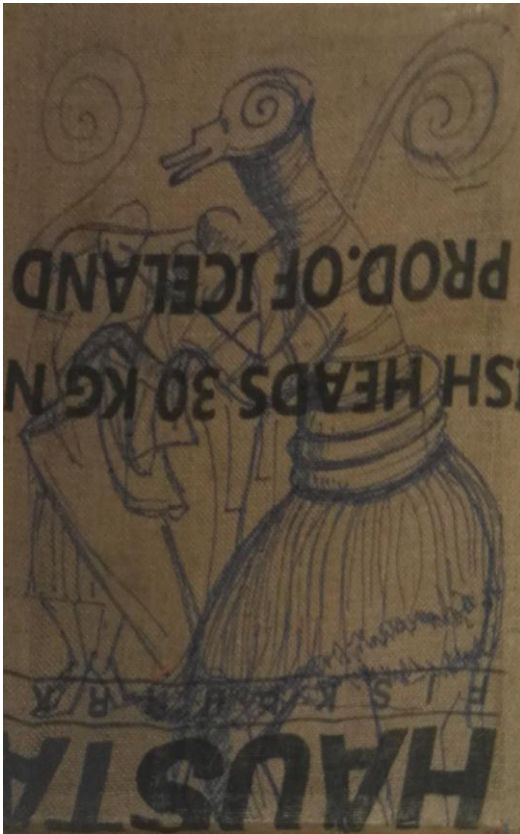
The Fixing of the Eyelet:

The picture above shows the researcher fixing an eyelet on a pieces of punch needle embroidery. For proper finishing, the researcher had to fix eyelets on the pieces of punch needle completed works using the eyelet machine.

3.4 The Progression of the different Works

These are the different stages of the punch needle embroidery works as carried out by the researcher

Figure 30



Ojuonu(The Masquerade)

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Figure 31



Ojuon(The Masquerade) Production Process

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Figure 32



The Gathering) Production Process

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Figure 33

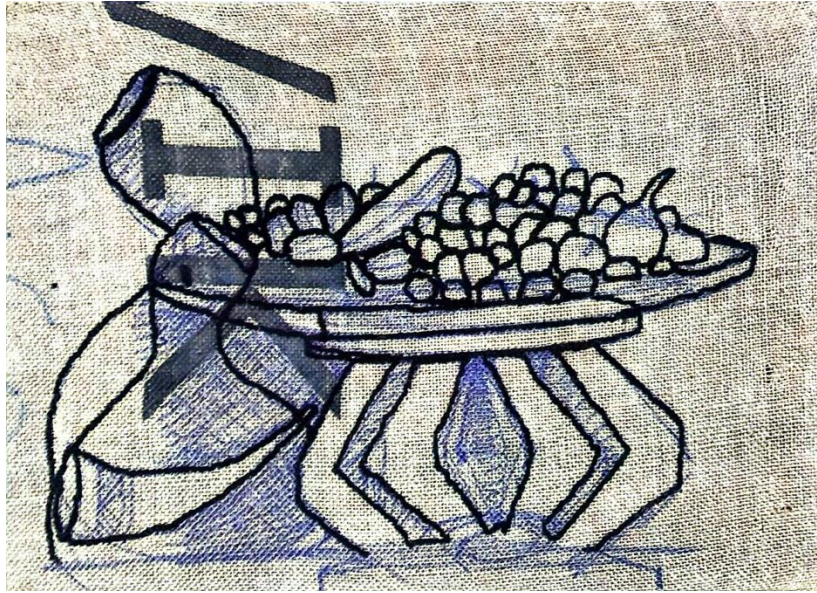


The Gathering Production Process

Photo:Chioma Peculiar Ikponmwosa

Year: 2024

Figure 34



Oji Production Process

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Figure 35



Oji Production Process

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Figure 36



The Researcher working on Oji

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Figure 37

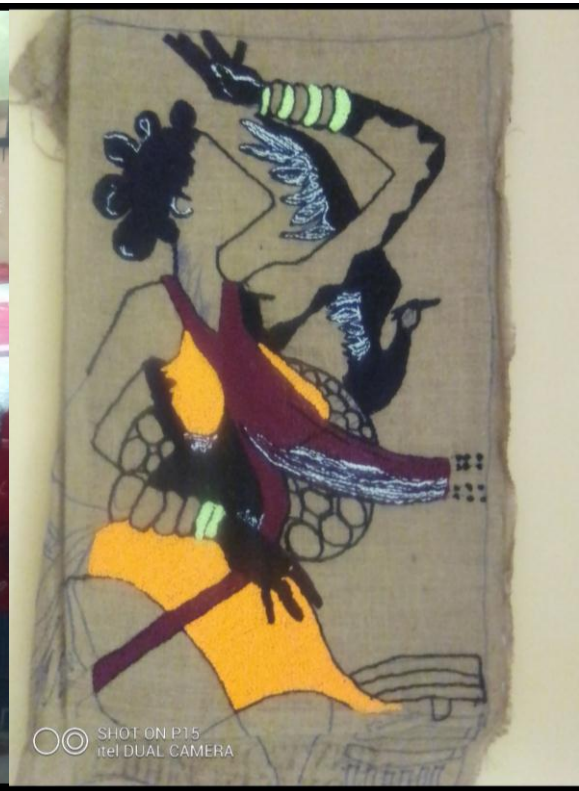


Eze Nwanya) Production Process

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Figure 38



Eze Nwanya) Production Process

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Figure 39



Chiobobo) Production Process

Photo:Chioma Peculiar Ikponmwosa

Year: 2024

Figure 40



Punching the Cock

Photo:Chioma Peculiar Ikponmwosa (Tripod stand)

Year: 2024

CHAPTER FOUR

VISUAL ANALYSIS OF FINISHED WORKS

This chapter reports the visual analysis and description of works done. The rationale behind the elements used for the execution of the works was extensively explained as well. The figures are depicted in pairs, because the Punch needle technique as explained earlier, is a double sided work.

Figure 41



Chiobobo (New Dawn)

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 36 x 35"

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Description

The Dawn is a two dimensional punch needle embroidery art piece. The image shows a crowing cock perched in the midst of green grasses by the side of bamboo sticks fence. The sky is punched with sky blue colour depicting the atmospheric chrome; Part of the ground was brown in colour. While the cock was punched with various colours of yarn.

Analysis/Interpretation

The cock crowing early in the morning means a new dawn, symbolising a new beginning for the people, especially the women. The bright blue sky shows that it is a new day for the women to arise and commence their daily activities.

Figure 42



Domestic Chores

Medium: Acrylic Yarns

Technique: Punch Needle Embroidery

Dimension: 40 x 52

Photo: Chioma Peculiar Ikponmwosa

Year: 2023

Description

Domestic Chores is a handmade textile depicting a female figure. The figure is positioned at the centre of the piece and she seems to be washing clothes in a bowl. There seem to be a judicious use of colours as all the colours on the image and background harmoniously agree.

Analysis/Interpretation

The piece is a representation made from the observation of the daily activities of a wife or mother who happens to be the manager of the home front. This is a representation of one of the numerous home chores done by women in almost all homes. The women wake up very early in the morning that very day and wash some of the clothes that she will wear for the occasion. The ceremony of "OKERURU UMUNWANYE" is usually done during winter season, so all the clothes dry up easily

Figure 43



Ogbako (The Gathering)

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 66x 43cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Description/Interpretation/Analysis

Ugbako (The gathering) is a two dimensional punch needle hand embroidery piece. As observed in the image above the women were seated together in village square. Some of them were seen tying blue wrapper and cream coloured blouse while others were tying orange coloured wrapper and cream coloured blouse. One of the women (probably, their leader) was seen standing in front of them addressing them. There were about five different village huts on the picture with different colours. The sky was punched with different shades of blue colour with a round big yellow sun. At the side of the huts are green grasses. The floor is punched with different shades of brown colour.

Figure 44

Nwanye E ze (The Queen)

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 52x 75cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Description

The Queen is a handmade embroidery work that depicts an African female figure. The figure seem to be gazing in a direction probably caught up in deep thoughts. The figure was complimented with rhythmic line and dots in the background. The figure was adorned with beads and her blouse is also decorated with

patterns.

Analysis/interpretation

The Queen is a representation of an African beauty and womanhood. The black colour on her face symbolize boldness and strength. The curved lines over her head is a shield which shows that she is invulnerable. The Queen admonished the women on that day of the Okeruru Umunwanye ceremony, reminding them that every woman was a blessing to her family and they are special breeds

Figure 45



The Dream/ Motherhood

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 34x 35cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Description

The dream/motherhood is a handmade Punch needle piece depicting some female figures. The figure inside the woman's head is seen holding a baby in her hand seemingly admiring the baby. The figure is punched in different shades of brown colour with a touch of orange. Another figure was seen behind the woman punched with different shades of yellow yarn. The background is punched with sky blue and a dark blue that is used to create a movement or flow on the background.

Analysis/interpretation

The Dream/motherhood shows a woman's thought and how she desires to see her generation. She nurtures and cares for them till they grow up and stand on their own. And on that day of the ceremony, the Queen comes out and addresses the women letting them know that they are strong and should always think positively all the time because the mind is a powerful tool that translates everything they desire from the spiritual to the physical realm.

Figure 46



Fruitfulness

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 50x 88cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2020

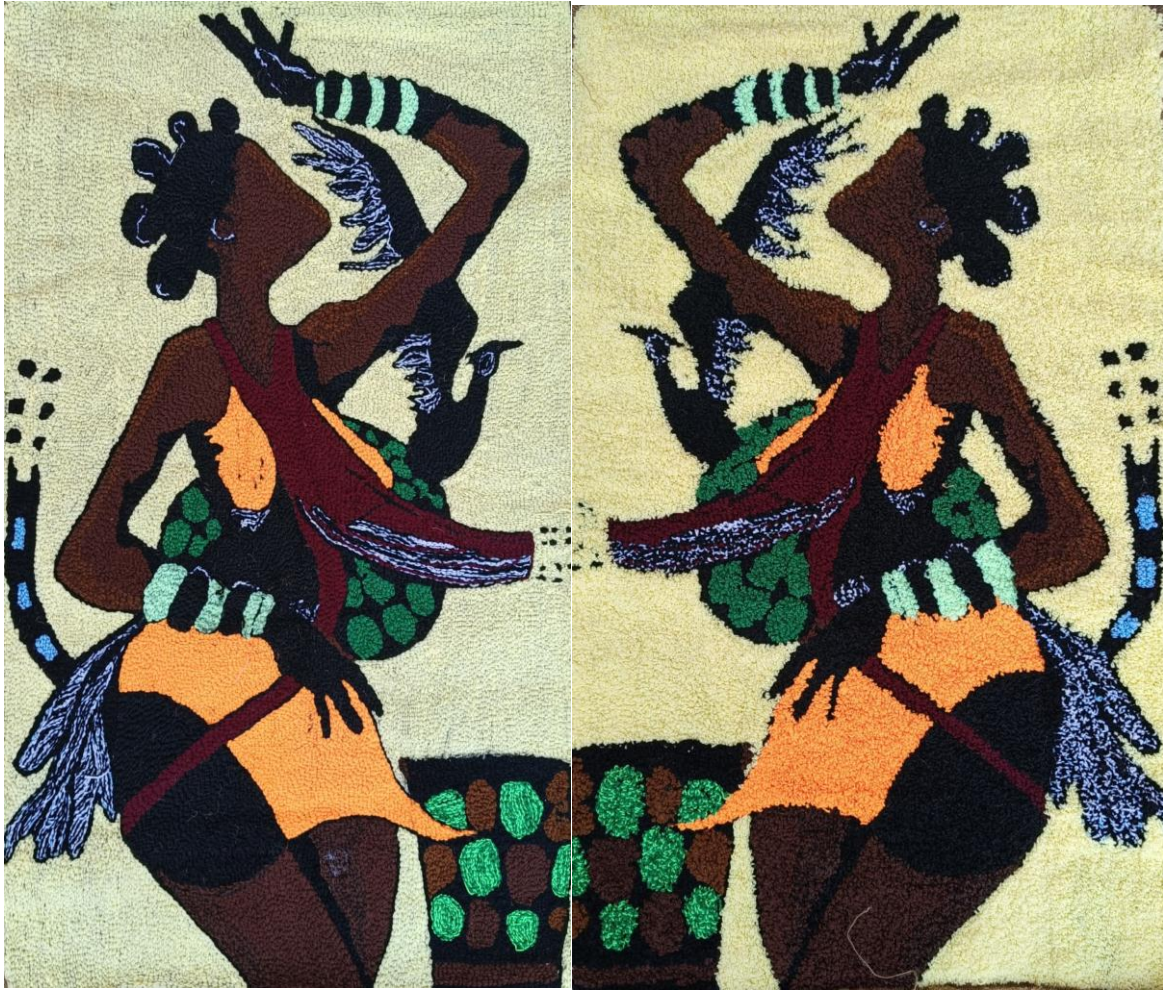
Description

Fruitfulness is a Punch Needle Embroidery. The visual composition comprises of a stylized female figure walking with something that looks like a calabash on her head which makes it look as though she is hawking. The standing figure seems to be positioned at the centre of the piece with a backdrop that tends towards the Nigeria map in shape and color. The background is dominantly red in colour.

Analysis/ and interpretation

Fruitfulness is a stylized representation of an African maiden mostly seen in some communities in West Africa. The piece is motivated by the quest of women moving forward and getting themselves equipped and being independent. The land is blessed and full of abundance, therefore they should make good use of the opportunity they have and break out from the bondage of being called just housewife. This is seen by the woman wearing the map.

Figure 47



Eze Nwanye (The Oracle)

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 67x 103cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2021

Description

Eze Nwanye is a punche needle hand embroidery work. The visual comprises of a beautifully adorned female figure standing. The figure is seen caught up in a deep melodious mood while lifting up one hand and the other hand is placed around her waist, her head is faced up to the unseen and unknown rhythm. The figure wears an usual hair do and her hand decorated with bangles. By her side is a black bird with a long beak and a long tail coming out from the green dotted calabash. She is seen wearing an orange clothe. The background is dominantly light and it objectively contrasted to the colours used on the object and figure.

Analysis/interpretation

Eze Nwanye is a representative of the gods. She is characterized with beauty, elegance, shape and other endowment. She is bold and strong, seeing things with her inner or spiritual eye. The Eze Nwanye consults the gods on behalf of the people and she stands as the oracle or the mouthpiece of the gods.

Figure 48



Anyibuofu (Union)

Medium: Yarns (Thread)

Technique: Punch Needle Embroidery

Dimension: 44x 71cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2020

Description

Anyibuofu (Union) is a punch needle hand embroidery rendition. The visual composition comprises of a male and female figure standing while lifting up their hands in agreement. There seem to be a round shaped object above their heads and another smaller round shaped object below which are slightly connected with something that appears like water being poured. The female figure is seen looking upward and the male figure looking down. The background is dominantly rendered in light colour and it obviously strikes a contrast with the colours used on the objects and figure.

Analysis/Interpretation

Anyibuofu (Union) is a representation of men and women who go into marriage with the commitment for support, companionship and submission against all odds. This is in consonance with the scripture which says and two shall become one having everything in common. This piece is inspired by the relentless efforts made by couples on daily basis to keep the family going in these present days of economic hardship. Eze nwanyi usually addresses the women on the importance of Union, reminding them that they are the helpmate of their husbands.

Figure 49



Ojuonu (The Masquerade)

Medium: Yarns (Wool)

Technique: Punch Needle Embroidery

Dimension: 41x 57cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Description

Ojuonu (The Masquerade) is a handmade embroidery work. The masquerade piece is rendered in different shades of brown and ash with a touch of off white on its head. The artwork, is depicted as having a long mouth and a piece of clothes covering its hands which prevents it from being seen. The masquerade is seen putting on a skirt which is made of raffia. By the side of the masquerade, is a drummer beating the drum. The drummer is seen wearing a hat and green clothes. The background is predominantly golden yellow, and a purple colour is used to create the traditional symbols on the background.

Analysis/interpretation

The masquerade (Ojuonu) represents the spirit and it comes out on that very day of the Okeruru Umunwanyi ceremony to display. It entertains the people with the spirit dance and also passes or communicate information through its dance.

Figure 50



Oji (kolanut)

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 53x 35cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Description/Analysis/Interpretation

Oji (Kolanut) is a punch needle hand embroidery work. The oji are an assemblage of different farm produce used for the ceremony of Okeruru Umunwanye. The garden egg is rendered in off white and green, oji (kolanut) is punched in pink and the nzu is punched with Gray. There are also some bottles of wine and a keg of palm wine. The background is punched with various colour, while showcasing the elephant tusk (enyi) which symbolizes strength and greatness, power and high spiritual achievements in igbo culture.

Figure 51



Egwu Adaeze (The Princess Dance)

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 47x87cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2024

Description

Egwu Adaeze (the princess dance) is a punch needle hand embroidery piece. The visual rendition comprises of a young and beautiful lady dancing with one of her hand placed on her head. The maiden is attired in her dance costume which is golden yellow and purple with a scarf on her head, also with a talking drum by her side. The princesses hand is decked with different colours of bangles, also, her background is punched with different colours but mainly dominated by yellow for contrast and visibility.

Analysis/Interpretations

The princess is a symbol or an epitome of beauty and boldness. She believes in herself that she is capable of undertaking any given task. She advises the mothers to encourage their daughters to be confident in themselves. The princess comes out to entertain the people with her dance step on that very day of the Okeruru Umunwanyi ceremony.

Figure 52



Nma(Beauty)

Medium: Yarns

Technique: Punch Needle Embroidery

Dimension: 47x87cm

Photo: Chioma Peculiar Ikponmwosa

Year: 2020

Description

Beauty (Nma) is a punch needle hand embroidery work depicting an African lady as observed, her hair is braided upward with two colours brown and black. She is seen facing one direction. She is putting on a bead and an ear ring. In the background, a movement of brown coloured yarn can be seen flowing in the background.

Interpretation/Analysis

Beauty is a symbol of the African lady, beautiful and bold the way she is. She is strong worst to-withstand any obstacles that may come her way. Every woman ought to carry herself as a queen and never to feel inferior of herself, no matter what.

CHAPTER FIVE

SUMMARY, FINDINGS, CONCLUSION, CONTRIBUTIONS TO KNOWLEDGE AND RECOMMENDATIONS

This chapter deals with the summary, conclusion and recommendation of the study.

5.1 Summary

Based on the need for diversification of techniques, tools and materials for embroidery in present day satisfactory output, the researcher decided to embark on this study, which birthed an unusual technique for embroidery using punch needle hand embroidery technique. Embroidery is an ancient craft, yet, most of the tools and materials remains the same, and thus, it becomes unchanging. Hence it is wise that various techniques or approaches for embroidery are discovered and introduced to artists, art students and art patrons in order to achieve maximum efficiency of the art forms.

This study is to widen the knowledge of the textile students of Fine and Applied Art Department of University of Benin to the use of punch needle hand embroidery technique. Also to encourage students of textile in Nigeria to source and locally produce punch needle tools and other materials that can serve the same purpose as the imported ones and howbeit affordable. Furthermore, the research is significant because it has defused the overwhelming attention and importance geared towards dyed and printed fabric over the years which has brought about negligence to the other aspects of textile embellishment.

The design of this study was geared towards the use of punch needle hand embroidery technique to produce wall hanging with the aid of punch needle tools and materials. This has reduced one of the problems of insufficient information; thereby

optimizing the use of punch needle embroidery technique as textile students would have varieties of work and tools to choose from. Moreover, this will expose students and professionals to a technique in embroidery that people could be delighted in. The main instruments used for obtaining data were: libraries, internet and personal observation. Interviews were also conducted with some scholars in the department of Fine and Applied Arts University of Benin, Benin city Edo State which shows that there was no knowledge of punch needle embroidery. All the data sourced for were analyzed and interpreted to gather facts that further aided the success of this research.

5.2 Findings

In the course of this research on exploring punch needle hand embroidery technique works for interior decoration, the followings were the findings/observations made:

Punch needle embroidery technique is not commonly practiced in Benin City, the craft seem alien to them. Punch needle hand embroidery technique can be used in creating intricate and complicated design and produce meaningful and beautiful items that could be used in our homes, offices and recreational places. Punch needle embroidery technique is a very simple craft to learn. It can be done by professionals or even children, this craft can be done anywhere at ones comfort zone without inhibitions.

In the course of this study, some failed attempts were experienced by the researcher, hence, the researcher found that using the wrong fabric, and not using the proper size of punch needle tools for threading can slow down the practical aspect. It can go as far as breaking the tip of the needle or needle point of the punching tool. Also using fake punch needle tools and materials could be discouraging and time

consuming.

5.3 Conclusion

Based on the findings of this study, the following conclusions were drawn. The aim of the study was to explore punch needle hand embroidery technique works for interior decoration. The thrust of the study and the set objectives of this research, is to widen the knowledge and to draw the attention of the students in textile section of Fine and Applied Art Department of University of Benin to the use of punch needle hand embroidery technique, and to draw the attention of artists and art lovers in Nigeria to various opportunities available in textiles, particularly, punch needle embroidery techniques and its products, Since it has been proven that through this punch needle hand embroidery technique, items for the decorations of homes and offices could be created, this will go a long way in creating awareness to both professionals and student artist who may adopt this technique because, their works would stand out from other conventional methods known in textile, thereby earning them more recognition and money. This technique of punch needle hand embroidery has proved to be a remedy to the problem of artist relying on the conventional technique seen during exhibition. This research has proved that both student and professional artists can produce their own punch needle embroidery art works very fast at their comfort zone with its tools and materials to meet the growing demand of Nigerian/African art by the international and local market.

5.4 Contribution to Knowledge

This study succeeded in introducing a seemingly “new” technique of embroidery thereby optimize the sale of textile works as patrons would have varieties

of works to choose from. Moreover, it exposes students and professionals to a technique in textile that could be of interest and delightful to the people.

5.5 Recommendations

Since Nigeria is currently experiencing a rising wave of unemployment, it is recommended that more avenues of employment must be explored and created to cope with the increasing demands for employment therefore; the government can provide financial assistance to those who may want to produce this kind of textile art for home decorations and for the sake of art collection which would in turn better the lives of the poor masses. It is recommended that professional organizations such as the Society of Nigerian Artists (SNA) and Nigerian Society for Education through Art (NSEA) should encourage the production of this kind of textile art by recommending it to members for use.

REFERENCES

- Adediran, A. (1997). *Fifty years of embroidery in Yoruba dress Aesthetic; Case Study in Ibadan*. [M.A thesis, Institute of African Studies, University of Ibadan]. Institution of African Studies.
- Adiji, B. E., Ogunduyile, S. R., & Ojo, E. B. (2016). The documentation of embroidery types in South Western Nigeria. *Global Journal of Interdisciplinary Social Sciences*, 5(5), 7-14
<https://www.gifre.org>
- Akinlami, O. (1999). *The Yoruba cloth weaving technology and development overtime: Its prospect in 21st century* [conference presentation]. Education, Technology and Communication in the 21st Century.
- Akinrujomu, S. (2002). *From handmade to machine; An overview of Yoruba textile and fashion design history*. Emhan Press, Lagos.
- Alber, A., & Heller. (2007). *Return of punch needle*.
<http://www.layersofmeaning.org/wp/?p=195>.
- Amy, O. (2016). *The history of punch needle*.
http://www.sister_mag.com/en/magazine/sistermag-no-61-may-2016/the-history-of-punchneedle.
- Anderson, F. (1979). *Crewel embroidery*. Octopus Book Limited.
- Arueyingho, G. (2002). *Dress of the Guinea Coast of West Africa*. [Ph.D. thesis, University of Ibadan].
- Banjoke, (2009). *Visual arts made easy Textbook for schools and colleges*. Movie Publishing Company Limited.
- Davidson, L. (2020). *Punch needle embroidery for beginners*.
<http://www.penguinrandomhouse.com/books/646719/punch-needle-embroidery-for-em>

Dorset, (2020). *Punch needle courses and craft kits*

<http://www.craftcourses.com>

Heathcote, J. (1976). *The art of the Hausa, world of Islam*. Festival Publishing Company Limited.

Hogg, B. (2010). *Blackwork: Royal School of Needlework essential stitch guides*. Search Press Limited.

<http://www.pdfcoffee.com>needlework-through-history>.

Kaur, R., & Kaur, H. (2018). Reforms in art and crafts in diverse culture of Italy: A Case Study. *International Journal of This Engineering Science and Research Technology*, 7(6), 412-417.

<http://www.ijert.com>.

Leslie, C. A. (2007). *Needle work through history: An encyclopedia*. Greenwood Press.

<http://www.kent.edu>fashion >Catherineamoroso>.

Makinde, J. (1997). *Yoruba embroidery: A case study of embroiders in Ogbomso* [Unpublished M.A. thesis, University of Ibadan].

Manley, B. (1996). *Historical atlas of Ancient Egypt*. Penguin Publishing Group.

Marlatt, R. (2001). *Bunk embroidery: Painting with thread*.

<http://www.thesophisticatedStitcher.com/artso>

Michelle, R. (2009). *Embroidery art*.

<http://www.quora.com>

Ogunduyile, S.R. (1985). *Aesthetic value of Hausa embroidery cap and garments in Zaria*. [Unpublished M.A thesis, Ahmadu Bello University].

Oguntona, T. (1986). *Basic Textile Designs; Concept and Method*. Institute of Education.

Ojo, B. (2000). Trends in Yoruba Clothing Culture. *Journal of Arts and Ideas*. OAU, Ile Ife, 13, 10-13.

<http://www>.

Renner, E. (2004). The Production and Marketing of Babban Riga in Zaria, Nigeria. *African Economy History* (special Issue on Africa Nich-economies).

<http://www.gifre.org>.

Rissa, P. (2004). *Punch needle embroidery resource guide*.

<http://www.pretyimpressivestuff.com/punchneedlehtm>.

Schneider, j. (1987). The anthropology of cloth, *Annual Review of Anthropology* 16. 409-431

[http:// www.researchgate.net](http://www.researchgate.net)

Shila, M. (2020). *The art of embroidery*.

<http://www.quora.com>

Sobeirinejad, S. A. (2009). *Using this construction to advance traditional composition and pictorial spaces in contemporary Iranian art. [Unpublished doctoral thesis, University Northumbria]*

<http://www>.

Staniland, k. (1991). *Medieval craftsmen embroidery*. (7th ed.). The British Museum Press Lo

Textile Conservation Group, Stitch Dictionary Committee. (2017). *Directory of hand stitch used in textile conservation*.

<https://www.culturalheritage.org/docs/default-source/publications>

Tuckman, D. & Janas, J. (1995). *Creative silk painting: Dozens of projects and techniques with instruction on easy-use new dyes* (1st ed.). North Light Books.

Yang, S. & Narasin, R. (2000). *Textile Art of Japan*. Shufunotomo/Japan Publication.

Zweigart, (2020). *Punch needle: All facts about the new trend*. Zweigart & Sawitzk GmbH & Co. Fronackerstra 5D-71063 Since Ifingen.

<http://www.zweigart.com>