

Article

## From Craft to Industry: Exploring the Potential of Kanuri Rawaram Cap Production in Maiduguri, Nigeria

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### Abstract

*Incorporating ideas and concepts into designs can serve as a medium for self-expression or as a basis for generating content that requires extensive effort within a studio environment to establish a distinct identity. Once this identity is cultivated, it has the potential to transform an artist into a renowned and distinguished figure. The process of conceptualizing and executing designs within a studio setting is an on-going pursuit aimed at perfecting one's artistic style within a specific domain, such as graphic design, fine arts, textile design, ceramic art, theatre arts, sculpture, or handicraft. The utilization of a diverse range of tools is indispensable in the practice of studio art, as each field or specialization causes specific equipment to achieve optimal outcomes. These tools and materials are used to create high-quality work that demands continuous practice and mastery. Through dedicated practice, individuals can refine their skills and attain expertise in their chosen craft. This research paper delves into an exploration of the historical significance of Kanuri Rawaram cap-making in Maiduguri, Borno State, focusing on its various styles and potential contribution to industrialization. Studio practices often strive to produce visually appealing designs that are applied, gifted, or used for personal adornment. The paper proposes the establishment of an industry dedicated to the mass production of Rawaram handcrafted caps in Maiduguri, Borno State, as a solution to further promote and preserve this traditional art form.*

**Keywords:** *Studio practice, equipment, industrialization, cottage industry, Kanuri, rawaram cap*

### Introduction

The field of design plays a crucial role in driving change within our society. This is because our surroundings often fail to meet our needs or have room for improvement, and designers aim to address these issues by creating new artefacts. (Orkunt, 2017). These artefacts are carefully crafted to align with the current trends in design, making studio practice a vital component in shaping revolutionary advancements in various industries. Engaging in art and design studio practice allows artists, craftsmen, and designers to gain valuable knowledge about concepts, materials, processes, and their practical applications. Through this process, they develop a deep understanding of their craft, which can be held at different levels of consciousness depending on their involvement in various activities. With continuous practice and exploration of new concepts, creative practice evolves and reaches a point where industries become interested in the outcomes. (Freitas, 2000).

Supporting this notion, it is worth mentioning that a practice-based master's thesis in art and design often involves the exhibition or installation of artefacts or designs accompanied by a comprehensive explanation. A well-crafted explanation not only places the work within an appropriate context but also delves into the methods and theoretical orientations employed. It also identifies and discusses any challenges encountered during the creative process, describes practical solutions implemented, and provides documentary evidence of the work's development or evolution. This



approach ensures that the work is thoroughly documented and understood, further contributing to the advancement of the field. A studio artist or craftsman must possess a clear understanding of the process involved in developing their craft. This understanding enables the artist or craftsman to effectively communicate how they arrived at specific concepts and recognize the potential for sustainability in their designs or crafts.

Creating awareness on how to involve the Kanuri indigenous people in learning and comprehending the intricacies of showcasing and explaining the creation of their crafts is essential. This is particularly important for the industrialization of crafts such as the *rawaram* hula cap making.

### **Concepts of Studio Practice**

Studio practice is an essential component in the creative process, serving as a space where ideas are nurtured, developed, and brought to fruition. It is a dynamic environment where concepts, skills, and artistic styles are cultivated through consistent engagement with the creative process. The studio is not merely a physical space, but a conceptual realm where artists engage in a dialogue with their materials, techniques, and surroundings. It is a place where experimentation, innovation, and critical reflection converge to shape the artistic vision of the individual. (Ferm, Sendra, Martins, Manzini, & Llie, 2022).

Textile studio practice, in particular, requires a deep understanding of materials, processes, and techniques unique to the field. It is a space where creativity flourishes under the guidance of experienced mentors, allowing students to push the boundaries of their craft and produce meaningful work. Significantly, Ferm et al (2022), added that in the studio, artists have the freedom to explore their ideas without the constraints of external expectations or deadlines. It is a sanctuary where they can take risks, make mistakes, and learn from their failures. This process of trial and error is crucial in the development of an artist's unique voice and style.

Collaboration is also an integral part of studio practice. Artists often work alongside their peers, exchanging ideas, providing feedback, and inspiring each other to push their creative boundaries. This collaborative environment fosters a sense of community and company, creating a support system that encourages growth, development, and sustainability (Jessica, 2021). The studio is a space where artists can immerse themselves in their work, dedicating uninterrupted time and energy to their creative pursuits. It provides a sense of focus and concentration that is often difficult to achieve in other environments. This dedicated space allows artists to fully engage with their ideas and bring them to life in a way that is authentic and meaningful.

Studio practice also involves the development of technical skills and craftsmanship. Artists must become proficient in using various tools, materials, and techniques in order and their ideas. It is a place of experiment and through consistent practice and experimentation; artists refine their skills and develop a mastery of their chosen medium. (Orkunt, 2017). The studio is a place of inspiration. Artists often surround themselves with objects, images, and references that inspire and inform their work. These visual cues serve as a constant reminder of their artistic goals and aspirations,

fuelling their creativity and pushing them to explore new ideas and concepts. The studio is a space for reflection and introspection. Artists often spend time alone in their studio, contemplating their work, questioning their choices, and seeking clarity and meaning in their artistic practice. This introspective process allows artists to delve deeper into their creative process, uncovering new insights and perspectives that inform their work.

Ultimately, studio practice is a lifelong journey of self-discovery and growth. It is a space where artists can continuously evolve and refine their artistic vision, pushing the boundaries of their creativity and exploring new possibilities. The studio is a sanctuary for artists, a place where they can fully immerse themselves in their craft and create work that is authentic, meaningful, and transformative. The artist's studio serves as a sacred space where creativity flourishes and artistic visions come to life. It is a haven where artists can freely dream, explore, experiment, and create. This personal sanctuary is where works in progress are nurtured, evaluated, and prepared for public display, or sometimes even discarded or sold. Just as a laboratory is indispensable to a scientist, the existence of a studio, regardless of its form, is essential to an artist's creative process.

The studio process involves several key elements that contribute to the artist's journey of creation. First, there is the exploration proposal, which entails the search for and mastery of materials within and beyond one's immediate environment. This process is driven by the desire to solve a creative problem, often requiring a series of steps to arrive at an optimal solution. Second, a work plan is crucial for every practicing artist, outlining the schedule and method for executing their artistic endeavours. A visual diary, complete with sketches and samples of work, serves to seek approval and feedback before embarking on the main project. Finally, the artist must consider the specific art forms they will employ, such as painting, drawing, or mixed media, as well as the potential directions their work may take, ultimately leading to the presentation of the final masterpiece.

### **The Cottage Industry**

The concept of the cottage industry as a studio practice refers to small-scale business or manufacturing activities conducted within the confines of one's home, often carried out by women. These skills are conventionally passed down from generation to generation, from mother to child, or from father to child. Examples of common cottage industries include soap making, tie and dye, knitting, basket weaving, cassava processing, and hairdressing. Before technology, these cottage industries operated manually, with people's homes serving as their makeshift studios. However, one drawback of the cottage industry is its inability to mass-produce goods and services. It played a significant role in laying the groundwork for the Industrial Revolution, contributing to increased trade and economic growth. The cottage industry helped enhance a country's global image and market by providing low-cost goods. This trend persisted from the 18th to the 19th centuries, defining an era of cottage industry that shaped the course of history.

## **History of Cottage Industry**

The history of the cottage industry can be traced back to rural villages, where families were the first to engage in this form of economic activity. In order to supplement their agricultural income, villagers would produce various goods at home to support their husbands or relatives. Merchants played a crucial role in this system by providing raw materials to the families, collecting and marketing the finished products, and compensating the families with a percentage of the final price. These at-home workers crafted a range of items, including clothing, knitted caps, and sweaters, as well as hand-decorated pieces such as the traditional Hausa cap.

As time passed, cottage industries also emerged in urban areas around 1870. However, this development coincided with the rise of harsh tenement housing systems, where workers had to endure crowded and unsafe living conditions. They toiled for extended periods, often earning low wages, primarily in the garment-making sector. This system persisted until approximately 1920 when improved factory management rendered home-produced goods less competitive.

Despite the decline of traditional cottage industries, certain specialized activities such as hand decoration and sewing continue to operate in this manner today. Economists have identified a new form of cottage industry that has emerged globally. With advancements in technology, individuals can now perform work from the comfort of their own homes using computers. Tasks that previously required physical presence in an office can now be remotely accomplished. Running a business or a studio from home only causes a few phone lines, a cell phone, and a laptop. This modern cottage industry allows for greater flexibility and convenience in conducting business operations but a revolution took place that brought industrialization championed by Walter Gropius known as the Bauhaus.

## **The Bauhaus Concept**

His idea is significantly revolutionary in the sense that design was not conceived anymore as things that cannot be changed. He brought about the unification of Art and Science which involves the use of machines and technology. It shows that continuous change/trends will be up-coming as the days go by. Walter Gropius founded the Bauhaus in Weimar; his movement championed a geometric and abstract style. This supported its emphasis on functionality and the use of streamlined geometric designs with a few extra details.

This style features little sentiment and no historical encouragement, but its aesthetic continues to influence architects, designers, and artists. The Bauhaus concept shows simplicity in design and art forms and also shows space through the use of negative and positive space.

## **Other Artistic, Design Movements, and Trends in Studio Practices**

There are lots of movements and trends in the arts and design from one era to another that have existed because of a constant change in creativity. These are certain design movements that creative designers need to be familiar with and, as a designer, inspiration can come from anywhere but sometimes influence attitudes

and approaches converge to form a coherent movement that has a knock-on effect around the world.

The artistic and design movements and trends are:

1. **The Bauhaus movement:** The Bauhaus movement had a significant impact on industrial design and modern industry. It was a revolutionary art school and style that sought to reunify art and technology under the banner of functionalism and simplicity, and to create a new type of artist-craftsman who could design and produce functional, beautiful, and affordable products for the masses (Droste, 2019; Wingler, 1986).

2. **Impressionism and Post Impressionism:** This movement was a fine art movement geared by a small group that used a visual realistic method. Impressionism and Post-Impressionism were two significant art movements that emerged in the late 19th century, characterized by a focus on visual realism and a departure from traditional approaches to representation in art. While Impressionist artists emphasized light and colour, Post-Impressionist artists focused on structure, form, and emotion, often using bold, expressive brushstrokes and vibrant, clashing colours to create a sense of tension and drama in their works (Herbert, 2013; House, 2013; Lemonnier, 2018).

3. **Art and Craft:** This is a movement that resurgence interest in decorative arts across Europe and the second half of the 19th century known as the Arts and crafts movement. The Arts and Crafts movement had a significant influence on design and art, particularly in the areas of architecture, furniture, textiles, and ceramics (Cumming & Kaplan, 2018). It led to the development of new design styles, such as Art Nouveau, and influenced the work of designers like Gustav Stickley and Charles Rennie Mackintosh (Carruthers & Greensted, 2013; Livingstone, 2015).

4. **Art nouveau:** Art nouveau was a primarily ornamental movement in both Europe and the USA. One good characteristic of the style is the use of organic, asymmetrical line work instead of solid, uniform shapes applied across architecture, interiors, jewellery posters, and illustration. Other characteristics include sinuous, organic lines, flowing curves, and a sense of dynamism. Art Nouveau emerged in the 1890s, primarily in Belgium, France, and Spain, as a reaction against the historical and academic art of the 19th century (Hess, 2017). The movement's name, "Art Nouveau," was coined by the French art dealer and curator, Siegfried Bing, who showcased the work of Art Nouveau artists in his Parisian gallery, Maison de l'Art Nouveau (Silverman, 2012; Weisberg, 2018).

5. **Cubism** was a revolutionary art movement that emerged in the early 20th century, founded by two pioneers, Pablo Picasso and Georges Braque. This movement marked a significant departure from traditional techniques of perspective and representation, introducing a new way of depicting reality. Cubism, as the name suggests, involves the use of cube-like shapes to fragment and reconstruct objects, creating a multi-dimensional representation of reality. This innovative approach led to a radical change in the way artists perceived and depicted the world around them. Some key characteristics of Cubism include fragmentation of objects into geometric shapes, such as cubes, spheres, and

cylinders; overlapping and intersecting planes, creating a sense of multiple perspectives; abstraction of forms, reducing objects to their essential elements; and emphasis on the underlying structure and essence of objects, rather than their surface appearances (Green, 2007; Richardson, 1991-2017; Steinberg, 2007).

6. Futurism was an avant-garde art movement founded in Italy in the early 20th century, characterized by its fascination with the dynamism and energy of modern life. The movement, which emerged in the early 1900s, sought to capture the rapid pace and vitality of urban existence, often glorifying war, fascism, and the machine age. Futurist art is marked by its use of bold, vibrant colours, abstract forms, and dynamic compositions that evoke a sense of movement and energy. Futurist artists often employed unconventional materials and techniques, such as collage, mixed media, and sculpture, to create innovative and provocative works. Some key characteristics of Futurism include emphasis on the machine age and modern technology, glorification of war and violence as a means of revolution and change, celebration of speed, energy, and dynamism in modern life, and use of abstract forms, bold colours, and dynamic compositions to convey a sense of movement and energy. Founding and key figures include the Italian poet and artist F.T. Marinetti, and the sculptor and painter, Umberto Boccioni (Berghaus, 2018; Poggi, 2009; Rainey, 2009).

### **History of Kanuri and the Rawaram Hand-making Cap**

The Kanuri people have a rich history that dates back to the late 7th century when they began their expansion in Lake Chad. Originally a pastoral people, the Kanuri were part of the Nilo-Saharan groups indigenous to the Central South Sahara region. Over time, they absorbed indigenous Nilo-Saharan, Niger-Congo, and Chadic (Afro-Asiatic) speakers, contributing to the diversity of their culture and language. The Kanuri language, also known as Barebari, Bornowaji, and Kolejo, is spoken by approximately eleven million people across North-Eastern Nigeria, Eastern Niger, South Western & Eastern Chad, and Northern Cameroon republics.

The name "Kanuri" itself is derived from a combination of two Kanuri words, "KA" meaning Stick, and "NURI" meaning light. This name reflects the traditional lifestyle of the Kanuri people, who were primarily pastoralists engaged in the rearing of cattle and sheep. Using sticks by the Kanuri people was not only practical for guiding their animals while grazing but also symbolic of their connection to the land and their livelihood. This cultural practice of carrying sticks has been passed down through generations and remains an integral part of the Kanuri identity.

Besides their traditional pastoralist lifestyle, the Kanuri people have also spread to various regions, including small minorities in southern Libya and diaspora communities in countries like Sudan, the Republic of Gabon, Congo, and Eritrea. Despite the geographical spread, the Kanuri people have preserved their language and cultural heritage. The history of the Kanuri people is intertwined with their unique way of life, symbolized by the use of sticks and the light they bring, reflecting their resilience and adaptability over centuries. (Abubakar, 2017)

The Kanuri language, which was the primary language of the pre-colonial Kanem-Bornu Empire, continues to be the dominant language spoken in the present-day

Nigerian states of Borno and Yobe. The establishment of the Kanuri kingdom of Bornu began with the Sayfawa Dynasty, and one of its main purposes was to facilitate trade and maintain diplomatic relations with North African and southern European kingdoms and empires, including the Romans, Greeks, and Spanish/Portuguese. The ruler of the empire, known for his innovative strategies, introduced fixed military camps with walls, used camels and iron-helmeted musketeers trained by Turkish military advisers in warfare and employed the boatmen of the Kotoko tribe. During his reign, the empire enjoyed strong diplomatic ties with various historical kingdoms and empires, such as the Ottoman Empire, the Roman Empire, Andalusia, Songhai, and Hijaz. In terms of geography, territory, history, politics, economy, socio-culture, and military strength, his reign marked the pinnacle of the empire, making the Kanem-Bornu Empire the fifth-largest empire in the world. Notably, the Ottoman Empire maintained robust military, cultural, and trade relations with the Kanem-Bornu Empire during this period.

From an economic perspective, the Kanem-Bornu Empire had thrived since its inception, never experiencing defeat. Historical records continue to unveil the remarkable power of this empire. Interestingly, the ancient Kanuri people and their empire share some historical similarities with the ancient Egyptian empires. For instance, both groups of people were among the few who dared to abandon entire cities and construct new ones that aligned with the prevailing tastes of their time. The occupations of the Kanuri people in ancient times encompassed animal rearing (pastoralism), trade, agriculture, fishing, mining (particularly potassium mining in the open waters of Lake Chad), teaching, mat making, scholarly pursuits, hunting, dying of cloths and cloth making, Horse saddles making, blacksmithing and others. These professions contributed to the economic prosperity and cultural development of the empire.

The Kanuri people are an African ethnic group predominantly living in the regions that were once part of the Kanem and Bornu empires, spanning Niger, Nigeria, Sudan, Libya, and Cameroon. Within the broader category of Kanuri, there are various subgroups and dialect groups, some of which distinguish themselves as separate from the overarching Kanuri identity. Many Kanuri individuals can trace their ancestry back to the ruling lineages of the medieval Kanem-Bornu Empire, as well as its associated client states or provinces.

Unlike the nomadic Toubou or Zaghawa pastoralists who are their neighbours, Kanuri groups have historically led a sedentary lifestyle, primarily involved in activities such as agriculture, fishing in the Chad Basin, trade, and salt processing. The Kanuri language, which was the principal language of the Borno Empire, continues to hold significance in south-eastern Niger, north-eastern Nigeria, and northern Cameroon. However, its usage in Chad is more limited, with only a few speakers found in urban centers.

The diversity within the Kanuri people is reflected in the existence of multiple subgroups and variations in identity across different regions. While the Kanuri language remains prevalent in certain areas, its usage has declined in others, particularly in Chad, where it's spoken by a minority of individuals living in urban

settings. Despite these variations, the Kanuri people share a common heritage rooted in the historical legacies of the Kanem and Bornu empires, shaping their cultural practices and way of life.

### **History of Rawaram Aji Embroidery Cap-making**



**Fig. 1** Picture showing Amina Rawaram (the singer)

Amina Rawaram, a renowned singer from Maiduguri, Kanuri, gained immense popularity during the late colonial period and continued to be celebrated during the post-independent Nigeria Borno era. Known for her exceptional talent, Amina Rawaram captivated audiences with her golden voice, even if they did not understand the Kanuri language. Music experts hailed her as the Sahara Desert's past Diva. Although many individuals born after the late 1970s may not be familiar with her, her songs remain popular on radio stations across the north-eastern region of Nigeria, including Radio Kaduna, Radio Chad, Radio Damagaram, Radio Kanem, and even Radio Khartoum.

Amina Rawaram's repertoire comprised songs that paid homage to nature, Borno women, and notable personalities. One of her most popular songs was dedicated to Alhaji Tijjani Dagazzau, the owner of the Dagazzau carpet industry in Kaduna. Such was her influence and popularity that the Borno society honoured her by naming one of their exquisitely designed traditional multi-coloured caps after her – the Amina Rawaram cap. This cap has gained admiration not only from the Kanuri people but also from individuals of various tribes, including former President Buhari, Goodluck Ebele Jonathan, Ibrahim Badamasi Babangida, President Bola Tinubu, Vice President Kashim Shettima, and Governor of Borno State, Babagana Zulum.

Amina Rawaram's musical prowess and captivating voice have left an indelible mark on the cultural landscape of Nigeria, transcending language barriers and garnering admiration from individuals across different tribes and even prominent political figures. (Bulama, 2023).





**Fig. 2 The Rawaram cap named after Amina Rawaram**



**Fig. 3 Ex-president Muhammadu Buhari**



**Fig. 4 Governor Babagana Zulum**

## The Rawaram Cap's Journey to Success through Studio Practice

The rawaram cap is a unique and exquisite piece of craftsmanship, characterized by its intricate designs and vibrant colours. Made using threads of various shades, this cap showcases the creativity and skill of the artisans who produce it. The Kanuri people, known for their expertise in trade and economic activities in the Kanem Bornu Empire, have passed down the tradition of creating rawaram caps from one generation to the next. (Shore, 2023) Despite its cultural significance and popularity in Maiduguri, Borno State, the production of rawaram caps has remained artisanal, following a cottage industry approach that could be revolutionized into industrialization.

Industrialization, as defined by Pathak (2024), involves the shift from a manual labour-based economy to a mechanized industrial society. This transformation leads to increased productivity, job creation, and economic growth. While the adoption of machine-based production methods can bring about significant benefits, the traditional practice of creating rawaram caps has continued to rely on manual techniques. The question arises as to why this unique handicraft has not been industrialized to enable mass production and meet the growing demand for rawaram caps.

The Kanuri people of the Kanem Bornu region have a rich history of craftsmanship and trade, making them well-suited for industrializing their traditional handicrafts. However, the current focus on buying and selling goods and services in Maiduguri suggests a preference for maintaining the status quo rather than embracing industrialization. Despite the potential for economic growth and job creation that industrialization could bring, the production of rawaram caps remains rooted in traditional methods, highlighting the need for a deeper exploration of the reasons behind this choice.

The potential of channelling strength into industrialization holds great promise, not only for boosting the economy but also for fostering bilateral trade between countries. Borno State, with its many borders, stands to benefit from this prospect. Throughout history, revolutions have often catalysed industrialization, giving rise to a multitude of manufacturing industries. These industries span a wide range, from textiles and metals to technology and energy. However, it is important to note that the growth of manufacturing sectors often comes at the expense of traditional artisanal practices, leading to a decline in the number of skilled artisans. In contrast to resource-based economies, industrial economies rely on mass production, efficient labour division, and assembly lines. This shift towards industrialization brings about urbanization and higher individual incomes, as highlighted by Pathak (2024).

A researcher's observations in Maiduguri, Borno State shed more light on the process of making the Hula (Rawaram) cap, a form of embroidered headwear. Nearly every family had at least one member skilled in creating these caps. Interestingly, the design and production process involved multiple individuals, with different people contributing to different stages to achieve a flawless end product. However, the most crucial role in this process is played by the knitter. Introducing industrialization into the production of Rawaram Kanuri caps would

not only address economic growth concerns but also contribute to wealth creation and improved living standards. This highlights the potential of industrialization to positively impact local communities, as noted by the researcher.

The Rawaram (Hula) cap holds significant cultural and economic value. It is renowned across West Africa for its intricate embroidery and is particularly prized during times of inflation because of its fluctuating price. The cap's origins can be traced back to the Hausa people, who introduced this form of embroidered headwear to Nigeria and subsequently spread its popularity throughout West Africa. Worn by the Hausa and Fulani people, especially in Nigeria, Niger, and Ghana, the cap is crafted from hand-woven fabric, typically made from cotton or wool. Its distinctive design and intricate embroidery make it a symbol of cultural heritage and craftsmanship. The embroidery itself is achieved through a specialized needlework technique known as *tafetta* or *fota*, as described by Abubakar (2017).

Embroidery is done using a special needlework technique known as *tafetta* or *fota*, which involves creating a pattern by weaving together two or more threads of different colours. The Hula, with its intricate designs and symbolic meanings, holds a significant cultural and religious importance. Islamic calligraphy and motifs on the cap reflect values, such as wisdom, courage, and humility. Incorporating geometric patterns, flowers, animals, and political slogans further adds to the cultural significance of the Hula, making it a representation of various aspects of life and beliefs.

Beyond its cultural symbolism, the Hula plays a crucial role in traditional attire, particularly in West Africa. Worn by men of all ages as a gesture of respect and honour, the Hula is often paired with traditional robes like the *babanriga* or *agbada*. This combination not only completes a traditional outfit but also showcases the deep-rooted cultural heritage and traditions of the region, emphasizing the importance of preserving and celebrating these customs.

The global popularity of the Hula (Rawaram) as a fashion accessory highlights its transcultural appeal and significance. Worn by individuals worldwide who appreciate traditional African clothing and accessories, the Hula has become a staple at cultural events, weddings, and other special occasions. Its widespread recognition and admiration beyond Nigeria show its ability to bridge cultural boundaries and serve as a unifying symbol of heritage and tradition for people around the world.

### **Compositional Descriptive Analysis of the Rawaram Cap (Hula)**

The rawaram cap showcases a graphical compositional structure characterized by numerous lines and geometrical shapes that come together to form various patterns. These patterns are a result of textile designs, specifically a repeat pattern. The cap features four concentric ellipse shapes and a vibrant, multi-coloured design incorporating primary, secondary, tertiary, and neutral colours such as black. Despite the variety of colours, the design remains consistent across all rawaram caps.

This analysis reveals that the cap incorporates different types of lines, including vertical, horizontal, and zigzag, which are utilized in two distinct design processes

leading to the final product. These processes involve the use of needles and woven threads, requiring a great deal of patience. Consequently, many craftsmen and women engage in this craftsmanship during their leisure time or while socializing.

This study has identified several significant aspects related to the design of the rawaram cap. The lines used in the cap's design hold great meaning, symbolizing direction, location, movement, and ultimately, the concentric circle representing the world. This is why the cap holds such prominence among northern politicians who govern specific geographical areas. Additionally, these politicians ensure that any non-northern politician visiting Borno State is encouraged to wear the rawaram cap, signifying their identification with the people of Maiduguri. Prominent figures such as former President Goodluck Jonathan, President Ahmed Tinubu, and other northern politicians who are not from Borno state recognize the rawaram cap as an iconic representation of the Maiduguri Elites.

Moreover, the use of bright colours on the cap serves as a full representation of the Kanuri people, with "KANURI" meaning stick and light. The design principles applied to the rawaram cap are of utmost importance, as the bright colours emphasize the people of light, with white being particularly prominent in the design. This study also draws upon the historical migration of the Kanuri people across the Lake Chad region, which is reflected in the cap's representative design. The use of vertical, horizontal, and zigzag lines signifies movement, while the repeated incorporation of the zigzag pattern in both directions creates an illusion reminiscent of the Benin triangular eyes of the Oba of Benin.

## Conclusion

It is apparent that there is a lack of extensive academic literature on the Rawaram cap; however, it is important to highlight that the Rawaram cap holds significance as an emblem for the people of Maiduguri in Borno State, Nigeria. This study asserts that the Rawaram cap could offer substantial advantages to the residents of Borno State through enhanced trade relations, underscoring the need to establish a manufacturing sector equipped with advanced machinery to streamline production and reduce costs. The cost of knitting a cap ranges from 9,000 to 10,000 naira when purchased directly from local artisans, but escalates to 30,000 to 50,000 naira when it reaches retailers.

This underscores the necessity for governmental intervention and collaboration with stakeholders to tap into the lucrative potential of the Rawaram cap industry. In conclusion, this research aims to raise awareness about the Rawaram cap production, with the hope that it will eventually emerge as a viable source of income for the people of Maiduguri, Borno State.

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