ADAPTATION OF NIGERIAN HANDCRAFT WOVEN AND PRINTED FABRICS FOR APPAREL PRODUCTION AND FASHION APPRECIATION

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ZARIA

April, 2018

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April, 2018

DECLARATION

I KUSO, Sarah SimBitrusdeclare that this dissertation has been written by me and a record of my own research, under the supervision of Prof. P.O. Ada and Dr. S.A. Dutsenwai. It has never been presented in any previous application for a higher degree.

All quotations made are indicated by quotation marks or indentations and sources of information are specifically acknowledged by means of references.

_____ _____

KUSO Sarah SimBitrus **Date**

CERTIFICATION

This dissertation titled ‘’**Adaptation of Nigerian Handcraft Woven and Printed Fabric for Apparel Production and Fashion Appreciation’’**by KUSO Sarah SimBitrus meets the regulations governing the award of the Degree of Master of Arts in Industrial Design of Ahmadu Bello University, Zaria, Nigeria and it is approved for its contribution to knowledge and literary presentation.

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Dean *Post-Graduate School*	Signature	Date

DEDICATION

This dissertation is dedicated to God Almighty for seeing me through this programme. Also, to my Father and MotherMr& Mrs. BitrusKuso and father and mother in-law Mr. & Mrs. DaudaGyet, both of blessed memory. May their souls rest in perfect peace, Amen.

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ABSTRACT

The study identified the way the introduction of modern ideas and techniques has affected the traditional set up of the Nigerian society which is gradually losing its identity because of its influence and adulterated culture. It focuses on the adaptation of Nigerian handcraft woven and printed fabrics for apparel production and fashion appreciation.The general objective of the study is to adapt designs, produce and manipulate the product for apparel and fashion in Kaduna state. Its significance is based on educational, socio-cultural, economical and industrial.The chapter one focuses on the general background/ introduction of the study , it also examines the research problem, objective, questions, justification and significance of the study, scope and the delimitations as well as basic assumptions of the study in order to establish the general existence. In chapter two the study focuses on the review of the related books which were cited and acknowledged.In chapter three, it focuses on the methodology of the study which examines how the entire study was carried out. To this end, exploration research was carried out; other parameters of investigation used include population of the study, sampling techniques, materials and methods, data analysis. The population of the study was narrowed down to different individuals mostly youths, fashion designers, hand weavers, marketers of handcrafted apparel, elderly individuals, in Kaduna state. These were randomly selected.Chapter four contains data presentation; analysis and discussion of the result obtained from questionnaire, interview, and observational schedules administered during the field study. However the analysis is the means by which the research question formulated are answered thus carefully highlighted in the body of the discussion of the study. Responses were tabulated in frequencies and percentage with descriptive non- statistical techniques of data analysis which was later transferred into statements.Chapter five focuses on the summary of the entire study, the conclusion and recommendations of the study were largely achieved. Based on the findings the study however proffers recommendations in order to improve handcrafted weaving and printing activities and enhances it productivity in Kaduna state and Nigeria at large.

CHAPTER ONE

INTRODUCTION

1.1 Background of the study

Handcraft textiles are the making of decorative and functional clothing objects. This involves the use of hand crafted techniques in the studio and workshops, in schools, small scale and cottage industries either by students or craftsmen. It involves the use of different types of equipment and materials such as looms, embroidery needles, threads, printing ink, fabrics, dyes, scissors, stencils, chemical and so on.

Nigeria and Kaduna in particular,contains dynamic people with different historical background, living in different great kingdoms and emirates in the state. These kingdoms and emirates were composed of diverse ethnic groups and cultures which include: Idoma, Yoruba, Adara, Bajju, Igbo, Gbagi, Ham (Jaba), Mada, Tsam (Chawai), Hausa, Ninzo, Atyap and so on.

Apparel has been seen as an intimate part of an individual. It is one of the most personal components of daily life, and at the same time, it is an expression of social activities embedded in the cultural patterns within a particular era as noted by Bernard (2009). These are considered from the socio-cultural point of view, which are: the individual body, the cultural set-up of the community to which he or she belongs and the universe at large.First, the individual's physiological differences with regards to sexes (male and female), determines what to put on the body.

Fashion simply can be referred to also as apparel or style as seen in appearance. It also depicts the manner in which people dress, behave socially or do other things at a given time. It implies

that, all items used in covering, decorating the body, found in body arts can be termed as fashion. It reflects the culture of the past and present, illustrating the characteristics of an individual in relation to his society over the centuries. Fashion and apparel cannot be under estimated, in respect to the role of art in the civilization of man. It is one of the essential arts just like painting and sculpture. Apparel and fashion, no matter what form it takes affect the life of everyone, not solely a specification of the population but they serve as an expression of the self at a given point in time and place. This idea of body covering exists among different ethnic groups in Nigeria and the world in general in relation to their culture and art as can be seen in various celebrations found within the communities. It involves decorating and adorning the human body, using different types of materials ranging from body painting to the use of bark cloth, raffia, traditional and modern fabrics. This signifies that, some aspects of fashion are indigenous to some people than the other and form part of their fashion and culture.

Apparel and fashion pertaining to the culture and tradition of different ethnic groups in Nigeria are identified by their ways of dressing and expression of beauty concepts. These are affected or influenced by advancement in technology, values, morals, hygiene, rituals, as well as aesthetics and symbolism in cultural patterns. Meanwhile, forms of body covering cannot be said to exist in isolation without external influences. Some external influences seem to have been inculcated into modern Nigeria culture. Apparel and fashion appreciation have always been a necessity with regard to human civilization and as a means of showcasing ones culture and interests. Social status, religious leanings, cultural diversity and professional status can all be amply reflected by ones apparel.

Emmanuel (2014) stated that"the garment industry is very dynamic and always growing with new concepts and ideas to keep the 'craze' for fashion alive". Innovation and creativity are the hallmark to survival in the industry. The craving for new ideas associated with looking for solution to problems is a trait necessary for ingenuity in the fashion world. Personal creativity must look beyond that which already exist and find new combinations of ideas and materials that can satisfy people's needs and desires.

In today's world, conscious consumers are looking for apparels of top quality, well-tailored with best versatility and long lasting fashion life. Based on the dynamic nature of human, they oftenwant to be seen in fashionable designs. For this reason adequate knowledge, creativity and skills are developed to enable the production of high quality garments which are based on the multi-disciplined areas of art with special reference to designing and clothing technology.

Printing is the process of applying colour to fabric in definite patterns or designs. It is related to dyeing, but, whereas in dyeing, the whole fabric is submerged with one colour or more, in printing only one or more colours can be applied to certain parts of the surface of the fabric in sharply defined patterns.

Weaving and Printing are two different techniques but the study manipulated both together for apparel and fashion production. Through the manipulation of hand woven and printed fabrics, the study explored mixed techniques as well as the relationship between weaving and printing.

1.2 Statement of the Problem

The introduction of modern equipment, materials, ideas and techniques in the area of weaving and printing as well as changes in apparel and fashion needs of Nigerians, have some effects on the traditional and contemporary handcraft weaving and printing in Nigeria in general.

The result is that, handcrafted apparel and fashion which is considered along the traditional set-up of the Nigerian society is gradually losing its credibility and identity because of the influence of current foreign clothing and other cultures that have gotten into the society. This results to modified culture. These have engulfed our people especially thereby sidelining the concept of tradition and cultural values in the society. The process of hand weaving and printing can be utilized to reduce the above problem in the loss of cultural heritage and sources of self-employment. The problems of this study therefore, are concerned with the adaptation and practical production of handcrafted woven and printed fabrics and areconverted into apparel for fashion appreciation.

1.3 Aim of the Study

The aim of this study was to practically design and produce handcrafted woven and printed fabrics and convert both into apparels and fashion appreciation.

1.4 Objectives of the Study.

The objectives of this study are:

i. Checklist materials and tools for hand weaving and printing fabrics toward possible manipulation in design and production of innovative apparels in fashion.

ii. Carry out the practical production based on the design of the handcrafted woven and printed fabrics towards innovation in fashion industry in Nigeria.

iii. Encourage and promote creativity in fashion sector in Nigeria.

iv. Assess the influence of foreign fashion on moral diminution of both the indigenous and contemporary fashion and Nigeriaculturein general and especially on youth of today.

1.5 Research Questions

i. How werethe handcraft weaving and printing materials and tools be identified and collected or sourced in Kaduna state?

ii. How was the handcraft weaving and printing fabricsdesigned, woven, printed and converted into products for apparel and fashion utilization?

iii. In what way was creativity in fashion being encouraged and promoted in Kaduna state?

iv. What are the influence of foreign fashion on moral decrease of both indigenous and contemporary fashion and Nigeria culture in general and youth of today?

1.6 Justification

As a nation, Nigeria is endowed with raw materials for textile production especially weaving and printing. She is also blessed with energetic and skillful individuals and groups to manipulate them to make various types of textile product. Motivation for embarking on this research arose from the need to promote the cultural heritage, to encourage decent dressing and entrepreneurship through the use of some Nigerian hand crafted textile processes for apparel and fashion. Many talented Nigerians are wasting away in the unemployment market seeking white collar jobs, whereas with little encouragement and right guidance theycan become not only self-employed, but also employers of labour. In this research, the hand woven and printed techniques was practically utilized to design and produce suitable items for apparel and fashion.

1.7 Significance of the Study

This study is significant in the sense that, apparel and fashion is growing faster with influences from foreign countries. The use of handcrafted woven and printed fabrics was created as a means to draw the attention of Nigerians to immorality in apparel and fashion that sometimes causes promiscuity. It will also encourage and enlighten people on self-employment and promote the cottage and small scale industries in Nigeria.

This study is significant educationally, socio-culturally, economically and industrially. The educational significance of this study is that the production of handcrafted woven and printed fabrics using the vertical loom and hand printed techniques will provide an added knowledge and skill.This document will also be an additional literature on weaving and printing. Handcrafted woven fabrics have been in existence in the commercial sector for a long time in different

varieties, and styles. The study will encourage individuals to be aware and learn methods of producing such fabrics manually to earn their living through practical process. Nigerians are more informed today, than ever before and can take decision on their own towards developing themselves and their country.

The Socio-cultural significance of this study will showcase the art of handcrafted woven and printed designs which will bring about the appreciation of the tradition and culture of Nigeria through the apparel products. It will also help the people especially the youths to embrace decency in fashion as a way of preserving the tradition and culture. Also the conversion of handcrafted woven and printed fabric for apparel and fashion products will encourage socio-cultural training of youths and the revival of the production of disappearing traditional woven and printed fabrics even through its production is stressful.

According to Maiwada, (2008) “dress is an important component of our daily lives; through clothing individuals establish their social status in the society such as weddings, chieftaincy ceremonies, and funerals where formal and dignified apparels are required”. Ahuwan (1994) stated that “the Nigerian culture and traditions are very rich in motifs and design concept”, which makes it necessary for the Nigerian designers to exploitthem for the cultural well-being of the country. Isa (1985) observed that “throughout the world, small scale industries have their origin from traditional heritage and occupations which reflect the societal cultural values and believes”. The modern textiles industries came from traditional weaving and dyeing cottage industries.

The economic significance is that the product of handcrafted woven and printed fabrics can be used to promote commercial and other economic activities of the people of Kaduna State.

Ada(2010) “the promotion of both Nigerian indigenous textiles and dress culture to the world, using tourism venture and vocational scheme can catapult Nigeria into world focus.”. The above statement by Ada reiterates the economic significance of the study. Such designs can enrich the pocket likewise provide jobs and generate revenues for the country portraying our tradition. Nigerian designs and motifs, which will satisfy our economic demands and purpose to generate more income for the country.

The industrial significance is that, the production of hand woven and hand printed fabrics, could create self-employment and influence people into opening their own handcrafted industry, employ others and to reduce the importation of foreign textiles goods into the country.

1.8 Scope and Delimitation

This study is limited to design and production of handcrafted woven and printed fabrics and converted into apparel and fashion products. The study is delimited to Zaria, Kaduna state.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter reviews the literature related to the research topic. The following areas are the major concentration in the review of related literature in this study. They include: Concept of weaving, Types of weaving,Types of woven fabrics in Nigeria, Concept of printing, Types of printing,Economic value, Appreciation of the socio-cultural trend, Nigerian culture, Apparel and Fashion,Influence of westernization on apparel and fashion among the youths,Possible negative effects of clothing, and African prints.

2.2 Concept of Weaving

Weaving is acknowledged as one of the oldest surviving crafts in the world. The tradition of weaving traces back to the Neolithic times aproximately12, 000 years ago even before the actual process of weaving was discovered.The basic principle of weaving was applied to interlace branches and twigs to create fences, shelters and baskets for protection. Twenty thousand to thirty thousand years ago early man developed the first string by twisting together plant fibers as documented by Janis(www.weavedesign.en/weaving-history) .

According to Nanahawa (2014), "Weaving is a technique of interlacing threads, that is, placing them into vertical and horizontal line direction (thread) and which are also known as warp and weft, manipulated to achieve a whole woven fabric design with the aid of a loop". According to Lamb and Homles (1980),"the longitudinal threads are called the warp and the interlacing threads are called the weft yarns and the apparatus which provides the interlacing of both the

warp and the weft yarns is called the loom". According to Ada (2006), in his review on literature of hand crafted fabric weaving shows that "weaving serves as one of the sources of inspiration in both woven and printed fabrics". He pointed out that Eicher (1976) and Claire (1984) noted that "designs from handcrafted woven fabrics can serve as the sources of design inspiration in weaving industries". Ali (1986) also reported that "the origin is not so clear but the idea of weaving clearly preceded the loom by thousands of years. The concept of weaving extends the usage of loom to the use of raffia for embroidery".Dutsenwai (2008) in support of Rogers (2005) opined that "embroidery is the embellishment of a fabric with designs worked in threads with needle. In the early stage of man, he began to choose more flexible materials for the warps, which required some device to hold the warps rigid during the weaving process".

Threads and strings of different sizes were knotted and laced together to make many useful things. Finger weaving, lacing and knotting together of threads by hand, is still used today by many weavers. During the Neolithic era mankind developed great skill in weaving cloth. The first loom according to Held (1973) most likely consisted of two states between one set of fibers was stretched. Textiles, especially woven pieces were produced in Nigeria long before the European contact (Sieber 1972). In support of this view, Bolland (1992) observed that "there was evidence that bundled fibers were in Igbo-Ukwu over 1000years ago, while woven fabrics were also found at Ife". Clarke (1998) also noted that "felted bark cloth was probably the oldest form of indigenous African cloth while woven cloth fabrics dating to the eight century have been found in the burial site in Niger". Similarly, among the finds of Igbo-Ukwu and Ife are woven fabrics. "Fragments of plain and patterned strip cloth dated back to the eleventh century from Tellem cave burials in the Dagun in Mali provides evidence of a long standing weaving

tradition" (Bolland 1992). According to Dutsenwai, (2008) "the beginning of embroidery on woven fabrics and garments among the Hausa people is not quite clear, but it is strongly believed that the first known Hausa indigenous tailors and embroiders were the traditional Hausa weavers who had sewed the narrow strips of cloth they weaved to make larger fabrics and garments". Gostelow (1978) noted "the link between weaving and embroidery developed from the art of weaving. She observed that embroidery followed wherever weaving is commonly done".

"Cloth weaving became a mechanized industry with the development of steam and water powered looms during the industrial revolution (1760-1815)" as documented by Janis (2017). The invention to the fly shuttle removed the need to have a weaver place the weft thread into the warp by hand. The technological innovations in cloth production made during the Industrial Revolution dramatically changed the role of the weaver. Large volumes of inexpensive cloth were now readily available. Weaving had been changed to a manufacturing industry. Textile workers were among the founders of the modern labour movements. Today most of the textile needs of the people are supplied by commercially mass produced woven cloth. A large and complex cloth making industry uses automated machines to produce textiles. However there are artisans making cloth on hand looms, in home studios or small weaving businesses, keeping alive the skills and traditions of the early weavers.

2.3 Economic Value

Initially, economic activities were basically farming and craft which were mainly found with the people of the forest zone. The practices of trade between Africanstates and the Arabs existed long before the arrival of Europeans on the coast. With the commencement of urbanization and industrial textiles, the establishment of factories to manufacture the raw materials produced in

these areas opened up the zone of modernization. Clothing and textile products are very lucrative once they enter into a market. Their value is mainly determined by the taste and understanding of the buyer. Likewise, the product's aesthetic qualities, functionality, ritual history or status as souvenir attracts the buyer. "Yoruba dressing culture in all spheres of life has had a great impact on other cultures, through trade, movements and linkages" (Adeniyi and Alao, 2008). The Yoruba people have developed distinctive forms of dress to communicate and to enhance cultural meanings. It has been noted that "traders carried with them richly decorated traditional costumes across the borders to other countries. In the traditional past" (Eicher, 1976; Negri 1976; Picton 1992). Even until now clothing and textiles art are being valued for economic empowerment within Africa and beyond. "In visual arts, aesthetics, emotive response, provenance, (the origins and context of the product within a body of work, a cultural and historical context), (Brown, 2008) and understanding of the product play a major role and have become a major thrust of the economic globalization process in Africa" (Onyeonoru et al., 2003). These products also have access to international markets through trade, and thus bring funds to individuals and nations at large.

2.4 Appreciation of the Socio-Cultural Trend.

Culture can be seen as a social phenomenon that identifies and associates an individual to a group of people who believe in one ideology that reflects in all facets of their lives including clothing and fashion (Kwame, 2003). He further stated that "culture gives us our distinctive identity as Nigerians and manifests in the human dimension of artistic forms that is elaborated through apparel and fashion". Cultural trends and its dynamism should draw a fine line between values and principles, decency and indecency as well as 'rights' and 'wrongs' in the apparel and

fashion of the people of Kaduna state and small scale industries to establish the state of identity as a people of common lineage.

Sigo (2001) opines that "there are two hundred and fifty distinct groups that enrich Nigeria culturally and distinguish themselves in handcrafted designs". Kaduna state is also a part of these groupings. According to the views of Nkrumah (1971) "colonialism made Africans and indeed Nigerians crazy for foreign goods".

A further explanation on the dynamism of culture relates culture to be symbolic, linking the positive aspect of the past with the present as focusing into the brighter future (Bernard 2009). This therefore does not rule out the possibility or realities of modern fashion's impact on the indigenous apparel. However, there is the need to consciously link only the positive aspects of western apparel styles into Nigerian cultural values, ethics and dress styles, so that, we would not be fully swallowed by westernization. As otherwise would be 'tantamount to throwing moral values and aesthetics of concepts of apparel out of the window' in the name of modernity in fashion. Thus, depriving youths the opportunity of being self-employed in spite of the fact that a 'hybrid' of culture is unavoidable in modern living. The concept of distinct identity would then have been erased from the people's minds as a nation. There is therefore the need to have a collective approach towards solving the problem of handcrafted woven and printed fabric, indecency and unemployment in the mode of dressing and production, especially among the youth of today, that is to say everything should not be allowed to engulf the society, a clear distinction has to be made between what to take in or absorb and what to ignore in the societies.

To address this, individuals first, have to understand the importance of the cultural ways of fashioning the body then they can look for possible ways of blending the apparel system with the modern trends but still portraying the unique identity as Nigerians who are proud of their heritage. Modesty and decency are terms that can be measured in line with Nigerian cultural value, which are considered in totality. Sue-Jenkyn (2005) saw a major relationship between culture and fashion when he expressed that, "for a designer to know what to design and how to present it within the time frame, he must together with other things like planning, good research, experimentation, be able to read the cultural trends". As a fashion designer there is the need to seriously assess the fashion in the line with the culture of the society that you design for, in order to aid in the promotion of the culture of one's community.

Sharon-Ann, et al (1998) speaking as practitioners and consultants in psychology, stated further that adequate knowledge on cross-cultural practices is necessary in tolerating each other's views and ideals and will help support diverse views of mental health. Taking a broader perspective on culture, incorporating education, religion, ethnicity, language, nationality, gender, age, geographic location and socio-economic factor. She defined culture as 'a way of living that encompassed the customs, tradition, attitudes, and overall socialization in which a group of people engage in during things that are unique (not deficient)to their cultural upbringing'. Their argument stirred from the fact that, multicultural perspective provides an opportunity for two persons from different cultural backgrounds to have different views without one being perceived as right and superior and the other as wrong and inferior. For instance, cultural difference between the Muslim and Christian faith should not generate superiority complex of one faith over the other in terms of clothing or belief. Following from this, Sharon-Ann et al (1998)

indicated that, ‘a Christian man shows respects for his religion by taking of his cap but keeping on his shoes, while a Muslim man in Nigeria will show similar respect by keeping on his cap and removing his shoe’. For a culture to be considered dynamic individual lifestyle must be in conformity with group identity.

2.5Nigerian Culture

Nigerian culture is simply the way of life of the people of Nigeria. Culture generally is the way an individual or group of people chose to do their own thing; that is, their eating, greeting, marriage habits among others.It is often handed down from generation to generation. At some point it could be somehow amended and could possibly wear out. According to Racheal (2015) and Jannine (2013), “several years back Nigerian women and young girls were known to tie wrappers and wear long gowns that run beneath their knees or very long skirt and decent blouse. Then it was the most decent way of dressing for the ladies according to Nigerian culture”.

Girls that were seen on trousers and skimpy tops (especially the ones that expose the upper region or tummy) were either fined by their peer groups or regarded as irresponsible or way ward persons. Most girls did not sit to think of what to wear and what to avoid, this belief and way of life lingered for years until the arrival of modern civilization. Nigeria culture was duly practiced and accepted by the people until the arrival of the European missionaries in the early nineties. These people (Europeans) did not care very much about the Nigerian culture. They came with a new order and way of life; Nigerians were told that women were more secured wearing trousers than those wrappers. The arrival of the missionaries in Nigeria was the beginning of the wearing offof Nigerian cultural apparels.

2.6 Types of Weaving.

- Plain weave: it is the simplest of all patterns in which each weft yarn goes alternately over and under one warp yarn. These have been widely practiced in Nigeria as documented by Lamb and Homles (1980).
- Twill weave: produces strong, sturdy fabric. In twill weave, the weft passes over several warp threads to produce a diagonal pattern.
- Satin weave: produces a smooth, luxurious cloth. The weft can pass over as many as 12 warp threads so that the diagonal line cannot be seen. Satin weave can be snagged very easily.

2.7 Types of Woven Fabrics in Nigeria.

Weaving is described by Olaoye (1989) as the orderly interlacing of fibers and pressing them together to make cloth. In Nigeria, cloth weaving is universally practiced in most urban areas and cities like Abeokuta, Ilorin, Iseyin, Akwete, Okene, Binin, Sokoto, Borno, Kano, and Bida area among others, Aremu (1982), Nanahawa (2014), and Ada (2006). Nylon and cotton are most widely used in cloth weaving in Nigeria.

Apparel is a material of great economic, cultural, political and social importance. Before the introduction of coinage currency item in Nigeria, apparel was used as trade good and currency item. It is worn for body beautification, decoration and for ceremonies (social and cultural). There are different types of cloth-making among various ethnic groups in Nigeria. The Yorubas are famous for Aso-oke handcrafted traditional fabric weaving. Aso-oke is a local home spun cotton cloth woven by men and women, usually woven in vertical stripes in different colours on

the background colour. The Hausa are known for Kura cloth weaving which is deep blue black and shiny design. The Igbo are also known widely for Akwete-cloth weaving which is basically done by women. Akwete cloth is a special woven fabric by Igbo women in Akwete areas near Abia state. It is originally referred to as "AkwaMiri" (cloth of the water) meaning towel. Akwete cloth weaving is said to be as old as the Igbo nation.

Below are various types of woven fabrics designed by individuals in Nigeria:



Plate 2.1: Aso-oke woven cloth

Sourced: http//:Pinterest.com (2015)



Plate 2.2 Ham woven fabric (2018)

Source: Researcher



Plate 3.3 My Ham(Jaba) sister putting on the attire

(ham day festival 2018)

Source: Researcher



Plate 2.3: Hausa woven cloth

Source:http:// adireafricantextile.com (C19th 1970)



Mr. Jimwon putting on the Hausa Fulani attire(2018)

Source: Researcher

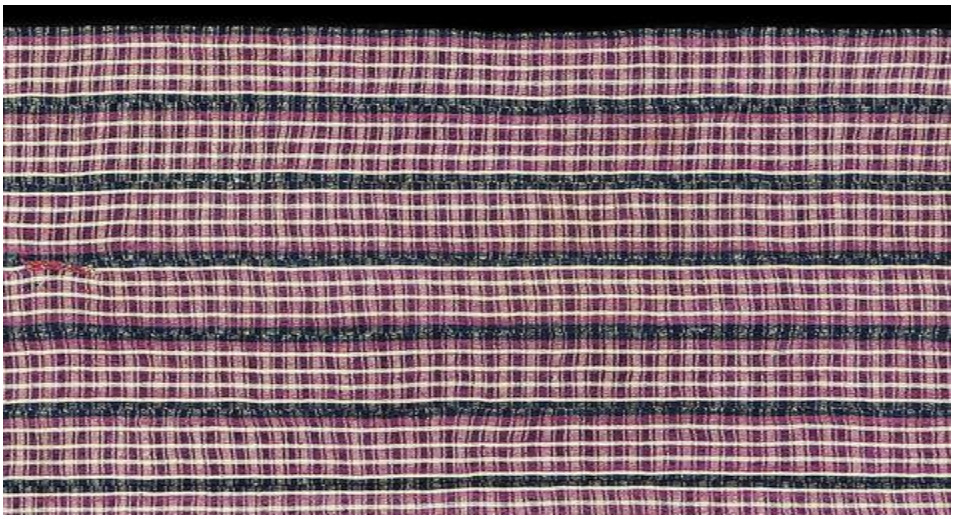


Plate 2.3: Akwete woven cloth

Sourced:http//adireafricantextile.com(C19th 1970)



Plate 2.4: A woman dressed in Idoma woven attire

Source: Tripdown memory lane: Idoma people. (2014)



Plate 2.5: A man dressed in aTiv woven attire

Source: Trip down memory lane: Tiv people (2013)



Plate 2.6: Jukun woven fabric

Source: http//adireafricantextile.com(C19th 1970)

2.8 Concept of Printing

Printing is a technique of expressing ideas, activities or emotions in pictures on any possible surface through manual or mechanical means, such surfaces can be fabric, paper, and so on. Print making is the culmination of all the processes leading to the preparing materials for printing.

The art of fabric printing was invented by the Chinese in about 594 AD (Banjoko 2000). When they started, they used to carve designs and letters in a block of wood. Ink was then spread over the carving and a sheet of material, which could be paper, papyrus and parchment was pressed onto the inked surface. When removed an impression of the raised portion of the carving was transferred to the sheet.

2.9 Types of Printing

According to Banjoko, (2000) there are various types of printing techniques such as Block printing, Screen printing, Duplex printing, Roller Printing, Transferring Printing and others are:

i. **Hand Block Printing:**In this process, a design is drawn on or transferred to, a prepared wooden block. A separate block is required for each distinct colour in

the design. To print the design on the fabric, the printer applies colour to the block and presses it firmly and steady on the cloth, ensuring a good impression by striking it smartly on the back with a wooden mallet. The second impression is made in the same way, the printer taking care to see that it fits exactly to the first. Hand Block printing by hand is a slow process.It is, however, capable of yielding highly artistic results, some of which are unobtainable by any other method.

ii. **Screen Printing:** Is essentially a method of stretching silk mesh over a wood frame, blocking out chosen areas by various methods and making a print by forcing ink through the unblocked areas. The method of blocking the unwanted areas is basically a stenciling art.

Stencil Printing etc.

In this study the researcher's concentration is on Stencil printing

iii. Stencil Printing

The art of stenciling is not new. It has been applied to the decoration of textile fabrics from time immemorial by the Japanese, and of late, has found increasing employment in Europe for certain class of decorative work on woven goods for furnishing purposes Hassan (2009).

The stenciling is done or created when a design or pattern is being done on a sheet of stout paper, the portion that will create the design on the fabric using colour is cut out so as to make that portion appear and the portion that would be uncoloured should be left uncut. Then the material or fabric will be laid to be decorated and coloured by placing the stencil on the fabric and the colour should be applied using foam. It is obvious that with suitable planning an allover pattern may be just as easily produced by this process by hand printing. If there are several colours that will be applied, several stencilswill be used using the same method.

2.1.0 African Prints

In pre-colonial times, standardized widths of cloth were used as a form of money in many regions of Africa. The colours in African prints have an intimate association with tribes and regions. Sepia-ochre is generally accepted across Africa as the colour used to represent earth. However, yellow is the colour of initiation in Nigeria, while the combination of yellow and red belongs to the Igbo tribe of southeastern Nigeria.

Motifs in traditional Africa prints designs often convey a metaphor and design spins a fate. WIPO magazine (2009). The article suggested that beads in design represent the African saying "precious beads make no noise," meaning that a good person does not need to blow his own horn. African prints have a whole variety of prints designs. There is eclectic mix of old classics like the dice and the bottle opener spinner, and more contemporary designs with abstract motifs.



Plate 2.7: ABC diced Fabric

Veritable dutchwax

Source: Researcher(2015)



Plate 2.8:Nichem prints (bottle spinner)

Veritabledutchwax

Source: Researcher(2015)

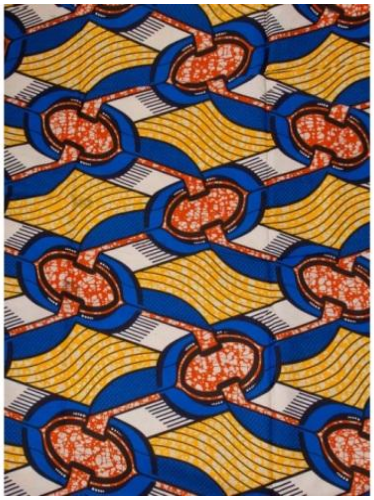


Plate 2.9: Nigeria super wax delux

Source: researcher (2015)

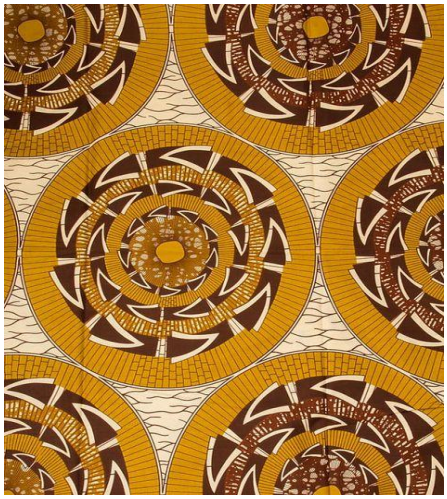


Plate 2.10: Nigeria real wax

Source: researcher (2015)



Plate 2.11: super wax printvlisco

Source:researcher (2015)

Another African print is the batik. Batik wax-resist textiles were first imported from Indonesia in the 19th century. The African relish of colourful fabrics made them an instant success. The method of fabrication was soon customized and designs adapted to reflect local traditional culture.

WIPO (2009), today Nigerians have love for naturally dyed fabric and in southern regions of pattern and design, with many prints based on traditional motifs. However traditional methods of

dying fabrics are threatened by cheap importation from other countries. In the north regions, it is common for cloth to be a single colour, such as indigo. Sometimes, "indigo cloth is beaten and given an extra coating of indigo powder to give ita deeper shade and a glossy shine. Across the south of Nigeria, bright colours and patterns are popular" (Adeniyi and Alao2008). This is created using various techniques which keep some of the cloth from being dyed, so that pattern appears in white or lighter shade. Patterned dyed cloth is known as Adire. In some instances, small stones or seeds can be tied into the cloth to create small patches which aren't dyed. Or cloth can be tie-dyed by pinching up sections of the material with raffia or thread. Sometimes, resist substances such as cassava starch or wax can be added to the cloth; these 'resist' any colour when dyes are applied by hand.



Plate 2.12: Starch resist method

Source: http//adireafricantextile.com(2015)



Plate 2.13: Tie and Dye method

Source: http//adireafricantextile.com(2015)



Plate 2.14: Batik method

Source: http//adireafricantextile.com (2015)

2.11 Apparel and Fashion

When the issue of fashion arises in the minds of people, immediate attention is drawn to the style of apparel that it's in vogue. Fashion as seen in body adornment have been expressed in diverse ways by different writers.

In explaining what constitutes fashion, the New Encyclopedia Britannica (2003) defined fashion as being institutionalized and regularized, becoming continuous rather than pattern-less and that it changes cyclically within limits set-up in a stable culture. It further states how fashion tends to differ from becoming popular for a very short time by linking fashion with the higher class in society down to the lower class while becoming popular for a very short time emerges from the lower level of society.

In similar view, Harold and Pomery (1992) described,"fashion as social processes whereby some people begin by adapting the image of people unlike themselves. Those in the sector of society tend to emulate the distinctive appearance, with publicity in the media playing its part, as mentioned 'until the differentiation disappears and the process begins all over again in the search for new appearance'. Based on the product line cycle, fashion therefore comes and goes; it is a style most popular at a given time and implies three components as stated by Frings (1999) style, change and acceptance. These three components (style – involves the looking in apparel; change – the rate at which fashion 'moves' that is what is considered fashionable today might be worthless tomorrow; and acceptance – the consumers must buy and wear a style to make it a fashion) triggers fashion evolution or fashion designer introduces a new design into the scene as the first stage , then the design rises in popularity of acceptance by consumers as the second stage, in third stage the design gets to the peak of popularity where it is well known and becomes a common design; then it will decline in popularity as the fourth stage and finally fades out or be rejected from the market. All the three components and five stages of evolution in fashion designs, equally apply to the designing concept of Nigerian designers in modern time.

Deola S. (2010) opined that African fashion in this twenty first century must radically express what is genuinely African through the use of African fabrics to perfectly match accessories of African touch. This will really help to celebrate Africa. Designers in Africa are best placed to interpret their diversity of cultures and artistry, their passion and skilled craftsmanship to the world out there. This will enlighten Nigerian youths on the values and norms as well as the cultural significance and identity that Africans and Nigerians in particular place in the fashion and culture of their people. This when considered adequately by designers in Nigeria can expose them to varied ideas, concepts and designs needed in projecting the Nigerian images of identity.

This expression by Quist (1995) suggests that, apparel therefore includes all forms of accessories used to enhance it such as headgears, hats, earring, handbags, belts, shoes and so on. Apparels are dresses for human body and all that goes with it, to enhance the individual's look. Various reasons were stated as to why apparel was used; some believed it is meant to protect oneself from physical or external attacks, for religious or spiritual aesthetic purposes or personal possessions. Similar criteria were expressed as reasons for apparel among the traditional setting in Nigeria. These include different types of apparel and adornment seen in chieftaincy, religion and socio-cultural institutions among the Nigerians.

Apparel was seen to play a dominant role in the cultural life of African, relating to social, religious, political and economic life. Apparel was also a major indication of social status and wealth within the Nigerian communities. Apparel forms the main artistry and expresses what is associated with vital occasions and ceremonies in towns and cities in Nigeria. With typical reference to the Yoruba, Clarke (2002) elaborates on this by stating that; 'the Yoruba region created numerous more localized styles of more highly decorated apparel for a variety of rituals

and ceremonial uses. These include different type of marriage apparel for wedding and ceremonies for elders'. Meyer (1994) describes the earliest textile of Africans as "colourful world of wood bark". To her, fabrics produced were not only for the purpose of body protection against climate but to express the prestige of dignitaries, to enable them stand out. A survey of traditional handcrafted textiles across Africa reveals an array of colourful hand crafted productions which reflect the people's culture. These textile are basically in three forms especially in the Yoruba culture, dyed fabric (adire), patterned (Adinkra, Bogolan) and Aso-oke.

2.12 Possible Negative Effects of Clothing

Apparel to some extent is being abused in Kaduna today. It is now a common practice to see ladies of all figure sizes wearing close-fitting body apparel, whether slender, plump or busty. Apparel as seen among the youth today relegates modesty in Nigerian culture to the background. Apparel that could trigger moral out-cry some years back in the various ethnic setting in Nigeria is being embraced with both hands today. Most ladies go almost naked without any sense of shame in recent time. These are deep signs of cultural and moral degradation insome parts of the Nigerian society because of importation and civilization. Some ladies because of their indecent dressing receive insults and are being called all sorts of names. To prevent such awful situation, ladies in this civilized world must change their ways of dressing.

2.13 Influence of Westernization on Apparel and Fashion among Youths.

Cultural imperialism is a term used to describe the imposition of western culture on the culture of people in developing countries. Cultural imperialism is often referred to as America, and Europe's cultural influence on other countries, for better or worse. A man's right lies in his confidence and personality which is greatly nurtured by his culture. Man is essentially the

product of his culture. It beats and molds a person into a particular shape. Culture makes one think, speak, dance and behave in a particular manner. It is culture that makes one Kanuri, Jukun, Hausa, Igbo, Yoruba, Alago or Tiv. Africa as a continent and Nigeria as a country have their given cultures which are unique in their own respect. This culture may not be absolutely the same among all countries and even within a country, a lot of cultures exist but there are features that differentiate Africans from other people of the world. The issue here is that any person with passion for the African culture today will believe that, the very material, spiritual and aesthetic fabric of African people had been destroyed by western civilization.

Nigeria, made up of rich and diverse cultural values is beginning to lose most of its cultural ideas especially through the adoption of foreign culture show cased through the mass media. Dangana (2015) observed that the young men and women have abandoned their local attires such as the 'Adire' and 'Ankara', traditional 'Iro and Buba', 'Agbada or Babban Riga' for alien attires. Some still want to wear African prints but to be sewn in the western style. It is common to see young people walking across the streets half nude even though it is their African fabrics, putting on micro-mini skirts, handless top, trousers and other outfits that are not part of their cultural identity.

Africans and indeed Nigerians have their traditional attires, but how many people proudly wear such traditional attires today? A visit to the banks today will give you a perfect example. In fact, it is mandatory in the banks that staff wear a suit except on Fridays that they are allowed to wear native attiresDangana (2015). There are Illustrations below:



Plate 2.15: Indecent dressing, exposing the whole back.
Source: Downloaded @ (prettymissmary) 2015



Plate 2.16: Indecent dressing, exposing some fore parts of the body.
Source: Downloaded @ (pinterest.com) 2015



Plate 2.17: Indecent dressing, exposing some fore parts of the body and laps.
Source: Downloaded @ (pinterest.com) 2015

The dress code aspect is of importance in this present situation especially now that there is a global economic meltdown coupled with the need to be inward looking in exploring and exploiting the potential inherent in local fabrics particularly the "Ankara".

It is disheartening that most Nigerians no longer patronize cloths made in Nigeria. They often tagged them as "made in Aba"(ready-made). This will not help the country's economic growth because, when they do not patronize the locally manufactured product, the economic fortunes would continue to dwindle. They must take pride in the homemade product rather than rushing for foreign materials.

Another negative effect of cultural imperialism is the rising cases of immoral dressing and nudity especially amongst the youth. These have also occasioned rapid rate of sexual harassments among students and lecturers in the tertiary institutions as well as bosses and their employee in the offices. Raping of girls has been on the increase in the society today due to recklessness in dressing amongst ladies all in the name of coping western fashions.

Since Nigerians have inherited from her foreign colonizers, it is time for Nigerians to start appreciating these things and blending them into Nigeria culture society in order to bear a trade mark of their own. Gone are the days where locally made fabrics are cherished. Now they tend to enjoy using foreign products to the detriment of our own locally made fabrics. There should be the revival of traditional morality which the country Nigeria was known for. Parents should play the major role of ensuring moral behavior of their children, on campus most girls, when on campus wear all kinds of apparel that cannot be worn in their home. Even, the kind of apparel they buy for them and allow them to wear should be checked. This in the long run will surel, help eradicate moral vices in the society.

CHAPTER THREE

MATERIALS AND METHODS

3.1 Introduction

This chapter describeshow the entire study was carried out.

3.2 Research Design

Research design is a detailed outcome of how the method of design and production of woven and printed technique took place; it typically includes how data is to be collected, what instrument will be used and the intended means for analyzing data collected. The exploratory research method was employed in this research because it involves the production of hand woven and printed designs which will be manipulated for apparel and fashion appreciation.

3.3 Population of the study

Best (1981) referred to population as ‘any group of individuals that have one or more characteristics in common that are of interest to the researcher. The research focuses on practically designed, product ofhandcraft woven and printed fabrics, then convertedfor apparel and fashion appreciation as well as the cultural significance and foreign influences on the fashionable life of Nigerians. The population of this study based on the questionnaire was narrowed down to different individuals mostly youths in Kaduna state.

3.4 Data Collection

Methods of data collection used by the researcher are observations, photography, oral interview and Questionnaires. The questionnaire was classified into sections A, and B. A sought the demographic data of the subjects for the study, while the B section sought information relating to the research questions 4 of the study. In administering the interview, open-ended interview schedule were prepared by the researcher and supervisors and was used optimally.

3.5 Sampling technique

According to Akuezuilo (1993), a portion of the population selected for the study is referred to as sampling and this sample is to understand the totality of what is going on within the given population on which the study is based. Systematic random sampling technique was adopted for this research based on the merit as related to the study and size of the population. Questionnaires were administered based on the selected number (72) that have much concentration on modesty and handcrafted woven and printed fabrics as well as apparel and fashion appreciation.

3.6 The Materials and Methods

The materials used for this study includes the following items; paper designs, stencil, fabric, foam, inks, weaving thread, vertical loom and embroidery thread.These materials were used to produce hand woven and printed fabric for apparel and fashion appreciation. Below are the processes of hand printing and weaving.

The researcher drew the sketches first on paper swatches after which some colour swatches of each design or sketch was drawn. Stencils where cutout based on each design which was used for the printing by lying of the fabric on the printing table and colours were mixed for the production. The researcher then placed the stencils step by step starting from the first to the last and then used the foam to dab the first colour which usually starts from the lightest colour down to the darkest colour.

The researcher made the draft of the plain weave that was used on the vertical weaving loom, and then the colour of the thread to be used for the weaving was carefully selected.The researcher then set the vertical loom for weaving and warped the thread on the beam vertically till the width is achieved, then a shed stick was fixed and a heddle was created before weaving.The thread was then warped on the shuttle for weaving which goes from right to left

continuously to bind them together and to create a plain weave. Therefore, both of the processes were converted by manipulating them for the end use.

3.7 Research Instruments

A research instrument according to Afolabi, (1998), Dutsewai (1985) and Jen (2004) is a measuring device or tool that helps a researcher in collecting, recording or measuring data, which are required to provide answers to research questions or test hypothesis. The instruments that were used for data collection in this study includes; questionnaire, camera, observation and face to face interview. These instruments were designed to help the researcher gather information from members of the population of the study.

3.8 Equipment and materials

Equipment and materials used in this study are: sketches, yarns (threads), horizontal weaving loom, sewing machine, embroidery needle and thread, printing ink, foam, stencil, fabric (for printing).

3.9 Data Analysis

The data analysis employed the statistical tools of percentage for interpretation of responses of the questionnaires administered.

3.10 Production Processes

The sketches below fig 3.1- 3.5 were prepared by the researcher and followed for the production of samples found in this study including figure 4.1- 4.2 for weaving.

Step 1.

1) **sketches**

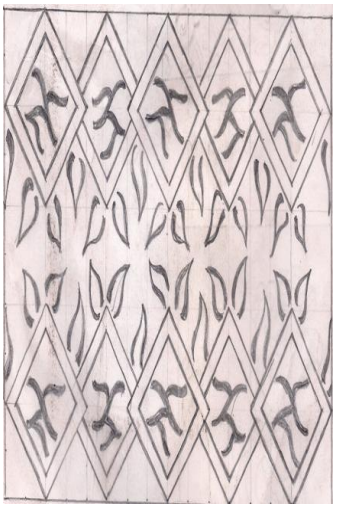
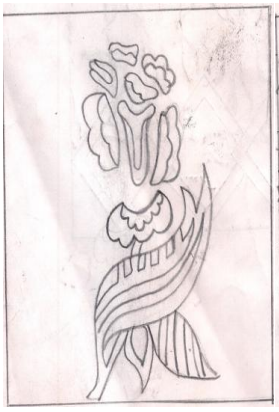






Fig 3.1 : fire design Fig 3.2: she 3. 3:drum design



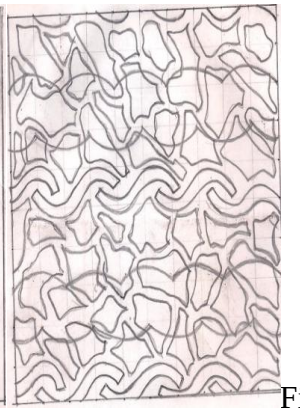


Fig 3. 4: roses design Fig 3.5: marble design

These were the sketches used before the paper swatches which was the first stage

Step 2

2) colour swatches of the designs:



Plate 3.1
Roses design

Source: Researcher



plate 3.2:
shell design

Source: Researcher

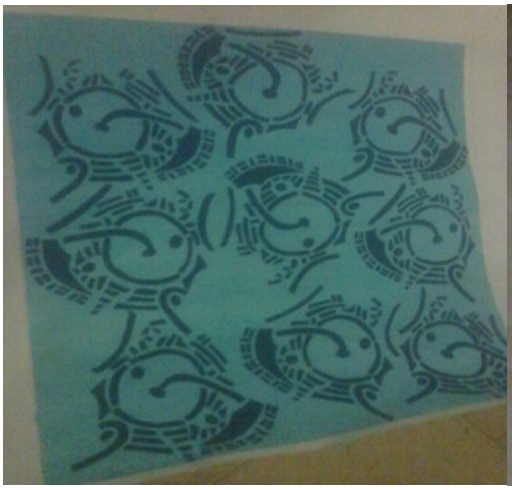


Plate 3.3:
Drum design

Source: researcher



plate 3.4:
fire design

Source: researcher



Plate 3.5:
Mable design

Source:Researcher

Step 3

3) **The stencils used for the printing.**



Plate 3.6
Roses stencil

Source : Researcher



Plate 3.7
Shell stencil

Source: Researcher

Step 4

4) Laying of the fabric and the beginning of the production



Plate 3.8
Researcher at work



Plate 3.9
The Rose designed fabric

Source: Researcher



Plate 3.10
The Shell designed fabric

Source: Researcher



Plate 3.11
The Drum designed fabric
Source: Researcher



Plate 3.12
The fire designed fabric
source: Researcher

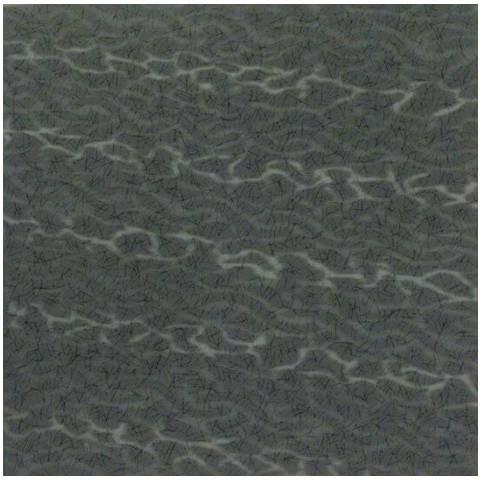


Plate 3.13
The Mable designed fabric
Source: Researcher

Step 5

5) Weaving

The researcher prepared the plain weave draft and carried out the practical following the draft as shown below.



Fig 4.1

Draft of a plain weave

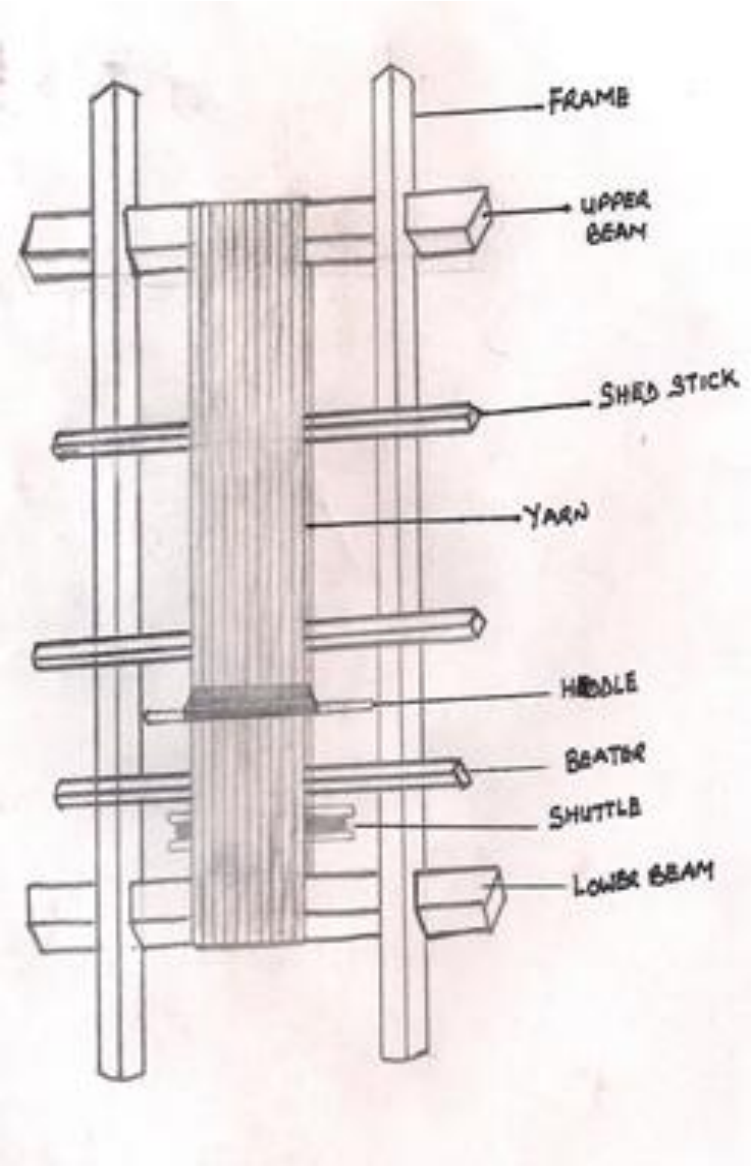


Fig 4.2

Vertical weaving loom and its parts.



Plate 3.14 Weaving Practical
Researcher at work on Vertical Loom from which plates 5.1-5 were produced



Plate 5.1
Light and royal blue plain woven fabric



Plate 5.2
royal blue and white plain plain woven fabric

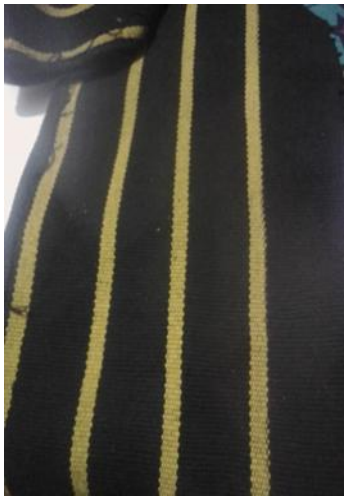


Plate 5.3
yellow and black woven fabric



Plate 5.4
Black, ash and white plain woven fabric



Plate 5.5
Brown and white woven fabric

The stage five is the main products of the woven piece. In threading, royal blue and sky blue, the researcher used 26 /2=13 each for the front and the same 13 for the back so also with the sky blue. That is 26 blue (7 times) and sky blue 26 (6 times) repeated at intervals. Royal blue 40/2=20, and white 10/2= 5 at intervals; black 70/2=35 and yellow 12/2=6 at intervals; black 50/2=25, ash 50/2=25, white 50/2=25 at intervals, brown 10/2=5 and white 2/2=1 at interval. All these colours where gotten from Gbagi, Attarkar, Jukun, Jaba, Yoruba,Tiv,Igbiraculture etc.

Step 6

The researcher prepared the following sketches for fashion as shown below:

6) Sketches for the Apparels designed and fashioned by the researcher in this study as shown in figures 6.1-5 page 45 - 46

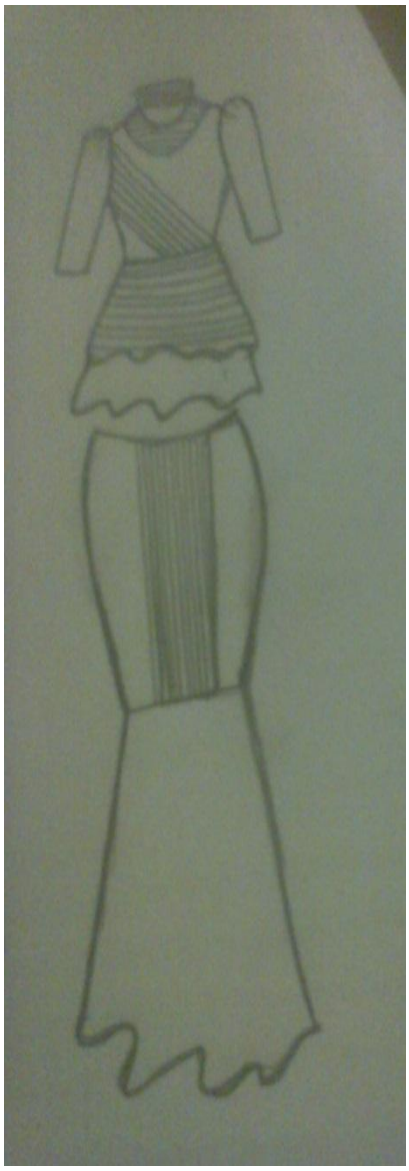


Fig 6.1
A sketch ofskirt and blouse
With the woven fabric on it.

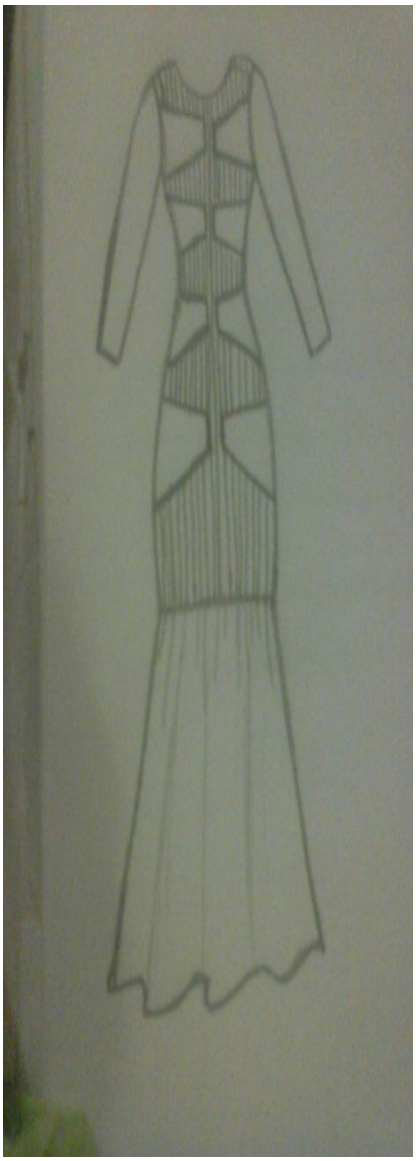


Fig 6.2
Sketch of a gown with
the woven sewn on it.

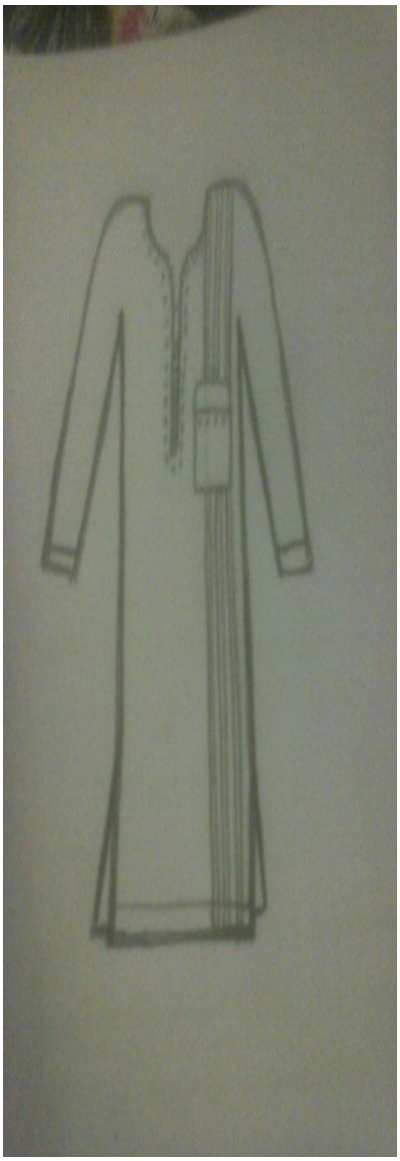


Fig 6.3
Sketch of a kaftan with
the woven fabric sewn on it.

3.1.1 DRESS PATTERNS

BLOUSE PATTERN OF FIG 6.1

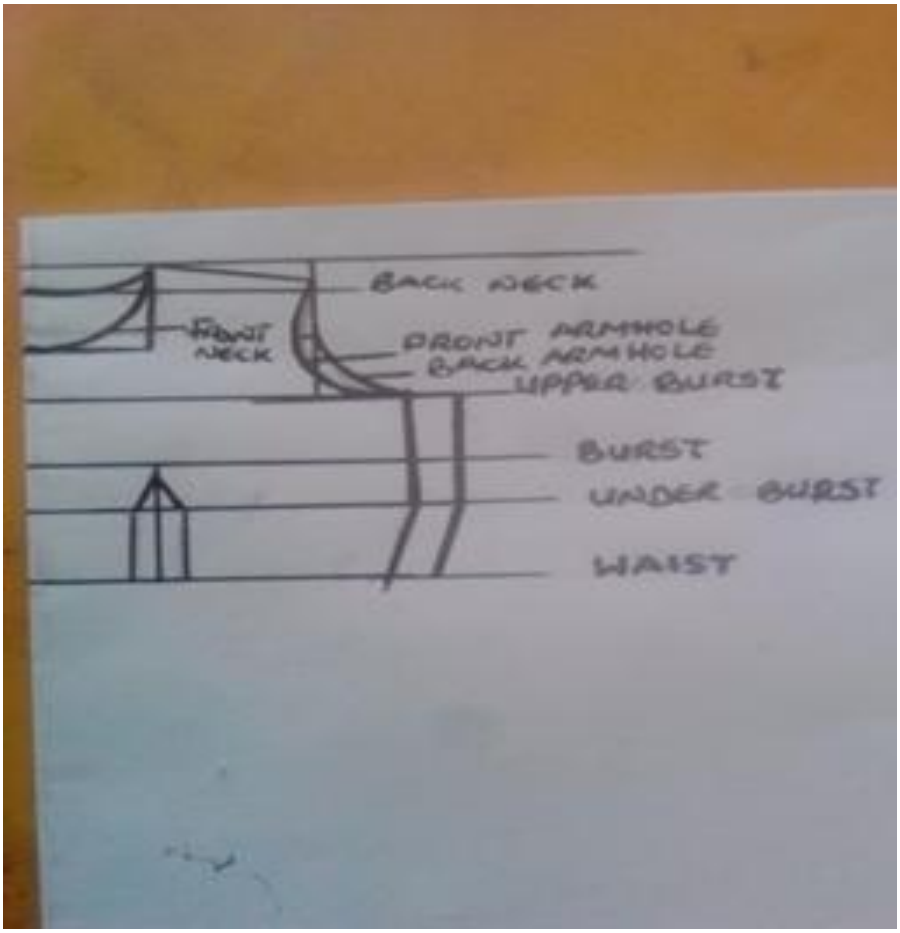


Fig. 6.1. Plate 1

Draft your basic front and bodice pattern

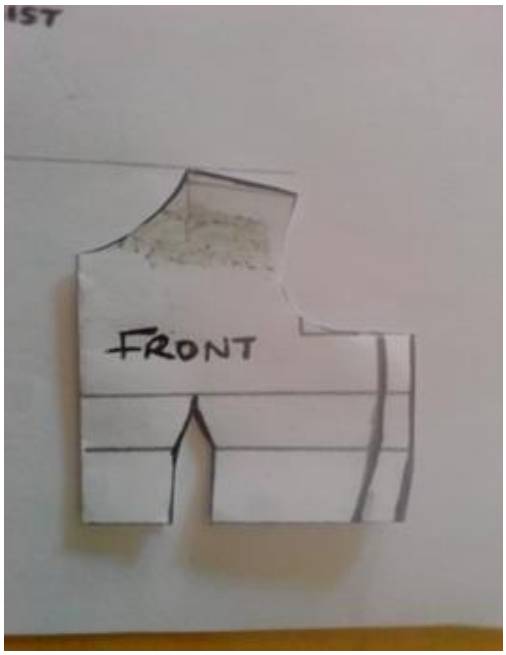


Fig. 6.1 Plate 2

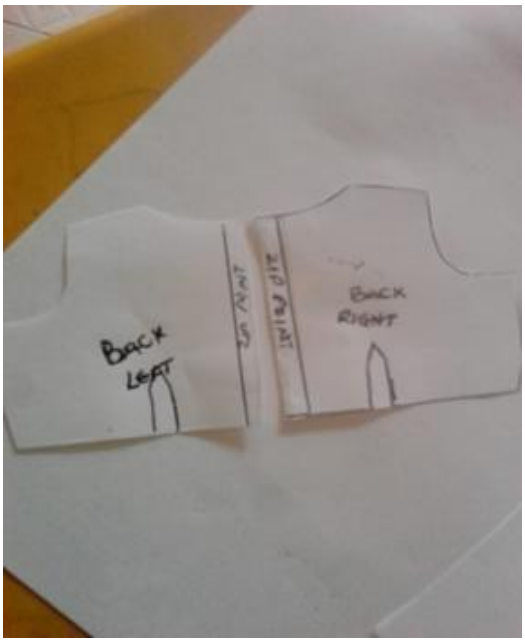


Fig. 6.1 Plate 3

The plates 2 indicates that, the in order to get the back pattern, the front pattern should be placed on a plain surface folded into two, giving a space of 1”inch zip allowance away from the folded edge and trace out. This gives the result on plate 3.

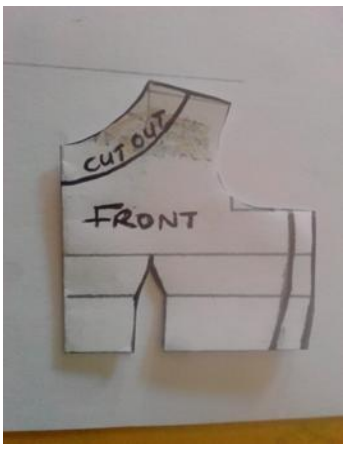


Fig 6.1 plate 4

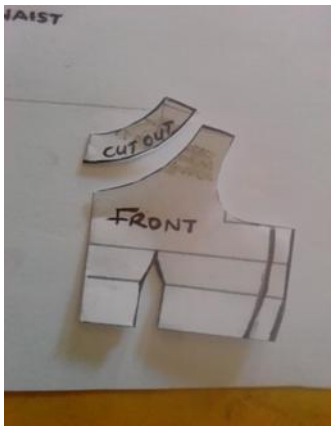


Fig 6.1 plate 5

Plate 4 shows the neck design where the woven fabric should be, then cut out which give the result on plate 5.



Fig 6.1 plate 6

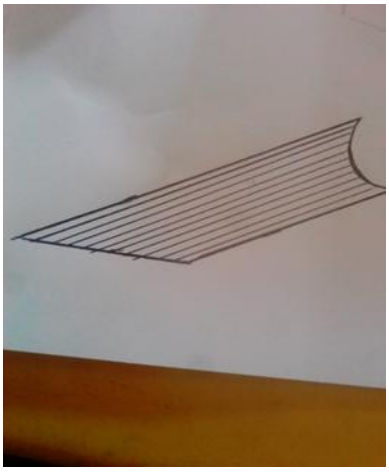


Fig 6.1 plate 7

Draw how the woven fabric to be placed, then place another paper under and transfer the design on it using pencil. This gives the design on plate 7



Fig 6.1 plate 8



Fig 6.1 plate 9

Plate 8 shows how the woven fabric can be placed on the front bodice

Plate 9 shows how the turtle neck can be cut. A strap of woven fabric should be cut and folded into two



Fig 6.1 plate 10



Fig 6.1 plate 11

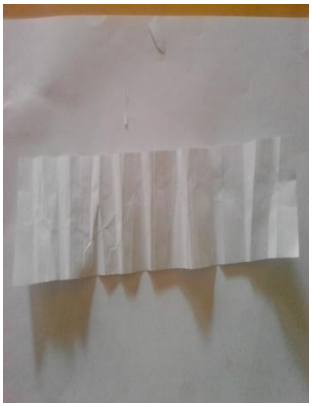


Fig 6.1 plate 12

Plate 10: shows how the front design should look like.

Plate 11 and 12: shows that the woven fabric and printed fabric should be cut in a strap and pleated.



Fig 6.1 plate 12

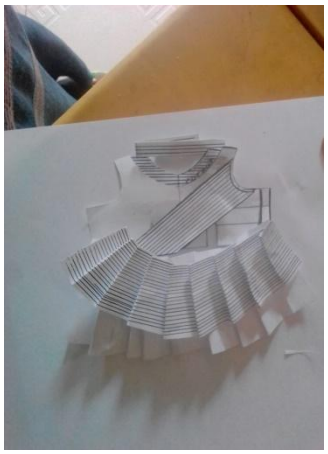


Fig 6.1 plate 13



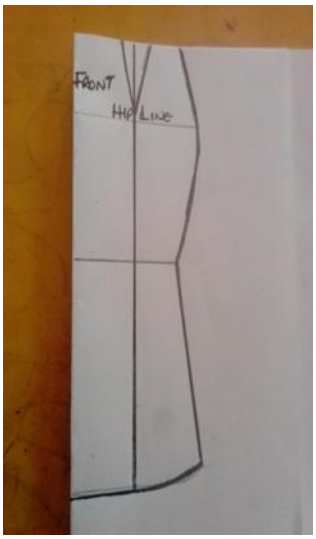
Fig 6.1 plate14

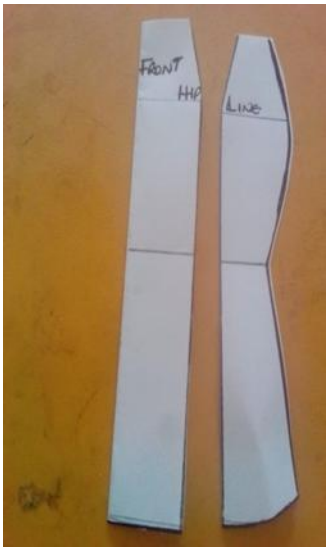
Plate 12: shows how the both pleated should be placed and sown.

Plate 13: shows how it looks like.

Plate 14: Cut the sleeve making use of the arm hole measurement and divide it by two. By folding the fabric or paper into two and cut.

SKIRT PATTERN





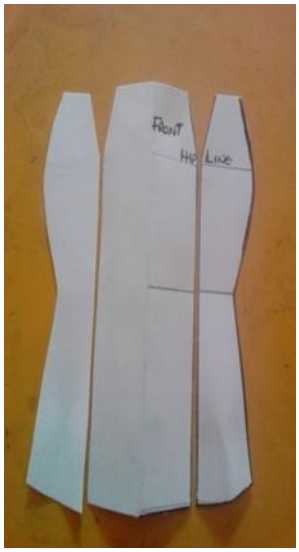


Fig 6.1 plate 15 Fig 6.1 plate 16 Fig 6.1 plate 17

Plate 15:fold the paper into two and put the various measure: the waist, hip and knee length. Measure 4" inch for the dart and start from the folded part.

Plate 16: from the dart line cut straight.

Plate 17: shows how it looks like when opened and put together.



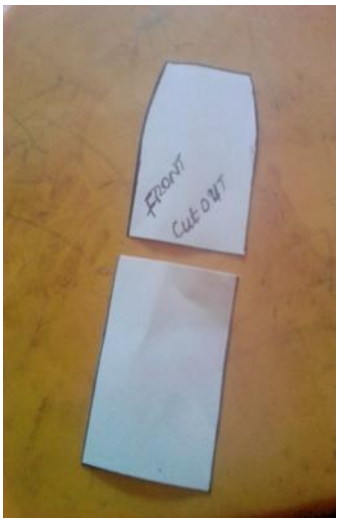




Fig. 6.1 Plate: 18 Fig. 6.1 Plate: 19 Fig. 6.1 Plate: 20

Plate 18: this is the middle part of the skirt. From the top to the knee, you need to create a demarcation on it with pencil.

Plate 19: show how it look like when cut out

Plate 20: shows that the upper part of the skirt, woven fabric should be cut using the pattern.



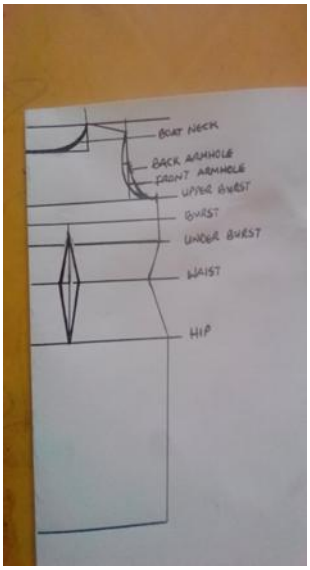


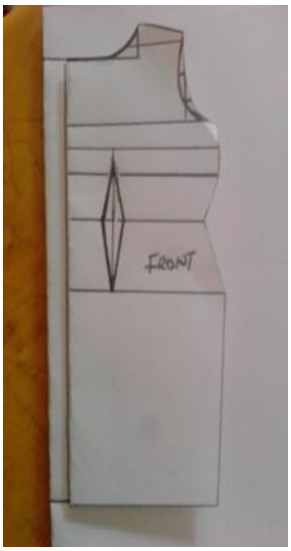
Fig. 6.1 Plate: 21 Fig. 6.1 Plate: 22

Plate 21: these shows that when put together, it gives the whole pattern.

Plate 22: shows the back pattern and the allowance for zip allowance (1” inch).

GOWN PATTERN FOR FIG 6.2





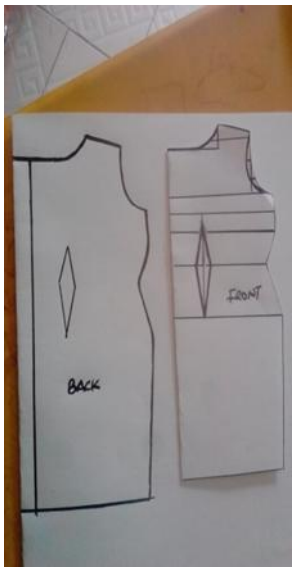
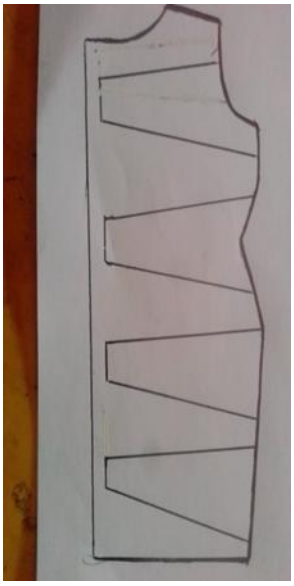


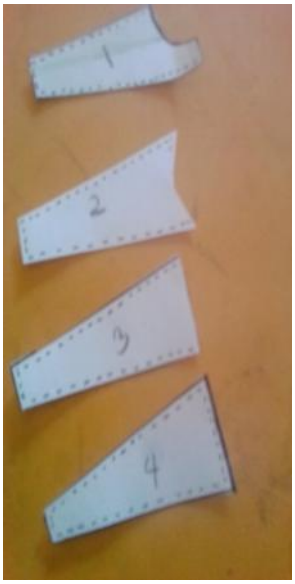
Fig 6.2 Plate: 1 Fig 6.2 Plate:2 Fig 6.2 Plate:3

Plate 1:Draft your basic front and bodice pattern.

Plate 2: indicates that, the in order to get the back pattern, the front pattern should be placed on a plain surface folded into two, giving a space of 1”inch zip allowance away from the folded edge and trace out.

Plate 3: This gives the result on plate





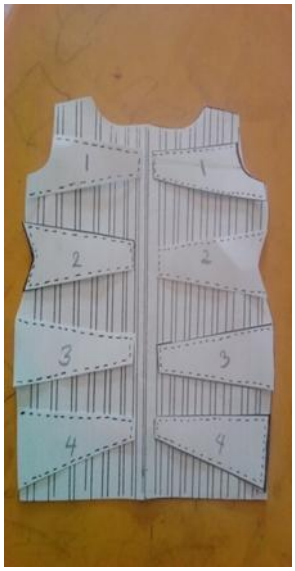


Fig 6.2 Plate: 4 Fig 6.2 Plate:4 Fig 6.2 Plate:6

Plate 4:Draw on the front bodice pattern using design.

Plate 5: cut out the drawn pattern.

Plate 6:place it on the main pattern as shown.



Fig 6.2 Plate:7

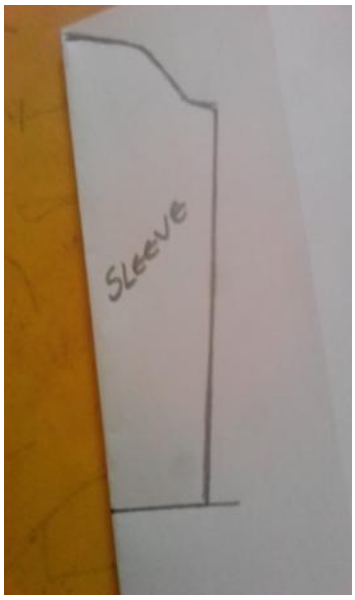


Fig 6.2 Plate:8

Plate 7:this shows how the pattern should look like when put together.

Plate 8:cut out the sleeve and join it to the main body pattern.

KAFTAN PATTERN OF 6.3

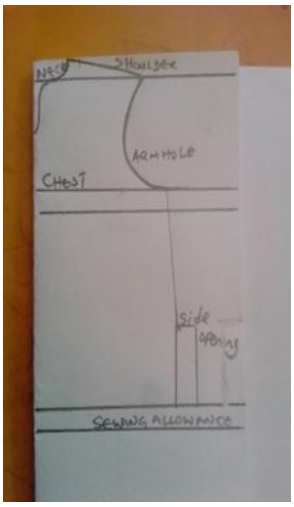






Fig 6.3 Plate:1 Fig 6.3 Plate:2 Fig 6.3 Plate:3

Plate 1:draw the basic bodice pattern as shown

Plate 2: separate the front from the back. But the neck of the back bodice pattern should be higher than that of the front.

Plate3when put together, this is how it looks like





Fig 6.3 Plate:4

Fig 6.3 Plate:5

Plate 4:cut out the sleeve

Plate 5: join the sleeve, the supposewoven pattern to the whole pattern and this is how it looks like.

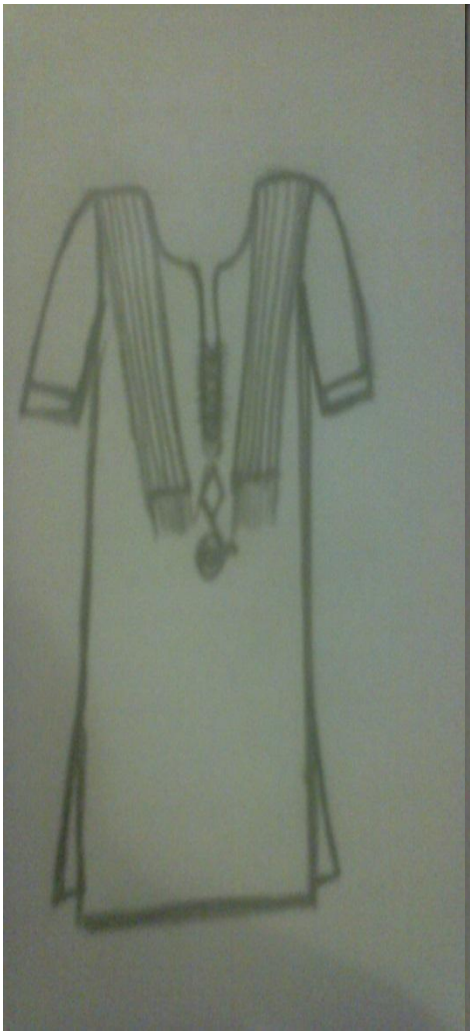


Fig 6.4
Sketch of a kaftan with the woven fabric sewn on it.

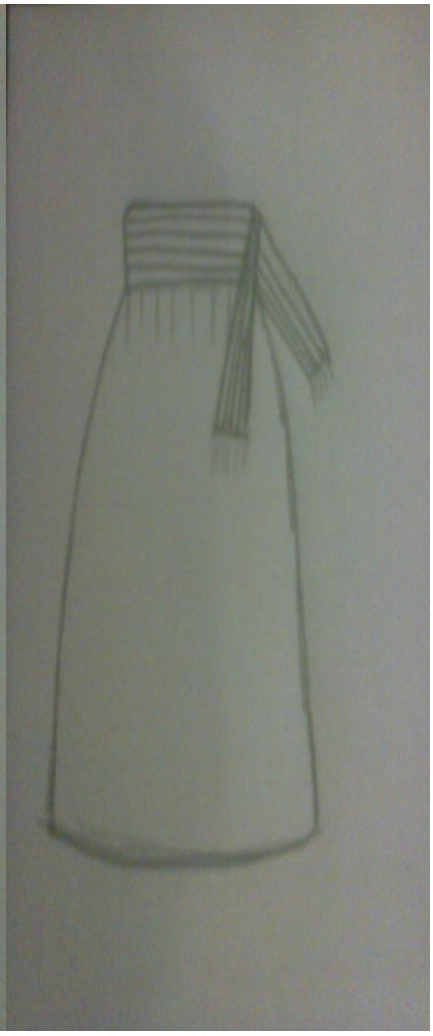


Fig 6.5
Sketch of a high waist skirt with the woven fabric sewn on it as the waist band.

KAFTAN PATTERN 6.4

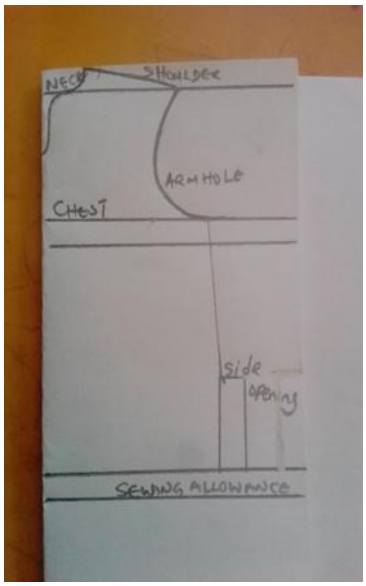


Fig 6.4 Plate:1



Fig 6.4 Plate:2

Plate 1:draw the basic bodice pattern as shown

Plate 2: separate the front from the back. But the neck of the back bodice pattern should be higher than that of the front.

Plate3 when put together, this is how it looks like





Fig 6.4 Plate:3Fig 6.4 Plate:4

Plate 3: when the front and the back pattern are put together, this is how it looks like

Plate 4: join the sleeve, the suppose woven pattern to the whole pattern and this is how it looks like.

HIGH WAIST SKIRT



Fig 6.4 Plate:1



Fig 6.4 Plate:



Fig 6.4 Plate:

Plate 1: get the paper and fold into two

Plate 2: after folding it into two (2), then fold it again making it into four(4)

Plate 3: measure the waist which was dived by 6.29 and the length, making it with pencil



Fig 6.4 Plate:



Fig 6.4 Plate:

Plate 4: cut out

Plate 5: cut out the woven piece and pleat the cut out on plate 4 as shown.

The End Product

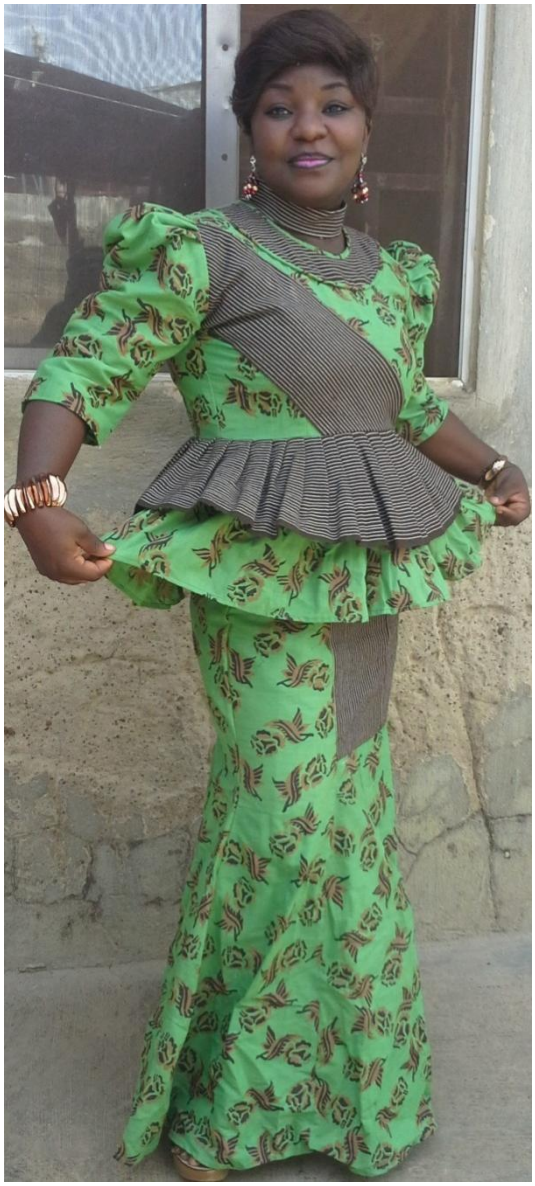




Plate 3.20 Plate 3.21

A lady wearing skirt and blouse embellished with the rose design with the manipulated on it

A man wearing kaftan with the sewn woven drum designs with white woven fabric sewn on it.



Plate 3.22

A manwearing one of the mable kaftan top with the woven fabric (black, ash and white)



Plate 3.23

A lady wearing a gown with with the printed fabric and a light blue and sewn on it. royal blue woven fabric manipulated on it





Plate 3.24 plate 3.25

A lady wearing a high waistskirt the fire printed design and the woven fabric (black and yellow) as the waist band attached on it.

All the end products were designed and produced by the researcher.

CHAPTERFOUR

DATA PRESENTATION, ANALYSIS ANDDISCUSSION

4.0 Introduction

4.1 Data Presentation and Analysis

The questionnaire administered comprised of closed and open ended questions where respondents were made to choose from possible answers provided in the case of closed question while they expressed their views in written forms to the open ended question. In all, 23 questions were asked.

4.2 Findings

Table 4.1 Age Group of Respondents

Options	Respondents	No. of Returned	%	Waste	percentage
15 – 25	30	25	43.1	5	35.7
26– 35	20	17	29.3	3	21.4
36 – 55	16	10	17.2	6	42.9
56 above	6	6	10.4	0	0
Total	72	58	100	14	100

The first part of the questionnaire, comprising question 1 – 6 dealt with particulars of respondents. The table above shows that, out of 58 respondents who answered the questions, 25

of them were between the ages of 15-25, 17 respondents was between the ages of 26 - 35, 10 respondents were between the ages of 36-55 years and 6 respondents were above 55 years of age. These responses represent 43.1%, 29.3%, 17.2%, and 10.4% respectively.

Table 4.2Gender of Respondents

Options	Respondents	No.Returned	Percentage	Waste	%
Male	32	21	36.2	11	78.6
Female	40	37	63.8	3	21.4
Total	72	58	100	14	100

Table 4.2 above shows that, out of the respondents, 21 were male while 37 were female constituting 36.2 % and 63.8 % respectively.

Table 4.3Group Respondents

Categories of Persons	Respondents	No. of Returned	%	waste	%
University Graduates	22	16	27.6	6	43
SecondarySchoolGraduates	15	12	20.7	321.4	
Elders	18	15	25.8	3	21.4
Hand looms Weavers	3	2	3.5	1	7.1
Marketers	9	8	13.8	1	7.1

Fashion Designers	5	5	8.6	0	0
Total	**72**	**58**	**100**	**14**	**100**

In table 4.3 above, 16 of the respondents were university graduates representing27.6%; 12 of them representing 20.7 % were secondary school leavers; 15 of them representing 25.8 % Elders; 2 of them representing 3.5 were Weavers; 8 of them representing 13.8% were Marketers; 5 of them representing 8.6 % were fashion designers respectively. However, having the waste of 15;in which 6 for university graduates representing 43%; 3 for secondary school graduates representing 21.4%; 3 for Elders representing 21.4; 1 for Weavers representing 7.1%; 1 for Marketers representing7.1% respectively.

A total of 72 questionnaires were distributed to different individuals mostly youths, students, fashion designers, weavers who are literates, elders who are knowledgeable on culture and tradition. Out of the 72 questionnaires distributed, 58 were duly completed and returned, 14 wastes. This represents 80.5% responseand 24.1% wastage rate and this is considered adequate for the purpose of this study.

58*100 / 72 = 80.5%

14*100/58 = 24.1%

The personal details of respondents revealed that more than half of the sets of questionnaires were to the youth groups between the ages of 15 and 35. Based on the findings, apparel, fashion and its trends with regards to western influences are more associated with the youths within these age groups, and this will enable the researcher access the true reflection of situations on the

ground. In a similar vein, fashion is more associated with the female society than the male and tends to prevail more among the elite society.

Section B

Table 4.4Question eighteen (18) asked 'why do Nigerian apparel and fashion designers imitate the western design.

With options 'a – d'. In which the table below shows that, out of 58 respondents 'a' 19 selected because both ladies and guys feel very comfortable in it, representing 32.7%, 'b' 12 selected because it does not make them look to serious, representing 20.7, 'c' 12 selected because it makes them look younger, representing 20.7, 'd'15 because it makes them look civilized, representing 25.9 respectively. There was more response on options "a and d', reasons given being that they felt comfortable and appeared more "civilized' weaving imitations of western design.

Suggestions	Responses	percentage
a) because both ladies and guys feel very comfortable in it	19	32.7%
b) because it does not make them look to serious	12	20.7
c) because it makes them look younger	12	20.7
d) because it makes them look civilized	15	25.9

Total	58	100

Table 4.5Question seven (7) asked 'must we copy western fashion?

Request a Yes or No answer. The table below shows that, Out of 58 respondents, 18 stated Yes representing 31.0% and 40 stated No representing 68.9% respectively. 6 respondents stated Yes representing 10.4% and 10 respondents stated No representing 17.2% with the total response 27.6 University Graduate; 6 respondents stated Yes representing 10.4% and 6 respondents stated No representing 10.4% with the total response 20.7% Secondary School Graduates; 1 respondents stated Yes representing 1.7% and 14 respondents stated No representing 24.1% with the total response 25.8 Elders; 1 respondents stated Yes representing 1.7% and 1 respondents stated No representing 1.7% with the total response 3.4% Weavers; 3 respondents stated Yes representing 5.2% and 5 respondents stated No representing 8.6% with the total response 13.8 Marketers; 1 respondents stated Yes representing 1.7% and 4 respondents stated No representing 6.9% with the total response 8.7% fashion designers, respectively. The responses above agree that Nigerians could do without copying western design, albeit the fact that cultural hybridization cannot be helped.

Respondents	**Responses**				**Total Number and Percentage of Individual group responses**	
	Yes		**No**			
	Total	**%**	**Total**	**%**	**Total**	**%**

University Graduates	6	10.4	10	17.2	16	27.6
Secondary school graduates	6	10.4	6	10.4	12	20.7
Elders	1	1.7	14	24.1	15	25.8
Handloom weavers	1	1.7	1	1.7	2	3.4
Marketers	3	5.2	5	8.6	8	13.8
Fashion designers	1	1.7	4	6.9	5	8.7
Total	18	31.1	40	68.9	58	100

Table 4.6Question eight (8) asked 'how can we promote our rich culture and traditional outfit so that our textile industries can boom?

The question demanded 'Yes we can' and 'No we can't'. The table below shows that, Out of 58 respondents, 51 stated "Yes we can" representing 88% and 7 stated No we can't representing 12% respectively.15 respondents stated Yes representing 25.9% and 1 respondents stated No representing 1.7% with the total response 27.6 University Graduate; 7 respondents stated Yes representing 12.1% and 5 respondents stated No representing 8.6% with the total response 20.7% Secondary School Graduates; 15 respondents stated Yes representing 25.9% and 0 respondents stated No representing 0% with the total response 25.9 Elders; 2 respondents stated Yes representing 3.4% and 0 respondents stated No representing 0% with the total response 3.4% Weavers; 7 respondents stated Yes representing 12.1% and 1 respondents stated No representing 1.7% with the total response 13.8 Marketers; 5 respondents stated Yes representing 8.6% and 0 respondents stated No representing 0% with the total response 8.6% fashion designers, respectively. There is a majority view that our textile industries can be made to boom by

promoting our rich culture and traditional outfits. The question to ask is why haven't we done so? An obvious answer that readily comes to mind is the fact that majority of our youth prefer to be dressed as the west instead of patronizing our rich cultural outfits and hand woven fabrics.

Respondents	**Responses**				**Total Number and Percentage of Individual group responses**	
	Yes we can		**No we can't**			
	Total	**%**	**Total**	**%**	**Total**	**%**
University graduates	15	25.9	1	1.7	16	27.6
Secondary school graduates	7	12.1	5	8.6	12	20.7
Elders	15	25.9	0	0	15	25.9
Handloom weavers	2	3.4	0	0	2	3.4
Marketers	7	12.1	1	1.7	8	13.8
Fashion designers	5	8.6	0	0	5	8.6
Total	51	88	7	12	58	100

Question nine(9) asked ‘what does fashion in Nigerian culture depicts’ which demands Yes or No for option ‘a’ – ‘b’. In which the table below shows that, Option ‘a’ Dressing to depict the female form 8 respondents answered Yes representing 13.8 %, and 2 did not respond representing 3.5 % and 48 respondent answered No representing 82.7 %, Option ‘b’ wearing apparel that conform to the society norms 30 respondents ticked Yes representing 51.7%, 17 stated No representing 29.3% and 11 did not respond representing 19%. Dressing to depict one’s status as a Nigerian was the answer provided in ‘c’. In total, 35 respondents answered Yes, representing 60.3% and 20 answered No , representing 34.5% and 3 of them did not tick either Yes or No, representing 5.2% .In addition ‘d’ tried to find out if fashion in Kaduna is seen as one’s level of civilization and turning to the rhythms of modern ways of dressing. This is accepted as right by 30 respondents who ticked yes and 17 stated no, 11 did not respond on the question, representing 51.7%, 29.3% and 19% respectively. Option ‘e’, referred to fashion in Nigeria culture as ‘dressing to reveal what you have and expressing a sense of belonging among peers’. In all 35 stated yes, 15 stated No, 8 did not respond representing 60.4%, 43.1% and 13.8% respectively. The above question generated a conundrum as the opinions were divided amongst the respondents. Worthy of note is the fact that 51.7% respondents believe that fashion in Nigeria represents wearing of apparel that conforms to societal norms.

Question ten (10) Assessing opinion of respondents on whether dressing appropriately for an occasion demands any of these four (4) questions as expressed in question. The first question ‘a’, which referred to total covering of the human body regarded as sacred with cloths, 43 responded Yes and 15 responded No, representing 74.1% and 25.8% respectively. The question ‘b’ which

considered appropriate dressing for an occasion as wearing elaborate dresses as well as those in vogue had 16 respondents stating No, 42 stated Yes, representing 27.6% and 72.4% respectively. Question 'c' suggested that dressing appropriately for an occasion demands wearing attires that you appreciate as an individual 20 people stated Yes and 38 stated No, representing 34.5% and 65.5% respectively. Question 'd' as to whether appropriate dressing got to do with knowing the significance and meaning attached to clothes acceptable for a particular occasion and dressing to suit that, 52 stated Yes and 6 stated No representing 89.6% and 10.4% respectively. . It is significant to note that 89.6% of the respondents believed that appropriate dressing entailed wearing the right and acceptable cloth for a particular occasion.

Question (11) asked whether Nigeria, Kaduna in particular have a fashion that reflects their cultural Norms and Practices as people. The table below shows that, out of 58 respondents, 31 stated Yes representing 53%, 12 stated Partly representing 20.6%, 7 respondents stated Norepresenting 12%, and 8 stated Highly so representing 13.7% respectively. The responses gotten from the above question, indicated that 53% of the respondents agree that there is a particular fashion style that represents Nigeria and Kaduna in particular. This goes to show the uniqueness of Nigerian and Kaduna cultural heritage.

Table 4.18Responses to Fashion that reflects Cultural Norms and Practices (question twenty three')

Suggestions	Responses	Percentage
Yes	31	53.4

Partly	12	20.7
No	7	12.1
Highly so	8	13.8
Total	58	100

The answer to question eleven above formed the base for question 12. That is, what accounts for your choice of option in question 11?The options and responses on question twelve (12) states **'a'** response provided on strict religious beliefs, rules and regulations as factors responsible. However, 46 respondents stated Yes representing 79.3%, 12 respondents stated No representing 20.6% respectively. The second factor considered in question **'b'** was 'respects for elders and sticking to good morals and ethics within the society'. In response, 45 stated Yes representing 77.5%, 11 stated No representing 18.9% and 2 remained neutral, without choosing Yes or No representing 3.4%. Question 'C' stated that, good parental and community role in child-upbringing are part of the factors that reflect fashion in the cultural norms and practices of Nigeria. 51 stated Yes representing 87.9% and 7 stated No representing 12.5%. Question'd' equates low level of formal education in rural areas as a factor responsible for choice of answer. Out of the responses given in that direction, 22 respondents stated Yes representing 37.9% and 35 stated No representing 60.3%. The last question 'e' stated that, it is as a result of good government policy on culture and fashion reflecting cultural norms. To this effect 19 stated Yes and 39 stated No representing 32.7% and 67.3% respectively. The respondents validated their responses on the premise of factors like strict religious beliefs, respect for elders and sticking to

good morals, good parental roles and upbringing. Therefore it is pertinent to inculcate the right morals and ethics amongst children, youth and the entire populace of Nigeria.

The thirteenthquestion (13^{th}) asked, If handcrafted woven and printed fabrics are static or dynamic in apparel and fashion? This question demanded a Yes or No answer, 25 respondents answered Yes it is static, 32 respondents answered No it is rather dynamic, 1 respondent did not state Yes or No, all representing 43.1%, 55.2% and 1.7% respectively.

The fourteenth (14^{th}) question demands reasons to support the choice of traditional fashion as being static or dynamic referring to question thirteen (13). Four categories of comments were realized as responses to the question, with one agreeing or disagreeing to the view. The details of this concerning the number of respondents and their responses in percentages are shown in the table below.

Table 4.19Responses as whether traditional apparel and Fashion are Static or Dynamic.

Suggestions	Responses	Percentage
•It is static, because of wearing apparel and fabrics as well as methods of producing traditional fabrics are the same over the years.	23	39.7
•It is dynamic because the dynamism of Nigeria culture affects changes in their modes of fashion as well.	12	20.7
•It is dynamic because new designs patterns and motive are seen more often in apparel and use by both young and old folks	7	12.1
•It is dynamic, due to western influences and modernization	12	20.7

•No comment	4	6.8
Total	58	100

The table4.19 gives a true reflection to question fourteen (14), out of the 58 respondents 23 suggested that, It is static, because the wearing apparels and fabrics as well asthe methods of producing traditional fabrics are the same over the years , representing 39.7%; 12 respondents representing 20.7% suggestedthatit is dynamic because the dynamism of Nigerian culture affects changes in their mode of fashion. 7 respondents representing 12.1% suggested that, it is dynamic because new designs patterns and motive are seen more often in apparel and use by both young and old folks; 12 suggested that, It is dynamic, due to western influences and modernization representing 20.7%; 4 made no comment representing 6.8% respectively .

The fifteenth (15^{th})questions, wanted to find out if Nigerians have traditional ways of dressing that reveal their culture. 49 stated Yes, 9 stated No, representing 84.5% and 15.5% respectively. This indicates that most of the respondents believed Nigerians have their traditional cultural ways of dressing. This buttresses the point that the uniqueness of Nigerian culture cannot be over simplified. This is true because the different states, ethnic groups and languages all have their own peculiar and at times unique cultural practices and traditions.

Question sixteenth (16^{th}) goes further to find out if these traditional clothes are acceptable and admired by majority of Nigerians. Out of the 58 respondents, 43 stated Yes representing 74.1%, 15 stated No representing 25.9% emphasizing that, traditional clothes are not accepted and

admired by most Nigerians. The overwhelming majority suggests that Nigerians have their own dress style that reveals their cultural leanings.

Question seventeenth (17^{th}) comes with sub-answers that demanded Yes or No responses to them. The question asked whatcategory of dress is regarded as being modest and decent in Nigerian culture. (a) it refers to dresses admired by opposite sex; out of 58 respondents, 5 stated Yes and 53 stated No representing 8.6% and 91.4% respectively. (b) Suggestedthat modesty and decency in Nigeria culture is to wear dresses that cover the vital parts of human body. This shows 50 stated Yes, 8 stated No representing 86.2% and 13.8% respectively. Any dress worn and is acceptable by more than half of the society members' forms 'c' suggestion. 47 stated Yes and 11 stated No, representing 81% and 19% respectively. Option'd' referred to modesty and decency in dress as anything in vogue. 10 stated Yes representing 17.2%, 48 stated No representing 82.8%. The 'e' suggestion stated that dresses used for festivals and other social activities within a community constitute a modest and decent ways of dressing in Nigeria culture. In response 35 respondents stated Yes representing 60.3%, 23 stated No representing 39.7%. More than half of the respondents agreed that modesty and decency in Nigerian culture regarding dresses comprised of wearing dresses that cover vital parts of the body and are acceptable by half of the society members to which one belongs as well as those used for festive and other social activities that are acceptable within the communities.While less than half of the respondents disagreed with the statements that, dresses regarded as modest and decent in Nigerian culture include dresses admired by the opposite sex and any form of dress in vogue.

Question eighteen (18) reads 'do you always want to wear any type of dress considered as current fashion? It had the following responses. 9 respondents stated Yes, 17 stated preferably,

25 stated No, while 7 stated they will engage in it, if money was available. The responses in percentages represent 15.5%, 29.3%, 43.1%, and 12.1 respectively. What is evident from the above is that one's means determines how fashionable one gets to dress and vice versa.

Table 4.20The nineteenth (19th) question demanded to know what comments elderly ones made when they see their children wearing provocative dresses.

The following were the responses gathered, out of 58 respondents, 5 said that their parents did not make any comment, 53 stated that comments from parents were very embarrassing , 'c' and 'd' no response from them representing 8.6% and 91.4% respectively. This is clear indication that Nigerians in general know what provocative dresses are, and do not endorse its use within the society.

The responses in percentages are shown below:

Responses	Frequency	Percentage
No comment	5	8.6
Embarrassing	53	91.4
Interesting Comments	0	0
Positive Comments	0	0
Total	58	100

Table 4.21 Question 20asked if respondents admire those dressed decently.

Out of 58 respondents, 50stated very much, 4 stated somehow, 4 stated at times, none went for 'C' option representing 86.2%, 6.9% and 6.9% respectively. It is clear that most of the respondents admire those who dress decently in most instances.

Suggestion	Responses	Percentage
Very much	50	86.2
Somehow	4	6.9
Not at all	0	0
At times	4	6.9
Total	58	100

Table 4.22Question 21 demands an explanation to the responses in question thirty Four (34) categories of comments were realized in this direction with the detail of this indicated in the table below.

Suggestions	Responses	Percentage
• **Those who dress decently command respects, attraction and are held in high esteem in the society**	26	44.8
• **Decent dresses are ways of exhibition of inward beauty (character) and these things often speak well of you as an individual.**	12	20.7
• **People who dress decently are seen as being more focused, modest, comfortable and well cultured.**	17	29.3

• **Decently dressed people cover must parts of their bodies and it makes them look older and non – attractive**	3	5.2
Total	58	100

Table 4.22 above shows that, out of 58 respondents, 26 suggested that, those who dress decently command respects, attraction and are held in high esteem in the society representing 44.8%; 12 suggested decent dresses are ways of exhibition of inward beauty (character) and these things often speak well of you as an individual representing 20.7%; 17 suggested People who dress decently are seen as being more focused, modest, comfortable and well cultured representing 29.3%; 3 suggested decently dressed people cover must parts of their bodies and it makes them look older and non – attractive representing 5.2% respectively.

Table 4.23Question twenty two (22) asked 'How do you feel anytime you wear traditional attire?

Out of the58repondents, 24 feltgreat representing 41.4%, 18 felt cool representing 31.0%, 4 felt shy representing 6.9%, 2 stated that people stared at them representing 3.4%, 10 stated nothing representing 17.2%. This means that most of the respondents enjoy wearing traditional dresses. As shown in the table below.

Suggestions	**Responses**	**Percentages**
Great	24	41.4
Cool	18	31.0

That people stare at them	2	3.5
Shy	4	6.9
Nothing	10	17.2
Total	58	100

Table 4.24Question twenty three (23), tried to find out, in what form does foreign fashion affect the fashion and culture of Nigerians?

The respondents were required to tick Yes or No response. Suggestion 'a' expressed that, the effect is the result of no strict measure, put in place to curb importation of foreign textiles and fashionable item. Out of the 58 respondents, 44 stated Yes, 14 stated no representing75.9%, 24.1% respectively. The suggestion 'b' expressed that, foreign fashion affects the fashion and culture of Nigerians through formal education and the gradual break down of traditional values, norms and ethics African fabrics 52 ticked Yes, 6ticked No responses representing 89.6% and 10.3% respectively. The suggestion 'c' expressed that, through the influx of second-hand apparel. To this effect 43 ticked Yes, 15 ticked No representing 74.1% and 25.9% respectively. The suggestion'd' expressed that; it has destroyed most of Nigeria textile industries. To this effect, 50 ticked Yes and 8 ticked No, representing 86.2% and 13.8% respectively. The suggestion 'e' expressed that; it has destroyed most of Nigeria textile industries. To this effect, 50 ticked Yes and 8 ticked No, representing 86.2% and 13.8% respectively. The responses indicated that foreign fashion affected the Nigerian culture and fashion via a gradual breakdown of the traditional values and norms, the lack of strict measures to curb wanton importation of foreign fabrics.

Suggestions	Responses and Percentages				total	%
	Yes	%	No	%		
a. **Because of importation of foreign textiles and fashionable items.**	44	75.9	14	24.1	58	100
b. **The importation of formal education and degrading of traditional values and norms.**	52	89.7	6	10.3	58	100
c. **Through the influx of second hand apparel.**	43	74.1	15	25.9	58	100
d. **It has destroyed most of Nigeria textile industries.**	50	86.2	8	13.8	58	100
e. **It has brought about unemployment for many graduates today.**	50	86.2	8	13.8	58	100

Table 4.25Question twenty four (24) demanded that respondents give possible solutions to problems regarding the indecent dressing amongst some youths in Nigeria today.

This open question had six (6) different categories of response. However, few of the respondents did not comment. The details of these categories and responses with their percentages are explained in the table below. (A) There should be laws and regulations put in place and enforced to check foreign importation and use of fashionable goods.Out of the 58 respondents, 11 responded, representing 18.9% respectively. The suggestion (B) Durable, affordable and quality fabrics must be produced and promoted to whisk- up interest in the use of locally created fashion designs among Nigeria in which 17% responded representing 29.3% respectively. The suggestion (C) expressed that, Parental care, education on values and morals on proper use of dresses are vital in solving the problems of indecency. 24 responded, representing 41.4% and

25.9% respectively. The suggestion (D) expressed that, others believed, the indecency concept in Nigeria fashion will go on its own as trends and taste changes, therefore people should be allowed to freely express themselves to the rhythms of modern fashion 6 responded ,representing 10.4% respectively. A large percentage of the respondents agreed (in line with option 'C') that parental care and upbringing, good morals and educational values are vital in curbing the problems relating to the issues of indecency. What this means is that as parents, educationists and the government, the onus is on us to restore our eroding dignity and morals by ensuring our children, wards, and pupils or students dress well.

Respondent's response to solution to problems regarding the indecent fashioning of some youth today.

Suggestion	Responses	Percentage
a) There should be laws and regulation put in place and enforced to check foreign importation and use of fashionable goods.	11	18.9
b) Durable, affordable and quality fabrics must be produced and promoted to whisk- up interest in the use of locally created fashion designs among Nigeria.	17	29.3
c) Parental care, education on values and morals on proper use of dresses are vital in solving the problems of indecency.	24	41.4

d) Others believed, the indecency concept in Nigeria fashion will go on its own as trends and taste changes, therefore people should be allowed to freely express themselves to the rhythms of modern fashion.	6	10.4
Total	58	100

Question twenty five (25) asked, by what means can the Nigerian community benefit if fashion is tailored along the cultural set up of Nigerians? Possible answers were provided with respondents expected to tick Yes or No. The first suggestion 'a' expressed that it will enhance the local manufacture of textile products, 56 stated Yes and 2 stated No representing 96.5% and 3.4% respectively. The 'b' suggestion believed small and medium scale apparel and fashion related firms will improve their businesses, 52 stated Yes and 6 stated No representing 89.6% and 10.4% respectively. The 'c' suggestion expressed that it will boost confidence of people to wear more local clothes and make them proud as Nigerians. Thirty five 35 stated Yes, 20 stated No and 3 not stating their position by choosing Yes or No. This represent 60.3%, 34.5% and 5.2% respectively. The 'd' suggestion states that it will create job opportunities and encourage youths in producing their hand crafted fabrics and employing others. 52 stated Yes, 3 stated No and 3 did not state where they belong, representing 89.6%, 5.2% and 5.2% respectively. The 'e' suggestion states that good moral and ethical values will be achieved and peace maintained in the society. To this response, 30 stated Yes, 19 stated No and 9 did not state their own opinion, representing 51.7%, 32.8% and 15.5% respectively. There is a concord amongst the respondents that with the right balance in improvingthe production oflocal textile, small scale industries will

experience a boom, there will be more confidence in local handcrafted fabrics and prints, thereby leading to the creation of job opportunities for the youth.

The twenty six (26)questions asked,do religious beliefs and practices of any sort affect the fashion of Nigerians? Out of the responses gathered 51 stated Yes representing 87.9% and 7 stated No representing 12.1%. From the analysis, two – thirds of the respondents believed religion formed an integral part of fashion in Nigeria. It can be stated that, since most humans are part of one religion or the other, their mode of dressing and general fashion are governed by their understanding in relation to their respective religious stands on the issue of clothing. Hence, issues of indecency, which is dear to the heart of various religious leaders as shown during interviews, can best be addressed through their involvement.

Question twenty seven (27) asked if we can call Nigeria apparel and fashion (dresses, accessories and headgears) "a fashion"? 48 respondents stated Yes representing 82.8%, 10 respondents stated No representing 17.2% respectively. The fact that majority of the respondents answered in the affirmative indicates an agreement with the statement.

Question twenty eight (28) asked if the production of hand crafted design fabrics should be encouraged or discouraged. 57 stated Yes, 1 stated No representing 98.3% and 1.7% respectively. The overwhelming majority agree that Nigerian apparels can be called a fashion. Therefore, they should be encouraged as they represent our culture and tradition.

Table 4.27 Question twenty nine (29) requested for comments and suggestions from respondents. The question asked the respondents to give comments on how the handcrafted/traditional design on apparel and fashion in relating to culture could be sustained and enhanced as well as aspects

that need to be discouraged or eliminated. The responses were grouped into four major categories with the first category representing the frequency and percentage of persons who did not comment on the question asked as indicated in the table below. Out of the 58 respondents, 21 suggested some respondents believed traditional expresses our identity as Nigerians thereby reflecting our true cultural values; hence any changes should be in line with the said concepts. Traditional and religious practices that expose the upper torso of females' body in public should be eliminated representing 36.2; 19 suggested indecency relating to exposure of vital parts of the body and other forms of the body seen among youths should be discouraged in order to promote cultural values representing 32.8%; 4 suggested our leaders must live by examples and put up systems to educate the public on all the negative aspects of clothing especially among the youth representing 6.9%; 8 suggested the youths must be encouraged to patronize and use traditional dresses to both contemporary and traditional functions representing 13.8%; 6 made no comment representing 10.3% respectively. The respondents opined that changes in our dress style should be in line with our culture. They also support the view that dresses exposing the torsos of females should be discouraged. What this means is that though "fashion conscious", Nigerians know what the right dress to wear despite our elaborate cultural heritage.

Comments on Respondents on whether hand crafted/traditional designs on apparel and fashion in relating to culture could be sustained and enhanced

Suggestion	Responses	%
e) Some respondents believed traditional expresses our identity as Nigerians thereby reflecting our true cultural values; hence any changes should be in line with the said concepts. Traditional and religious practices that expose the upper torso of females' body in public should be eliminated	21	36.2

f)	**Indecency relating to exposure of vital parts of the body and other forms of the body seen among youths should be discouraged in order to promote cultural values.**	19	32.8
g)	**Our leaders must live by examples and put up systems to educate the public on all the negative aspects of clothing especially among the youth.**	4	6.9
h)	**The youths must be encouraged to patronize and use traditional dresses to both contemporary and traditional functions.**	8	13.8
i)	**No comment**	6	10.3
Total		58	100

Table 4.28 Question thirty (30) required respondents to comment, relating to change among youth in terms of fashion and its economic implications on the country. The responses were grouped into six (6) major categories with the first category representing the frequency and percentage of respondents on the question asked as indicated in the table below. Out of the 58 respondents, 10 suggested our local textile and fashion industries must produce affordable goods to prevent them from collapsing because of influx of foreign fashion resulting in economic difficulties representing 17.2%; 9 suggested the youths must dress well; since clothes enhanced ones ego that equally affect productivity at work. representing 15.5%; 6suggested that culturally produced clothes promotes tourism and use of local fabric thereby generating revenue for the countryrepresenting 10.3%; 6 suggested the youths waste too much resources on western fashion to the detriment of local ones, which are moderate and will generate internal income for Nigerians representing 10.3%; 4suggested that it should be used more for occasions to improve patronage representing 6.9%;23 made no comment representing 39.7% respectively. It is clear that the respondents did not see any change amongst the youth in terms of fashion as imparting

on the economy of the country. The 39.7% representing twentythree that refuse to comment support this assumption.

The responses gathered were equally classified into categories and presented in the table below.Comments relating to change in line with Fashion and economic effects on youths

Suggestion	Responses	%
j) Our local textile and fashion industries must produce affordable goods to prevent them from collapsing because of influx of foreign fashion resulting in economic difficulties.	10	17.2
k) The youths must dress well; since clothes enhances ones ego that equally affect productivity at work.	**9**	**15.5**
l) Culturally, clothes promotes tourism and use of local fabric thereby brings revenue to the country	6	10.3
m) The youths waste too much resources on western fashion to the detriment of local ones, which are moderate and will generate internal income for Nigerians	6	10.3
n) It should be used more for occasions to improve patronage.	4	6.9
o) No comments.	23	39.7
Total	58	100

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0Introduction.

This chapter is a summary of the entire study, consisting of major findings, conclusion and recommendations.

5.1Summary

1. The Study revealedsome sources of creating innovation in contemporary Nigerian fashion apparel that canbe improved upon for exploitation in the socio cultural and economic values in not only Kaduna State, but other states in Nigeria.
2. The study also confirmsthat the needed equipment, tools, materials and facilities for production of contemporary hand crafted woven and printed fabrics (such items as looms, printing table, dyes, assorted yarns, dyes assistants and white cotton fabrics)are found in Kaduna State. This was supported by 67% of respondents from the administered questionnaires in the study.
3. The findings also shows that the production of the hand crafted woven and printed fabrics are possible in Kaduna State through some of the products turned out in the study.
4. The findings in the study equally indicated,that the use of modern industrialized processed equipment and materials can go side by side for any possible production of hand crafted woven and printed fabrics for fashion apparel in Kaduna State.
5. It further acknowledges the influence of modern technology and ideas in the production of hand crafted woven and printed fabrics by the utilization of some industrial processed

materials such as assorted colours of yarns, dyes, dye assistants and white cotton woven fabrics.

6. The study similarly showedthat with the proper and conducive environment, Nigerian handcrafted woven and printed apparel is an embodiment of creativity, development, encouragement and promotion leading to big strides in contemporary textile design scheme.
7. The study equally noted that desire for the use of handcrafted techniques should be encouraged as itcan go along side by side with western ideas of weaving techniques.
8. The study reveals that the production of the adopted design can be equally appreciated in fashion of modern times.

5.2 Conclusion of the Study

The researcher wants to state that, the objectives set out for this study were largely achieved. Certain similarities and differences have been identified between handcrafted fabrics and the contemporary fabrics meant for apparel and fashion. More so, the major handcrafted woven and printed fabrics have been outlined.

Comparative analysis of craft has been undertaken on the basis of some aspect of statistical form. This is to understand the level of significant relationship in some aspects of the study.

From the research carried out and results obtained, it is concluded that the handcrafted woven and printed fabric produced in the country can be used to produce fashionable apparel, encourage decent dressing and self-employment among youths of today. The potential of the fabrics in the

production is underutilized by consumers not experimenting other possible manipulation of both products.

5.3Contribution to knowledge

i. This Studywill serve as one of the steps to impact the knowledge of handcrafted weaving and printing not necessarily depending on machines. In weaving, vertical loom or horizontal loom equipment can be used for production of handcrafted printing techniques such as stencil; screen, block printing and so on.

ii. In colour separation, the use of colour can be done by hand without the use of colour separation machines and the need of electricity will not arise in order to hinder production.

iii. The production process though hectic, will still bring out a good result if done with care and patience no matter how large the material may be.

In addition to knowledge, hand crafted woven and printed fabric can be combined or sewn together to give it a different look for apparel and fashion.

5.4Recommendations of the Study

Based on the analysis and findings on the field survey and the practical exploration of the study, the following recommendations have been made;

1. Individuals should be encouraged into opening Vocational Centers, where the design of such decorated fabrics can be learnt, this will create self-employment to the youths as well as making them appreciate our cultural fabrics.

2. The government should also assist the indigenous fabric producers and designers by giving them access to funds by way of affordable loan and materials that will enable them produce massively for both local and international market.
3. The concept of good morals has to be given serious attention in Nigeria and Kaduna state in particular by parents, teachers and other organizational heads to salvageall the negative practice associated with dresses that expose the immoral standing of the youths in particular.
4. Young fashion designers should endeavor to learn more about Nigerian culture to enable them incorporate ideas from traditional sources such as local symbols, and motifs into the designing and production of clothes that can equally meet international standard. This will speak of the Nigerian culture to the outside world in a different direction.

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Appendix 1

A GENERAL QUESTIONNAIRE

The questionnaire will be used by a student of department of Industrial Design, Environmental Design, Ahmadu Bello University Zaria. Please, under each section, tick (√) the box/s which appropriately answers the question/s and comments when necessary. All information will be treated with utmost confidentially and will be used for the purpose of research only.

Topic: Adaptation of Nigerian Handcrafted Woven and Printed Fabrics for Apparel Production and Fashion Appreciation.

Section A: Demographic information

1. Age Group

a) 15 - 25 years ( )

b) 26 - 35 years ( )

c) 36 - 55 years ( )

d) Above 55 years ( )

2. Gender

a) Male ( )

b) Female ( )

3. Educational Level

a) Secondary ( )

b) University ( )

c) Post graduated ( )

d) Others ( )

4. Religion

a) Christian ( )

b) Muslim ( )

5. Marital status

a) Single ( )

b) Married ( )

6. Profession / occupation.

……..

SECTIION B

7. Do you know the various materials and tools used in weaving and printing?

Yes ( ) or No ( ).

8. Have you seen any of the handcrafted woven and printed equipment?

Yes ( ) or No ( )

9. What are the different woven fabrics you know?

a) Aso-oke woven fabric ( )

b) Akwete woven fabric ( )

c) Hausa (kura) woven fabric ( )

d) Tiv woven fabric ( )

e) Idoma woven fabric ( )

10. How many Nigerian printed fabrics do you know?

a) 1 ( ) b) 3 ( ) c) 5 ( ) d) 10 ( ) e) none ( )

11. In your own view, do you think the producers find it easy in the production of hand crafted fabrics?

a) Yes ( )

b) No ( )

12. Handcrafted woven and printed fabrics are;

a) Expensive ( )

b) Cheap ( )

13. Do the handcrafted fabrics last longer than the industrial one?

a) Yes ( )

b) No ( )

14. Do you think handcraft weaving and printing can create job opportunities for most youths?

a) Yes ( )

b) No ( )

15. If you are being trained on how to weave and print using local method, will you be willing to do it?

a) Yes ( )

b) No ( )

16. Have you ever seen where hand woven and printed fabrics are being sewn together for apparel and fashion instead of using them separately?

a) Yes ( )

b) No ( )

17. When hand crafted woven and printed fabrics are being manipulated together for apparel and fashion, will you be able to wear it?

a) Yes ( )

b) No ( )

SECTION C

18. Why do Nigerian apparel and fashion designers produce styles looking like the western design and not in the cultural way?

a) Because both the ladies and guys feel very uncomfortable in cultural wears.

b) Because it makes them look too serious

c) Because it makes them look elderly

d) Because it makes them look uncivilized

19. Must we copy western fashion?

a) Yes ( )

b) No ( )

20. Can't we promote our rich cultural and traditional outfit so our industries can boom?

a) Yes we can ( )

b) No we can't ( )

21. What does fashion in Nigerian culture embrace?	Yes	No
a) Dressing to depict the female form	( )	( )
b) Wearing apparel that conform to the society norms.	( )	( )
c) Dressing to depict one's status as a Nigerian	( )	( )
d) One's level of civilization and turning to rhythms of modern ways of dressing.	( )	( )

e) Dressing to reveal what you have and expressing a sense of belonging among peers.( ) ( )

22. In Nigeria, dressing appropriately for an occasion demands?

a) A total cover of the human body regarded Sacred with clothes. ( ) ( )

b) Wearing elaborate dresses as well as those vogues? ( ) ( )

c) Wearing attires that you appreciate as an individual. ( ) ( )

d) Knowing the significance and meaning attached to clothes acceptable for a particular occasion and dressing according. ( ) ( )

23. As Nigerians, do we have a fashion that reflects the cultural norms and practices of the people?

a) Yes ( )

b) Partly ( )

c) No ( )

d) Highly so ( )

24. What factor account for your choice of answer 23? Yes No

a) Strict religious beliefs, rule and regulations. ( ) ( )

b) Respect for elders and sticking to good morals. ( ) ( )

c) Good parental and community role in child-upbringing. ( ) ( )

d) Low level of formal education in rural areas. ( ) ( )

25. Is handcrafted woven and printed fabrics static or dynamic in apparel and fashion?

a) Yes, it is static ( )

b) No, it is rather dynamic ( )

26. Please, give reasons to support your answer in 11

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27. As Nigerians do we have traditional ways of dressing which reveal our culture?

a) Yes ( )

b) No ( )

28. Are these traditional clothes acceptable and admired by majority of Nigerians?

a) Yes ( )

b) No ( )

29. What category of dresses are regarded as being modest?

a) Dresses that are admired by the opposite sex. Yes ( ) or No ( )

b) Dresses that cover the private areas of the body. Yes ( ) or No ( )

c) Any dress worn and is acceptable by more than half of the society members.
Yes ( ) or No ( )

d) Anything in Vogue. Yes ( ) or No ( )

e) Dresses used for festivals and other social activities within a community.
Yes ( ) or No ( )

30. Do you always want to wear any type of dress considered as current fashion?

a) Yes ( )

b) Preferably ( )

c) No ( )

d) If money is available ( )

31. What comments do elderly ones make on provocative dresses?

a) No comment ( )

b) Embarrassing ( )

c) Interesting ( )

d) Positive comments ( )

32. Do you admire those who dress decently?

a) Very much ( )

b) Somehow ( )

c) Not at all ( )

d) At times ( )

33. Give reasons for your response in question 18.

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34. How do you feel anytime you wear handcrafted (traditional) attire?

a) Great ( )

b) Cool ( )

c) That people stare at you ( )

d) Shy ( )

e) Nothing ( )

35. In what form does foreign fashion affects the fashion and culture of Nigeria?

a) Because Importation of foreign textiles and fashionable items. Yes ( ) or No ( )

b) The introduction of formal education and the degrading of traditional values and norms. Yes ( ) or No ( )

c) Through the influx of second- hand apparel Yes ( ) or No ( )

d) It has destroyed most of Nigeria textile industries. Yes ( ) or No ( )

e) It has brought about unemployment for many graduates today Yes ( ) or No ( )

36. What will be your possible solution to problems regarding the indecent dressing of some youth today?

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37. By what means, can the Nigerian community benefit if apparel and fashion is tailored along the cultures in Nigeria. Yes No

a). It will enhance local manufacture of textile products. ( ) ( )

b). Small and medium scale apparel and fashion related firms will improve their business. ( ) ( )

c). It will boost confidence of people to wear more local clothes and make them proud as Nigerians. ( ) ( )

d). It will also create job opportunities and encourage youths in producing their handcrafted fabrics and employing others. ( ) ( )

e). A good moral and ethical values will be achieved and peace maintained in the society? ( ) ( )

38. Do religious beliefs and practices of any sort affect the fashion of Nigerians?
( ) ( )

39. Can we call Nigeria apparel and fashion "a fashion"? ( ) ( )

40. Should the production of hand crafted fabrics be encouraged or discouraged?
( ) ( )

41. Please kindly comments on how the handcrafted traditional designs on apparel and fashion in relation to culture could be sustained and enhanced as well as aspects that need to be discouraged?

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42. Please you may also comment, relating to change among the youth in terms of fashion and its economic implications on the country.

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QUESTIONS FOR INTERVIEWING THE FASHION DESIGNERS, MARKETERS AND WEAVERS.

The questionnaire will be used by a student of department of Industrial Design, Environmental Design, Ahmadu Bello University Zaria. Please, under each section, tick (√) the box/s which appropriately answers the question/s and comments when necessary. All information will be treated with utmost confidentially and will be used for the purpose of research only.

Topic: Adaptation of Nigerian Handcrafted Woven and Printed Fabrics for Apparel Production and Fashion Appreciation.

Section A: Demographic information

1. Age Group

a) 15 - 25 years ( )

b) 26 - 35 years ( )

c) 36 - 55 years ( )

d) Above 55 years ( )

2. Gender

a) Male ( )

b) Female ( )

3. Educational Level

a) Secondary ( )

b) University ( )

c) Post graduated ( )

d) Others ( )

4. Religion

a) Christian ( )

b) Muslim ( )

5. Marital status

a) Single ( )

b) Married ( )

6. Profession / occupation.

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1. How often do customers sew with aso-oke in your shop? (Everyday, Weekly, Quarterly, Monthly)

2. How often do they sew mechanized Ankara printed fabric? (Everyday, Weekly, Quarterly, Monthly)
3. What do customers mostly sew with decorated fabrics? (English or Native)
4. Handcrafted fabrics are a source of supply in fashion business in nigareia. Strongly agree, agree, and disagree.
5. Creativity can be developed through handcrafted woven and printed techniques of fabric decoration? Strongly agree, agree, and disagree.
6. Job opportunity and self-reliance can be enhanced in the handcrafted weaving and printing method of fabric decoration in Nigeria. Strongly agree, agree, and disagree.
7. What is the cost per piece of the woven fabric?
8. When someone comes to you to learn will you be willing to teach that person?
9. What are the different oven piece do you decorate?
10. Where do you purchase your items?
11. Do customers come to purchase these products often?
12. Do you fix price (price tag) on your items? Yes or No.
13. Will you be willing to wear handcrafted woven and printed fabrics when designed together?