

**DESIGN AND ACCEPTABILITY OF SEQUINS AND STONES ON
CLOTHING BY WOMEN IN THE NORTH-WEST GEO-POLITICAL
ZONE, NIGERIA**

BY

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DECLARATION

I declare that this thesis titled Design and Acceptability of Sequins and Stones on Clothing by Women in the North-West Geo-Political Zone in Nigeria, was carried out by me in the Department of Vocational and Technical Education, Faculty of Education, Ahmadu Bello University, Zaria under the supervision of Prof. T.O. Ojo and Prof. S.L. Ajayi.

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CERTIFICATION

This Thesis titled: Design and Acceptability of Sequins and Stones on Clothing by Women in the North-west in Nigeria by Hadiza Nasir Ibrahim meet the regulation governing the award of Masters Degree in Home Economics Education (M.Ed) of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to my late daughter Rabiata Nasir Ibrahim and my late Niece Rabiata Isa Bello.

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ABSTRACT

The study was conducted to investigate the design and acceptability of clothing designed with sequins and stones on women clothing in North-West Nigeria. Four specific objectives were formulated among which were to determine the effect of sequins and stones on women clothing, assess the rate of acceptability of clothing designed with sequins and stones among women in North-west Nigeria. Four research questions and four null hypotheses were formulated for the study. The population of the study comprised of all female civil servants from the North-west Nigeria, totally 27,092 respondents, while the sample size was 501 selected by proportional sampling of 2% from each state. The instrument for data collection was a designed questionnaire and score card. The data collected were coded into statistical Package for Social Sciences (SPSS) which was used to run frequency table and percentage to analyze the bio-data of the respondents, while mean score was used to answer the research questions. Pearson Product Moment was used in testing null hypotheses one and two and t-test was used in testing hypotheses three and four at 0.05 levels of significance. The findings revealed among others that sequins and stones had effects on women clothing design, with mean score of 2.46 for women clothing designed with sequins and stones with standard deviation of 0.505 against 2.25 and 0.813. The calculated value was greater than the critical value (.219 > .195). Significant difference existed in that of acceptability of clothing designed with sequins and stones and those without among women in North-West zone with calculated value of 3.41 greater than table value of 1.96. The null hypothesis is therefore rejected. Based on the findings, it was recommended that dress makers should improve on the method of attaching sequins and stones on clothing, so that it would be more durable and long lasting. Schools and colleges should give teachers of clothing refresher courses on any new innovation and fashion, to revive the teachers' interest and competence in craft.

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OPERATIONAL DEFINITION OF TERMS

- Abaya:** A long outer garment with sleeves, worn by women.
- Adornment:** To add decoration or ornamentation.
- Attire:** Clothing outfit for specific occasion.
- Buba:** A short loose garment for the upper body with long wide sleeves.
- Burqa:** A garment with veiled eyeholes covering the entire body, worn in public by some Muslim.
- Dhoti:** The cotton cloth used to make the loincloths worn by some Hindu men.
- Hijab:** The Islam practice of dressing that covers most of the body.
- Javanese Sarong:** A traditional Javanese garment for men or women.
- Kilts:** A knee length wraparound garment that is part of the traditional Scottish dress for men and is also worn by women.
- Sari:** A garment, traditionally worn by South Asia women.
- Sequins:** A small shiny flat piece of plastic or metal that is sewn on clothing articles for decoration.
- Silhouette:** An outline of somebody filled in with black or a dark colour on a light background.
- Spangles:** A small shiny piece of metal or plastic used for decoration on clothing.
- Stones:** A gleaming crystal sewn or gummed on material for decoration.

Togas: An outer garment worn by the citizens of ancient Rome, consisting of a semi-circular piece of cloth draped around the body.

Tupenu: Togan wrapped skirt

ABBREVIATINS USED

PCDW: Prepared clothing design for women

SS: Sequins and stones

WCD: Women clothing design

WPCD: Women preference for clothing design

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The wearing of clothing is exclusively a human characteristic and is a feature of nearly all human societies. The number and types of clothing worn depend on social and functional considerations (such as a need for warmth or protection from the elements). In some situations the minimum number of clothing may be socially acceptable, while in others much more clothing is expected (Gilligan, 2010). Clothes can also enhance safety during hazardous activities such as cooking by providing a barrier between the skin and the environment. Further, clothes can provide a hygienic barrier, keeping toxins away from the body and limiting the transmission of germs. Clothing performs a range of social and cultural functions, such as individual, occupational and sex/gender differentiation, and social status.

In many societies, norms about clothing reflect standards of modesty, religion, gender and social status. Clothing may also function as a form of adornment and an expression of personal taste or style. Clothing can and has in history been made from a very wide variety of materials. Materials have ranged from leather and furs, to woven materials, to elaborate and exotic natural and synthetic fabrics.

The word sequins is said to be the French derivation of the Italian Zecchino, a pure gold coin minted by the Venetians in 1284. Zecca is a mint, from Arabic Sikkah a minting die, meaning ornamental disc or spangle. Coins known as sequins were used for centuries throughout the Mediterranean, especially near the Persian Gulf. In the cultures where these sequins circulated, the custom of stitching sequins and similar coins to

women's clothing, particularly headdresses, face veils, and over the bosom and hips, originally rose as a way to display (and store) the family's wealth. It was this ancient custom that led to the use of sequined fabric and trims in modern fashion, and expanded the definition of sequin beyond coins to include this particular type of decoration (Kerwin, 2004).

Sequins, also called diamantes or spangles, are disk-shaped, flattened beads frequently used to embellish clothing and costumes. However, sequins have historically served a much more practical purpose. In the Mediterranean and Middle East, where using sequins originated, the colourful disks were initially coins. Attached to a women's clothing, they displayed the family's wealth and contributed to the women's status. In fact, the origin of the word sequin can be found in sikka, the Arabic word for coin. This is translated to Zecchin in Italian and then to sequin in French, which is the form eventually adopted into English.

In some cultures, sumptuary laws regulate what men and women are required to wear. Islam requires women to wear more modest forms of attire, usually "hijab". What qualifies as "modest" varies in different Muslim societies; however, women are usually required to cover more of their bodies than men are. Articles of clothing worn by Muslim women for purposes of modesty range from the headscarf to the burqa. (Hoffecker, et.al 2002).

Sequins and Stones by tradition does not fit into clothing culture of the people of North-West states of Nigeria particularly the women, who by tradition were protected from men's gaze and by nature of their environment which is mostly hot and dry wear only two wrappers, one worn from the chest, and the other covers from the head. As the

society becomes more developed a greater variety of styles in dressing became available. Blouse for women was introduced to which was a simple plain blouse with small sleeves and another with wide sleeves called “Buba” which was adopted from the southern part of Nigeria. As early societies came in contact with one another, they began to exchange ideas and information that influence their clothing.

In North-Western Nigeria, the main method of decorating women blouses was by hand or machine embroidery stitches, use of trimmings like lace, bias bindings, Robbins, decorative buttons and rick-racks. As the fashion came with more flashing and bold designs, the need to conduct a research on the acceptability of sequins and stones on clothing among women in North western Nigeria has been considered necessary by the researcher.

1.2 Statement of the Problem

It is a fact that socio-cultural factors, play a significant role in the design and acceptability of certain clothing. This is true of societies in Nigeria where culture and religion, play dominant roles in dressing. One of such societies is in North-Western zone of Nigeria.

People in this area normally consider the use of sequins and stones as appropriate only for royal regalia and special garment for special people. Many people feel that sequins and stones cannot be used in constructing conventional clothing, or on locally produced fabrics, such as Atampa, tie-dye or even woven fabrics because the concept has been attached to the royal costume. Apart from that, it may make one feel uncomfortable depending on the activity performed at time such garments are worn. For example

carrying or backing a baby by a nursing mother, it may scratch the baby or make him/her feeling comfortable; it can even distract baby's attention while feeding because of its shiny appearance.

Weber (1990) stated that through the age women wear have remained basically the same, except that modernization has come to influence fashion trends. One of such trends is the use of sequins, for this it is necessary to understand that fashion is relevant, relative and dynamic. It must be relevant to the culture and environment that it is used. Before fashion evolved, there were traditional costumes or clothing worn by the people all over the world. Most women in the North-West zone in Nigeria prefer to stick to the conventional way of dressing, which is wrapper and blouse with headgear and veil to match with little or no glittering design. Introducing new things such as use of sequins and stones in clothing construction does not appeal to them as they still find it relatively alien in the construction of clothes.

Academically, teaching the appreciation of the use of sequins and stones in clothing and textile courses is a requirement in secondary schools curriculum and in Colleges of Education course outline, under decorative process. These courses are constantly neglected, in both secondary schools and higher institutions. This is because many teachers show lack of interest due to ignorance or incompetence on the topic. In this research work, contemporary fabric such as African print, brocade and tie and dye will be used with sequins and stones embroidery and come out with designs that embrace contemporary realities blend with modern fashion trends to produce women's clothing.

This study is therefore carried out in view of the need to examine, the design and level of acceptability of sequins and stones in clothing among women in North-West zone in Nigeria

1.3 Objectives of the Study

The major objective of this study was to design women's attire using sequins and stones and determine their acceptability, while the specific objectives were to

1. determine the effect of sequins and stones on women clothing.
2. establish the factors for preference of sequins and stones designed clothing by women in North-West zone in Nigeria.
3. examine the preference of specific parts of women clothes where sequins and stones can be used.
4. design and use sequins and stones for women attire.
5. determine the level of acceptability of sequins and stones on clothing among women in North-West in Nigeria.

1.4 Research Questions

The following research questions were postulated for the study.

1. In what ways do sequins and stones design affect women clothing?
2. What are the factors that affect preference for clothing designed with sequins and stones?
3. What is the rate of preference of specific part on women clothing where sequins and stones can be used?

4. What is the rate of acceptability of sequins and stones on clothing worn by women in the North-West zone in Nigeria?

1.5 Research Hypotheses

The following null hypotheses are to be tested in the study.

- Ho1. Clothes designed with sequins and stones, and those without them have no significant effects on women.
- Ho2. The factors that affect preference for clothing designed with sequins and stones among women are not significantly different.
- Ho3. The rates of preference of specific parts on women clothes where sequins and stones can be used are not significantly different.
- Ho4. The rate of acceptability of clothing designed with sequins and stones and clothing without sequins and stones among women are not significantly different.

1.6 Significance of the Study

The research work will be of significant benefit to women, teachers, students, government, and community clothing and design firms. These research findings would be significant as it seeks to enlighten women on the use of sequins and stones to design and produce contemporary apparel. In its effort to empower its citizens with skills for economic survival and national development, the Federal Government has put in place learning activities and experiences in schools through various subjects offerings one of which is Home Economics with clothing and textiles as an area of study. The content of clothing and textile subject includes Decorative designs (the use of sequins, stones and beads, embroidery and other crafts).

The research findings will provide an outlet for creative and intellectual development for clothing construction and it would provide job opportunities for school leavers, and other unemployed people, so as to invest their creative potential in exploring this aspect of craft in clothing construction to make a living, thereby enhancing the standard of living of the people engaged. It will also be used as a guide by clothing and textile teachers for teaching craft and decorative process in clothing construction. The findings of this work will be published in journals and present in seminars, workshops and community and PTA meetings to enable beneficiaries have access to the work.

1.7 Basic Assumptions of the Study

The study was based on the following assumptions that;

1. people of various/different ages and social status are attracted by the elegance of a woman's dress, when sequins and stones are used on them.
2. the status of a woman is generally determined by the type, elegance and mode of her dressing.
3. Women clothes that are flashy are more attractive than dull ones.

1.8 Delimitation of the Study

This study will covered the clothing preferences of female civil servants in North-West in Nigeria which includes Jigawa, Kaduna, Kano, Katsina, Kebbi, Sokoto and Zamfara states. Specifically, it was restricted to design and acceptability of sequins and stones on clothing among women in the North-West zone in Nigeria. Since the design of sequins and stones on clothing was basically done on women's clothes therefore the study focused only on women clothes.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter reviewed relevant literature to the study under the following sub-headings

- 2.1 Theoretical Framework of clothing
- 2.2 Clothing Design
- 2.3 Sequin
 - 2.3.1 Type of sequin
 - 2.3.2 Uses of sequin
- 2.4 Stones
 - 2.4.1 Types of stones
 - 2.4.2 Attaching stones
- 2.5 Bead work
- 2.6 Review of Related Empirical Studies
- 2.7 Summary

2.1 Theoretical Framework of clothing

It is generally agreed that clothing is a basic human need and there are many facts or theories on why people began to wear clothes. According to Anikweze (2010) Clothing Theory could be said to revolve around the common reason for wearing clothes. That is for protection, modesty, social status and attractiveness. Jones (1990) said as late as the 19th century, most Europeans and Americans believed that people wear clothing primarily for reason of modesty.

2.1.1 The Theory of the leisure class

Thorsten Veblen (1980) in Vanderhoff et.al (1981) maintained that dressing for status as well as an outward expression of wealth is indeed functional.

It is agreed that clothing power should not be under estimated, it is what one uses to realize and validate herself/ himself as he/ she communicates his/ her thought, values, attitude or feelings to others both verbally and non verbally.

Weber (1990) suggested that people rely on clothing to gain higher rank in the society, along with social acceptance and peer approval. Many elites in Nigeria wear dresses that mark them out. The noble and the rich normally dress in designer label clothes made from quality fabrics so as to conform to their status in the society.

Although several Theories of clothing have emerged to explain why people wear clothes, adornment theory is the first consideration of the researcher on this study to produce women's garment designed with sequins and stones as method of decoration, because adornment theory stress that clothing is worn for beauty sake, and people wear clothing to decorate or adorn the body according the standard of their culture.

2.1.2 Modesty Theory

According to Weber (1990), another theory of how wearing clothes started is modesty. Modesty refered to the ideas about proper way of dress to cover their nakedness. All over the world, there are different ideas about parts of the body that should be covered, but the general idea is that dressing must cover nakedness. This theory is also known as modesty/ shame theory.

Bodley (2009) expressed that body image is influenced by the culture of the people. Dresses are aspects of the people's culture therefore they hide the body shape so that the erotic parts are not offensive to the eyes of the moralist.

2.1.3 Protection Theory

According to Flugel (1997) this theory implied wearing of dress for the protection of the body either from extreme climate or injuries during accident. The theory of protection also suggested that people began to wear clothes as protection against evil spirits. It was believed that extreme climate in some parts of the world made clothing necessary for survival and this belief still stands. Clothes have also provided protection from visible enemies in battle. Today, protective clothing is not limited to war clothes such as padded suits, helmets, but also protective aprons, overalls, boots.

2.1.4 Adornment Theory

The theory most authorities agreed with is adornment. This theory is based on the fact that human being first felt the need to make themselves more attractive and develop ways to do so. The theory of adornment said that people started painting or decorating their bodies a long time before they began to wear clothes. According to Berry, (2004) in Anikweze(2010)history suggested that in the 17th and 18th century, men wore silk and velvet trimmed with lace for attraction. It was fashionable then, hence this theory of clothing is also known as fashion leadership theory. The need to make one self attractive with clothes and Adornment has been on the increase. Clothes of different colour and

fabric, jewellery, cosmetics and other accessories are just a few examples of ways people decorate their bodies.

2.2 Conceptual Framework

A conceptual framework is a blueprint which provides an outline of how research work was conducted. It described the concepts of the variables used for the study.

2.2.1 Clothing Design

According to Ezema (1996), the concept of selecting, arranging and ordering of ideas into a functional or ornamental purpose is referred to as designing. A good design creates beauty in finished product. It involves a careful and knowledgeable manipulation of art elements so as to produce expressive personal ideas through the application of design. Ezema(1996),states that there are two types of designs in clothing construction, namely structural design and applied design.

2.2.2 Structural design:

This is achieved by proper arrangement of element of arts like line, texture, colour, space and form in designing clothing and cut of the garment determines the silhouette. Such arrangements like neckline, darts, trucks, length of collar, waistline and sleeve location. Structural design of a garment should consist of shapes and sizes beautiful in themselves and in pleasing ration to the human figure so as to enhance the best qualities of the individual who has the garment. A good structural design with interesting colour and texture requires little or no decoration.

2.2.3 Applied design:

Applied design is achieved by embroidery (hand or machine) embossed, sculptured, dye pigment, printing, paste or spastic dot, spots or other designs. When the design has been planned, it is transferred to the ground fabric and any method of transferring depending on the type of fabric being covered. Beads and sequins are probably the most effective way of transforming quite simple pattern into rich exotic designs. Decorative design is an applied surface decoration which basically does not alter the shape of the silhouette. Surface decoration can be employed on a garment in many ways, like use of button appliqué, embroidery, lace, fur, poked belts braid etc. All these are to create alteration and beauty in garment.

Ezema, (1996) also stressed that a good design must always be practical design. The sketch must be district and show every working detail so that the pattern cutter cannot be misled when converting the idea into a practical form. It must be functional, that is the garment should be easy to get on and off and there should not be any restriction in any part of it. to design well you need to have a knowledge of fashion and to be able to make up garments, to have good taste and instinctive flair for colour, cloth textures and the ability to sense what is right for the times.

2.3 Sequins

Dorst and Dijkhuis (1995) stated that sequins are disk-shaped beads used for decorative purposes. They are available in a wide variety of colour and geometrical shapes. Sequins are commonly used on clothing, jewellery, bags, shoes and lots of other accessories. Large sequins, fastened only at the top, have been used on billboards and

other signage, particularly prior to the development of lighted and neon signs. Signs made with sequins were called schmaltz, as were the sequins themselves in that context. Evidence exists that gold sequins were being used as decoration on clothing or paraphernalia in the Indus Valley as early as 2500BC. Although coins are still used as sequins in some cultures, modern sequins tend to be made of plastic. They may also be referred to as spangles, paillettes, or diamantes. Paillettes themselves are commonly very large and flat. Sequins may be stitched flat to the fabric, so that they do not move, and are less likely to fall off; or they may be stitched at only one point, so that they dangle and move easily, to catch more light. Some sequins are made with facets, to increase their reflective ability.

2.3.1 Types of Sequins

According to Carroll (1995), today, sequins are no longer coins, but using them sparingly and with good taste can add richness to many projects. There are numerous sequin sizes available, from 2 to 30 millimetres in diameter. While most styles are flat or slightly curved, other are faceted to reflect more light in different directions. By far the most popular shape is round, but other shapes include octagons, hexagons, stars, hearts, leaves, snowflakes, flowers, and starbursts. Other sequin characteristics include different finishes on either side to create greater depth and texture to a project and a multitude of colour, including opalescent and iridescent sheens as well as clear varieties. Sequins are generally made to attach to a project at a single point, either the edge of the disk for larger pieces or in the centre of smaller sequins. Because working with sequins can be tedious, there are number of by-the-yard sequins available from craft and fabric retailers, including:

- i. Narrow lines of sequins, either straight or in a curved or wavy symmetrical pattern.
- ii. Thicker lines overlapping disks with multiple rows of sequins, either in one colour or coloured pattern.
- iii. Electric sequin trim in a range of widths and styles.
- iv. Sequin-coated fabric with shiny disks already attached to the fabric.
- v. Sequin fringe ready-made for embellishing different projects.

Ready-made sequin trims are great options for elaborate projects, eliminating much of the tedious labour of attaching thousands of tiny accepts to a project.

2.3.2 Uses of Sequins

Sequins also known as spangles are highly used in Embroidery. In today's fashion industries, many well known fashion designer prefer decorating dressing using mostly sequins. Evening wears, wedding gown, party wears are mostly decorated with sequins due to its flittering affect. Sequins are not just used in decorating garments but in today's world they are also been used in home furnishing, fashion accessories like shoes, ladies bags, belts, hair ornaments. There are various uses of sequins in the fashion Industry where the designer uses his/her imagination brings out its best on his/her creation (Douglas, 2011).

Many different project can be brightened and enhanced by carefully using sequins. Popular project ideas include:

- i. Trimming flowing, loose clothing such as veils, scarves, hip belts, and skirts.
- ii. Embellishing costumes and masks.
- iii. Adding glitter to a fabric project such as embroidery or needlepoint.
- iv. Embellishing special occasion clothing such as a wedding or other formal gowns, matching shoes, or formal gloves.
- v. Adding sparkle of Christmas holiday project such as stockings, candles, and ornaments.
- vi. Creating decorative hair accessories including barrettes, headbands, and pins.
- vii. Enhancing attire such as dance costumes or band uniforms.
- viii. Trimming fabric accessories include purses, curtain tie-backs, or decorative towels.
- ix. Trimming paper project such as pictures or scrapbook pages.

- x. Creating unique artwork solely from sequins, such as pictures or geometric patterns.

2.3.3 Attaching sequins

With careful use, there is no limit to the projects sequins can enhance. Because sequins are small and relatively unnoticeable in small quantities, it can be easy to go overboard when using them for various craft projects. According to Mushero, (1998), sequins can also be applied in several ways. Apply single sequins with a backstitch from centre hole to edge. For a finer finish, apply with a small coordinated bead. Bring the needle up through the hole, string a bead, and return through the hole. For sequin rows, bring needle through hole and take a backstitch over to edge. Bring needle forward in position for the next one, which will overlap the last and conceal the thread. Pre-strung sequins are applied in the same manner as pre-strung beads. Mayntz, (2006) gave the following tips to be considered when using sequins.

- i. Gaps in densely concentrated sequins are inevitable; focus on creating a nice project rather than perfection.
- ii. Apply sequins in whatever way keeps them securely attached: glue for paper crafts or flat fabric projects, pins when attached to Styrofoam shapes, or sewn onto fabric projects as trim.
- iii. Attach disks secretly to keep them in place, or attached loosely to encourage turning and glittering with movement such as on clothing or costumes.
- iv. When choosing the sequins for a project, consider the durability of the item and opt for sequins by-the-yard if the item may be frequently stressed.
- v. Choose metallic finish sequins if reflecting light is the desired result, such as for a dance costume or other performance outfit.
- vi. Opt for small quantities of sequins initially and add more only after careful consideration to avoid a too glitzy or showy result.

Paillettes, while larger than sequins, are applied in basically the same manner. The hole is located at the edge rather than the middle. They may be applied with a backstitch from

hole to edge, or with a bead. Rows are applied like sequin rows or individually if they are very large.

Sequinned Bands and Appliqué can also be purchased. These trims generally have a series of thread chains or an elastic backing to act as a flexible foundation. Invisibly tack these strand to your garment. If you are using clusters, snip away the threads between the motifs and anchor the thread ends with a knot, clear nail polish, or glue to prevent ravelling. Fold transparent tape over the cut ends to avoid unnecessary loss of sequins.

There are many types of sequin embellishments to choose from, and using sequins in a variety of craft projects can add sparkle and glitter to the finished item, if chosen carefully and used cautiously, sequins can be a charming and fun embellishment to many objects. In her opinion on how to make sequins good on clothing Goodman (1999) directed that one can add sequins to clothing to create a little flash of colour and sparkle to wardrobes. In her view sequins look cute and fancy and casual clothing. One may add them to swimsuit, an evening gown or to a pair of jeans. Use brightly coloured sequins to add words or patterns or colour to a t-shirt or use gold or silver sequins to add drama to evening wear. Sequins are easy to sew on and allow people to make their clothes unique.

According to Goodman (1999) instructions to follow in making clothes with sequins are:

- i. Thread a sewing needle with thread that matches the colour of the sequins. Put a knot in the thread at the end. Run the needle through the sequin and, perhaps, although a bead, if you choose to use a small head at the centre of the sequin. Either knot the thread at the back of the sequin or continue adding more sequins.
- ii. Add sequins to a t-shirt to spell out a word or phrase or to simply add pattern of colour. Sequins add a burst of colour to any outfit. It is easy to sew them on and they add sparkle and sissy to clothing.
- iii. Decorate a swimsuit with sequins and beads to add sparkle. Sequins shimmer in the sunlight so they are a lovely accent to swimsuit.
- iv. Make patterns out of sequins on a pair of jeans. You may also want to make your initials out of sequins to monogram jeans or other clothing.

Peterson (1999) also maintained that one can make any piece of clothing sparkle. Sequins, rhinestones and crystals make outfits and costumes more eye-catching. One can make an ordinary outfit look like its ready for stage with materials from an arts and crafts store. If one is on a budget, this is an inexpensive way to make clothing a little more exciting.

He also noted that instructions to follow are:

- i. Decide on type of sparkle: Rhinestones and crystals will be applied with a hot fix applicator or fabric glue. Sequins or sequins trim must be sewn on.
- ii. Determine a pattern: Individual sequins or rhinestones and crystals are best for the pants. Sequin trim would be the best choice for the side of the pants because you can buy it in yards. If you choose the option, measure the length of the pants and cut trim to the desired length. Stitch the trim with thread of the same colour of the sequins. Stitching sequin trim is easier by hand than with a sewing machine.
- iii. Sew individual sequins: If you choose to use loose sequins, you need to stitch them individually. Thread the needle with the same colour as the sequins. Bring the needle up from the inside of the pants through the fabric and the hole in the sequins and take the needle back through the sequin to the inside of the pants. Tie it in a small knot. This is more time-consuming, but allows you much more design flexibility.
- iv. Arrange the crystals or rhinestones on the fabric. If you choose this option, using tweezers to arrange them is easier than using the applicator because the tweezers give you more control. Place the tip of the applicator over the rhinestones or crystals and hold it in place. Hold the applicator straight up; if slanted, it could move the jewel before it's firmly glued. When the glue starts to adhere to the fabric, you are finished and can move on to the next jewel.
- v. Glue the jewels with fabric glue. Another option to attach crystals or rhinestones is with fabric glue. You can use a toothpick to apply it to the entire back of the jewel to control the amount of glue. Sometimes the applicators are larger than the jewel and too much glue will come out. Place it on the pants, press firmly for a few seconds, and prepare and next jewel.

In their opinion, Steph (2006) noted that adding sequins to cloth is an easy way to dress up an otherwise uneventful clothing item. To them sequins are a staple part of many costumes, from ballet to the circus, so if a parent or children need costumes, knowing how to sew a sequin is always a handy skill. All sequins whether sewn by hand or by

machine, whether flat or cup shaped are attached using thread or filament (clear thread).

They noted that easy tips to utilize sequins include but are not limited to the following:

- i. Several passes through the middle and across the top of the sequin can be made to make it more secure. Two passes will ensure you sequin stays where you want it, three passes (the threads are then shaped like a Y) and it should stay attached during laundry in a washing machine.
- ii. Use matching or contrast threads to create different looks.
- iii. To hide the thread, sew each sequin on with a bead in the centre; this will conceal the thread and give the sequin an interesting extra dimension.
- iv. Review garments in stores to see how sequins are sewn on – many times these garments will have several sequins sewn on without knotting between sequins – this is a faster but less secure method.
- v. When choosing sequins, be guided by price. The more expensive a sequin, the better and longer lasting this surface will be, while cheaper sequins will fade faster.
- vi. Sequins can come in various shapes, such as circles, flowers and stars.

Peel (2008) posited that sequins have always been in vogue and are widely used in embellishing clothing, bags, jewellery, embroidery and handicraft. They are perfect for creating the latest celebrity-look fashion tops, skirts, costumes and accessories. To her one can change the look of a t-shirt by sewing beads and sequins around the yolk or revamps a pair of your old jeans by sewing beads and sequins on one leg of the pants. She noted further that once learns the technique one can use creativity to enhance the look of any clothing item or accessory in the wardrobe with sequins making it personal and unique.

Peel (2008) noted further that sequins came in a large variety of designs, styles, shapes, finishes and colours. The traditional flat or slightly cupped sequins come in a range of sizes in metallic, iridescent opaque, hologram and satin finishes. In order to create more interest use flowers, leaves, stars or other geometrical shapes. Pre-strung sequins came in a continuous single row, 20mm and 40mm wide. This makes it so easy to

stitch a row to the neck edge of a top over the seam of a tiered skirt. It can be done by hand or sewing machine as the sequins are soft enough for the needle to penetrate. Sequins can also embellish and enhance the look of a design already printed or stencilled on your fabric. One can construct garment first then simple stitch on the sequins. One can recreate favourite dresses instead of tossing it out. By creating one's own unique designer-look clothes one will be saving major monies.

2.4 Stones

Neal (1993) said that Sequin beads and stones are used to make the most stimulating and fascinating of embroidery work. There are many types of stones available for embroidery and the manufacturers constantly produce new ones in conjunction with the fashion creators. Stones are gleaming and coloured crystal cut like precious stones, easily sewn to the materials through holes in the stone and metallic settings. All this is directly attributed to a man named George Fredrick strass, who had an idea to imitate diamonds, synthetically. There are also many fantasy shapes like leaves, stars, crescents and tiny bells, all with a pinpoint hole for easy fastening to the fabric.

Pearls are also stones which came round, oval smooth pear shaped or drops, can be transparent or opaque and came in many sizes from the tiny seed pearls to the tabular angle. Mushero, (1998) suggested that since embroidery with stones is almost exclusively limited to cocktail or evening dresses, the most suitable fabric to receive it are traditionally chiffon, silk, lace, velvet, and some special summer evening, linen, cotton or jersey. Beads and stones embroidery also attains excellent result on opaque and an firm materials for shoes and hand bags.

2.4.1 Attaching Stones

It is important to remember that any embroidery with stones should be done on rectangular frame, as this is most suitable for holding the wide surface of blouse, shirts or dresses. Brock (1997) stated that, small stones are attached one at a time with a backstitch. Pull the needle out of the fabric then place a bead on the needle, make a backstitch then another bead on the needle another back stitch to the end. They may also be attached in group with a simple running stitch. When stones of uniform size are used for borders of textured work, they are attached to the right side of the material from the wrong side of the work. For beaded embroidery the eye of the needle must be as fine as the thread. In order to pass through the small holes in the various stones used nylon thread is widely used is available in a vast selection.

2.5 Bead Work

Travis (2003) reported that Beads are small perforated objects, usually spherical, that may be strung into necklaces and bracelets or attached to clothing or furnishings. Beads are made of a variety of materials; seeds, wood, ivory, bone, shell, coral, pearl, gemstones, metals, ceramics and plastics. Beads have been worn since early times for decoration. Egyptians nobles favoured wide collar of coloured gemstones, ceramic or glass beads. In Europe, pearl and glass beads manufactured since the 13th century, were popular both for jewellery and embroidery. Hundreds of tiny glass beads or seed pearl were embroidered on dresses, ladies purse or used as fringe on dresses and lampshades. North Americans and tribal Africans wore strings of small beads and embroidered beads on their clothes and bags. African also trimmed head dresses. Originally, the beads are

made from natural materials such as shell. Subsequently they were replaced by glass beads obtained from European traders.

Weber (1990) described beadwork as a craft that was perfected by the North American plains Indians. Early beads were made from shells, seeds, animal bones and teeth, later on traders introduced the Indians to beads manufactured in Europe. The beads are stitched to fabric to form intricate and colourful designs. Beading is very often done without a design and is created free hand by the embroiderers' imagination. In the event that a design is to be used it is transferred by perforated pattern to the right side of the work if stones of different qualities are to be hand sewn on the fabric. If on the contrary, the beads are uniform as in the case of sequins, you can attach them to the fabric with hook and the design is therefore reproduced on the wrong side of the fabric.

Procedure for Attaching Beads

Mushero (1998) ascertained that beads can be attached singly in group or in a long strand. If you need scattered beads, you will need to sew them individually. For a straight line of several beads, take several beads on the thread at a time and use a modified running stitch from cluster to cluster. The number of beads you will be able to string at once depends primarily on the size and weight of the beads. For curves, you will have to reduce the number of beads on each stitch perhaps even sewing them individually on a sharp curve or with large beads. Use a double thread coated with bee wax or nylon thread when sewing beads in clusters. If you are applying pre-strung beads, sew over the thread between beads at intervals.

Bead Loops or Fringe

These are usually dripping from a garment edge or within the garment lines for a scalloped effect is a look that is always elegant. Nylon or a double strand of cotton thread should be used to prevent breaking. Count the number of beads on each strand to maintain uniformity. For loops, pull the needle through from the wrong side string several beads and return the needle to the wrong side. Secure each loop singly for added security. Do not pull the loop too tightly or they will appear stiff and rigid

Pre-beaded band and appliqué; these are basted and then sewn. It eases the trim around curves as you basted. Sew with invisible slipstitches through the backing. In order to finish the ends, remove several beads from the backing, turn it under, and slipstitch securely in place. Be sure to firmly secure the last bead to prevent losing beads.

2.6 Empirical Studies

The researcher reviewed journals, past completed projects; theses and research related reports and came up with the following related studies.

Otieno (1990) investigated a research study on factors influencing clothing selection and buying and practices among Kenyans, a study of Kenyatta University community. A survey research design was used to investigate how socio-economic factors influence clothing selection and buying practices among Kenyans. The major objective of the study was to identify the socio-economic factors influencing clothing selection and buying practices among Kenyans. The data used in the study were collected using a questionnaire, which was administered by the researcher to a sample of one hundred and fifty (150) members of the staff at the Kenyatta Universities. The data were analysed by the use of frequencies, percentages, mean scores, T-tests, Pearson Product-

Moment Correlation, Correlation coefficient. The socio-economic factors that had most influence on consumers clothing selection and buying practices were amount of money available, number of dependents in one's household, one's age and the status one held in the society, in which one looked beautiful, one's own believe and values, and acceptable styles by society. Socio-economic factors showed significant difference between males and females, with a higher influence on the female than the male consumers. The present research is similar to previous research in that, in the present research factors that affects clothing preference were looked in to, in the previous research also, factors influencing clothing selection and buying were investigated. In both researches, survey design was employed. The present research worked on design and construction while the previous study worked on selection and buying practice.

Another study conducted by Pederson (1996) on clothing construction behaviour related to the experience, skills and interests of seventy (70) non Home Economics undergraduate female students. The purpose of the study was to determine the interest in clothing construction and to define more clearly factors related to clothing construction and the relationship among these factors. Four null hypotheses were raised, and the study was limited to single female undergraduate non-Home Economics majors living in the university of Texas residence halls. The questionnaire was pre tested by 14 university students who met the criteria established for the population from which the samples for the study were drawn. A random sampling method known as systematic sampling was used to obtain the sample. The samples selected for the study was exactly 400 students. Pearson's Product Moment Correlation Co-efficient was used to determine significant relationships between the variables. The level of significance of each variable to each

other variable was thus determined. Frequency distribution regarding selected behaviours related to clothing construction indicated that about 60% made less than 25% of their own cloth. Lack of time was considered by more than one-half of the respondents to be the factor which limited the amount of sewing done. Approximately 50% stated that saving money was the most important reason for the sewing they did, while 24% listed enjoyment as their most important reason.

The current study was related with the previous study in the method of data collection, in both studies questionnaire were developed to obtain information, and the sample population were drawn using random sampling method. Both the studies were concerned with women clothing. The difference between the two studies was that in the present study, proportional sampling method was used to select the sample of 2% while in the previous study, systematic sampling was used to obtain the sample.

Guy and Banim (2000) carried out a research on personal collection; women's clothing use and identity. The paper explored women's relationship with clothes within a theoretical discourses about fashion that utilize the concept of ambivalence. The researcher observed that women have dynamic relationship with their clothes that can be grouped around three co-existing views of self; "The woman I want to be", The woman I fear I could be" and "The woman I am most of the time. Three techniques were used to collect the data for the study; personal account, a clothing diary and a wardrobe interview. The population of 15 women were used for the study aged between 21-54 years. As women sought to articulate their relationship with their clothes through the three techniques, they made a key point of connection between the clothes and their self-image.

Analysis revealed three distinct but interdependent views of self in relation to clothes. Firstly, there were descriptions of how clothes were identified or used to enhance or project a positive image. Secondly and conversely, there were revelations about when clothes had either failed to create a desired look or unintentionally reflected a negative self- presentation. Finally, there were ideas about general appearance and how women thought about themselves in their everyday relationship with their clothes.

Both the current and previous studies worked on the relationship of women and their clothing collection. In the current study, the researcher is specifically working on sequins and stones designed clothes for women, while the previous study is not specific but worked on women relationship with clothes generally.

Kiran (2001) carried out a research on factors affecting the changes in the clothing patterns of the adolescent girls. In order to find out the effect of various factors like social status, a survey was conducted in University of Agriculture, Faisalabad by distributing a comprehensive questionnaire among 102 students of B.sc Home Economics classes. The data were collected with the help of a questionnaire and then analyzed to draw conclusions. The findings showed that majority of the respondents (88%) belonged to middle income family, whereas 10% respondents came from high income families respectively. The result also revealed that 35% of the respondents were inspired by their friends in the process of changing styles, whereas 14% of the respondents indicated families influence, changing trends and education as the factor affecting change in clothing pattern among the adolescent girls. The findings also showed the impact of mass media on clothing patterns. According to the finding, T.V had a very high impact while the magazines, fashion shows and movies came second, third, and fourth positions

respectively. The research revealed that friends, families, socio-economic status, changing trends and education were the most important responsible factors. It also revealed that the adolescent girls were more impressed by the T.V fashion shows and magazine while bringing change in their clothing patterns. The present study used the researcher's ideas on the factors affecting changes in clothing pattern to answer the research question 1 that is factors affecting preference for clothing design. One of the objectives of the present study was to establish factors that affect preference for clothing designed with sequins and stones. In the previous study, the researcher investigates the factors affecting the changes in the clothing pattern of the adolescent girls.

Okeke (2005) carried out a research on improving student's skill acquisition from effective clothing and textile education in tertiary institutions in Anambra state. The researcher employed a survey research design. Her target population was two hundred and twenty (220) lecturers and students of Home Economics in tertiary institution in the state. Random sampling technique was used to obtain a sample of one hundred and eleven (111), twenty-one (21) lecturers and ninety (90) students as sample for the study. The major objective of the study was to find out measures of improving student's skill acquisition through effective clothing and textile education. Questionnaire technique was used to obtain data for the study. Frequencies and percentages were used to analyze the data.

The result revealed that the respondents agreed with the problem affecting the teaching and learning of clothing and textiles, which were inadequate facilities and equipments and unavailability of skilled clothing and textile teachers. It also revealed that lecturers don't adopt a clothing construction skill that is complex and rigorous. The

current study also is a survey research design which will be carried out in North-West zone in Nigeria. The previous study worked on skills acquisition on clothing and textiles, while the current research studied the acceptance of sequins and stones on clothing one of the skills acquired under clothing and textile. When the problems in the previous study of teaching and learning clothing and textiles in schools were solved, the use of sequins and stones may be more popular and accepted which is one of the objectives of the present study.

Ozougwu and Anyakoha (2005) also carried out a research on clothing communication problems of the female undergraduate of selected Nigerian universities. The study area was South-East Geo-political zones in Nigeria. The total population was made up of all female undergraduates in all the universities in South-East Geo-political zone in Nigeria and beholders of the female undergraduates comprising of male undergraduates and lecturers both males and females, married and single in the ten universities located in the South-East zone in Nigeria. Systematic random sampling was used to select five (5) Universities from the population. Stratified random sampling was further used to select five (5) Faculties from each of the universities. From each of the Faculties of each University, ten (10) female undergraduates, four (4) male undergraduates and four (4) lecturers were sampled. A total sample was two hundred and fifty (250) female undergraduates, one hundred (200) male undergraduates making four hundred and fifty (450) respondents. Two sets of structured questionnaires were used for data collection. The first set of questionnaire collected data was from the female undergraduates. The second set of questionnaire was from the female undergraduate beholder. The instrument was developed using Likerts 5-point rating scale. Four hundred

and fifty (450) copies of the questionnaires were administered. Data collected were analysed using mean. Any option with score equal to or greater than 3.05 was accepted but any option with score less than 3.05 was considered a non-factor. The findings of the study revealed that the female undergraduates study will encounter problems as a result of the message they communicate to people through the way they dress. The problems range from verbal rebuke, assaults, mockery, lack of attention and concentration during lectures, denial of attention by some lecturers results to such more serious problems such as accidents, humiliations, rape, sexual harassments and health problems.

The findings in this research will helped the present research in taking into consideration the culture, religion of the majority of women in the North-Western states and design on acceptable clothing for the research.

Another research conducted by Buechley and Eisenberg (2006). On fabric PCBs electronic sequins and socket buttons: techniques for e-textile craft. The research was concerned with an aspect of the design and construction of e-textile prototypes, namely engineering the attachment of traditional hardware components to textile. The study aimed at developing a set of methods that will make e-textile technology available to interested amateurs of all sorts. One of the new techniques for attaching off the shelf electrical hardware to e-textile is the use of electrical sequins. The main aim of the researchers is to: build artefacts that will capture people's imagination and ii) to develop tools and techniques that will allow them to experiment with e-textile themselves, and in the end to support and encourage e-textile craft. In this study, three techniques were introduced and analyzed. These were the potential of each as a do it yourself method,

assessing everyone in terms of expense and availability of its required material and how difficult it is to employ.

The researchers conducted six sewing circuits workshop in various settings and with different groups of people, from adults to children ages (8-16) as the subjects. The workshop ranged from 30minutes to two hours and the number of participants in each workshop ranges from three to nine, each workshop followed the basic frame work of the study. The result of these workshops showed that in the entire workshop, almost all the participants were able to complete working circuits and the participant particularly the children and young adults, seemed interested and engaged.

The present study is related to previous study in the title of the research i.e. (Use of Sequins on Clothing). The past work titled “fabric PCBs, electronic sequins and socket buttons; techniques for e-textile craft, while the current study is on the design and acceptability on the use of sequins and stones on clothing. Both researchers aimed at the use of sequins on the textile fabrics and clothing, while the past research was more technically advanced in the use of computer and electronic, the current research worked on a manual introduction of sequins on the cloth.

Another research by Wing (2010) on creative embroidery in contemporary fashion was conducted. Embroidery has long history and was a favourite female pursuit since mediaeval period. Embroidery is used to decorate fabric with needle and threads and the addition of other materials such as shell, beads, sequins, metallic thread or other fabrics. It is a technique that creates texture and adds value on fabric by decoration. The research aimed to design creative embroidery samples with computerized embroidery techniques and to investigate consumer presence for different computerized embroidery

techniques in the fashion market among others. The research includes a literature review in order to give a completed overview of embroidery. Following the literature review, qualitative research was conducted by means of self-case study on contemporary computerize embroidery. The completed operation of computerized embroidery was studied after the researcher completed training in the actual industry. The whole learning process was recorded with both text and photos for a comprehensive research.

Based on the data collection and study, experimental samples were made for the research analysis. Different embroidery techniques were used during the sample making to review the multi-functional potential designs.

The findings revealed that consumer's preference changes along with the fashion trend. The researcher revealed that many companies developed sequins in different sizes from 2mm to 22mm diameter for higher flexibility of design.

2.7 Summary of the Reviewed Literature

Sequins were used for centuries throughout the Mediterranean especially near the Persian Gulf. In the cultures where these sequins circulated, the custom of stitching sequins and similar coins to women's clothing, particularly headdresses, face veils, and over the bosom and hips, originally arose as a way to display (and store) the family's wealth. It was this ancient custom that led to the use of sequined fabric and trims in modern fashion, and expanded the definition of sequin beyond coins to this particular type of decoration.

In the theoretical framework, four (4) theories were discussed that is adornment theory, protection theory, modesty theory and theory of leisure class. For the purpose of this study, adornment theory is most considered. Sequins also known or called spangle

are disc-shaped flattened beads, used to embellish clothing and costumes were discussed. The history of how sequins used on clothing originated as a way of storing or displaying family wealth was explained. The types and sizes of sequins were discussed. Other characteristics of sequins include depth, texture, colour, for example opalescent, iridescent sheens and clear varieties. The use of sequins and some methods of attaching them were described.

Stones are glomming and crystals cut like precious stone, while beads are small perforated objects usually spherical. Types of stones and method of attaching them were described. Eight (8) Empirical studies related to the research work were reviewed.

The conceptual framework discussed the concept of design in relation to clothing design include structural and applied design, use of sequins and stones in clothing as an applied design which is done as surface decoration that does not alter the shape of the silhouette. The origin and history of sequins decoration on clothing was also stated.

This study examined the various uses of sequins and stones on women's cloth and the factors that affect preference for clothing design. Women attire designed with sequins and stones were produced and used in determining the level of acceptability of sequins and stones on clothing among women.

The study also revealed that socio-cultural factors go a long way to determine what is worn and accepted by people. Sequins and stones as a means of applied design on women cloth were discussed. The present study also tried to bring out the use of sequins and stones on clothing, as an applied design on locally produced garment which the previous researchers failed to investigate. Regarding the acceptability of sequins and

stones on clothing among women, no research has been conducted which forms the basis of the gap the present research intended to fill.

CHAPTER THREE

RESEARCH METHODOLOGY

This chapter presented the Research Design and Methodology used in the study under the following sub-headings:

- 3.1 Research Design
- 3.2 Population for the study
- 3.3 Sampling Procedure
- 3.4 Instrument for Data Collection
 - 3.4.1 Validity of the Instrument
 - 3.4.2 Pilot study
 - 3.4.3 Reliability of the Instrument
- 3.5 Procedure for Data Collection
- 3.6 Procedure for Data Analysis

3.1 Research Design

Descriptive survey research design was used for this study. The descriptive survey research design is a means of reporting data collected from people or items. Baba, (2005) stated that survey research is a research in which the study usually focuses on a large group of subjects (called the population) but conduct the study by studying only a fraction (called the sample) of the large group. The reason is that if the sample is carefully selected, it can be studied and findings made from it can then be generalized to the present population that is population from which it was selected. Survey method was used to collect data for the study with the use of researcher's designed structured

questionnaire score card and constructed clothing items, which helped the respondent in answering the questionnaire and the score card.

3.2 Population for the Study

The population for this study comprised of all female civil servants in the North-West zone in Nigeria, which comprised of seven states. They are: Jigawa, Kaduna, Kano, Katsina, Kebbi, Sokoto and Zamfara states.

The total population for the study was twenty seven thousand and ninety two (27092) female civil servants which consisted of nine hundred and forty (940) from Jigawa state, nine thousand three hundred and forty six (9346) from Kaduna state, six thousand six hundred and twenty(6624) from Kano state, three thousand four hundred and fifty (3450) from Katsina state, one thousand eight hundred and forty one(1841) from Kebbi state, two thousand four hundred and five (2405) from Sokoto state and two thousand four hundred and ninety (2490) from Zamfara state as shown in Table 3.1

Table3.1 Population for the Study

<i>SN</i>	<i>States</i>	<i>Population of Female Civil Servants</i>
1	Jigawa	940
2	Kaduna	9346
3	Kano	6620
4	Katsina	3450
5	Kebbi	1841
6	Sokoto	2405
7	Zamfara	2490
	Total	27092

Sources:

Kano State Ministry of Planning and Budget (2011)

Kaduna state Ministry of Economic Planning; Research and Statistic Department (2011)

3.3 Sample Size and Sampling Procedure

The samples for the study were selected from the seven states in the North-West of Nigeria. Purposive sampling method was used to select only female civil servants within the target states. The total population for the study was twenty seven thousand and ninety two (27092) respondents. Proportional sampling of two percent (2%) of the population stated was used for the study. This is in line with Sambo (2005) who recommended that for a population of about ten thousand and more, two percent (2%) of the population could be used. Table 3.2 indicates the total number of female civil servants from each state and the samples selected for the study.

Table 3.2. Sample Size for the Study

<i>Sn</i>	<i>States</i>	<i>No. of female civil servants</i>	<i>Sample selected (proportionate 2%)</i>
1	Jigawa	940	19
2	Kaduna	9346	187
3	Kano	6620	132
4	Katsina	3450	69
5	Kebbi	1841	37
6	Sokoto	2405	48
7	Zamfara	2490	50
	Total	27,092	542

Sources:

Kano State Ministry of Planning and Budget (2011)

Kaduna state Ministry of Economic Planning; Research and Statistic Department (2011)

3.4 Instrument for Data Collection

The instrument that was used for collecting data in this study was score cards, structured questionnaire and an exhibition on clothing articles, which was in relation to the stated objective, research questions and research hypotheses. The questionnaire was in two sections: section A and B

Section “A” was on bio-data of the respondents such as age, gender, marital status and educational qualifications. The Section B consisted of relevant questions or statements based on the research questions. Close ended questions were used in part A, while part B was designed in four-scale format of Strongly Agree, Agree, Disagree, `` and Strongly disagree.

SA- Strongly Agree = 4	_____	4 Points
A-Agree =3	_____	3 Points
D-Disagree =2	_____	2 Points
SD-Strongly =1	_____	1 Points

The questionnaire items were rated 4 for Strongly Agree, 3 for Agree, 2 for Disagree and 1 for Strongly Disagree. This study exhibited finished products of garment designed with sequins and stones and constructed by the researcher to help the respondents in answering the questions effectively.

3.4.1 Validity of the Instrument

This is the ability of the questionnaire to measure what is expected to measure. Two methods were used to determine the validity of the instrument. These methods were vetting and pilot study. For vetting, a drafted questionnaire was given to four Experts, researchers’ two supervisors and two clothing and textile lecturers for corrections and possible suggestion. This was done to ensure adequacy of the items which helped the researcher to make use of only those related to the research objectives.

3.4.2 Pilot study

A pilot study was carried out in order to ensure that the instrument for this study was free from any ambiguity that may lead to misunderstanding, to ensure the

effectiveness and reliability of the instrument. The pilot study was conducted in Federal College of Education, Katsina, being nearer to most of the other states in the North-West Geo-political zone. Thirty (30) female civil servants participated in the study. Thirty copies of questionnaires (30) were administered and some clothing products were displayed on the first occasion and after two (2) weeks another thirty questionnaires (30) were administered again to the same respondents. This was to ensure the consistency and reliability of the instrument. The result of the pilot study showed that none of the items was difficult or ambiguous to the respondents. This made it easy to determine the reliability coefficient of the instrument.

3.4.3 Reliability of the Instrument

The data collected from the pilot study were subjected to statistical analysis. Test and re-test method was used to determine the reliability of the questionnaire as suggested by Sambo, (2005). The data collected from the respondents were subjected to analysis using T-test method to determine the reliability of the instrument. The reliability coefficient was found to be 0.752 which suggested that the questionnaire was reliable. Mukherjee (1980) stated that the average value of coefficient must be between 0.70 and 0.90. Therefore the instrument was valid.

3.5 Procedure for Data Collection

The data for the study were collected through the use of questionnaire. The researcher and trained research assistants, who were briefed on the nature of the questionnaire and the importance of the retrieval of the information given, administered 542copies of the questionnaire directly to the respondents at each state secretariat. An exhibition of garments designed with sequins and stones in different forms were mounted

for the respondents to help them answer the questions. Two days were given to the respondents to complete the questionnaire after which the researcher and research assistant collected them.

3.6 Procedure for Data Analysis

The data collected were scored using a point rating scale. They were analyzed and presented in Tables. Percentages were used to analyze the response in Section (A) of the questionnaire that is, personal data of the respondents, while the responses of Section B (Design and acceptability of sequins and stones on clothing), t-test statistics was used to test the null hypothesis at 0.05 level of significance for acceptance or rejection.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

The chapter presents the results and interpretations of data collected from respondents. The researcher distributed hundred and forty (540) copies of questionnaire out of which five hundred and one (501) were properly filled and subjected to statistical analysis. The data collected were coded into Statistical Package for Social Sciences (SPSS). The package was used to run frequency table and percentage to analyze the bio-data of the respondents, while mean score was used to answer the research questions using benchmark mark of 2.5 for agree. In the test of hypothesis, Pearson Product Moment Correlation (PPMC) was employed in testing null hypothesis, one and two and t-test was used in testing hypotheses three and four. The research hypotheses are tested along with discussion of the findings at the end of the chapter.

4.1 Bio-data of Respondents

Analysis of demographic data was done using percentages. Result is presented in Tables 4.1.1 to 4.1.4

4.1.1 Distribution of Respondents According to Their State.

States	Frequency	Percentage (%)
Jigawa	16	3.2
Kaduna	172	34.3
Kano	128	25.5
Katsina	58	11.6
Kebbi	36	7.2
Sokoto	44	8.8
Zamfara	47	9.4
Total	501	100

The data in Table 4.1.1 showed that Jigawa state had 16 respondents representing 3.2%, Kaduna state had 172 respondents which represents 34.3% of the total respondents. 128 respondents were from Kano state representing 25.5%. Kaduna state had 58 respondents representing 11.6%. Kebbi state had 36 respondent representing 7.2%. Sokoto with 44 respondents which represent 8.8%. Zamfara had 47 respondents, which is 9.2% of the total respondents. The Table showed that Kaduna state had the highest number of respondents with 172 respondent representing 34.3%.

4.1.2 Distribution of Respondents by Their Marital Status

No	Status	Frequency	Percentage (%)
1	Married	339	68
2	Divorced	44	9
3	Widow	26	5
4	Single	92	18
	Total	501	100

The analysis of bio-data of respondents showed that married women were more in number with 339 (68%) of respondents. Divorced were 44 (9%), 26 of the respondents were widows represented 5%, while singles were 92 in number constituting 18% of the respondents. By implication married women were more in number.

Table 4.1.3 Distribution of Respondents by Their Age.

Age of respondents (years)	Frequencies	Percentage (%)
25-30	20	3.9
31-35	97	19.4
36-40	296	59.1
41 and above	88	17.6
Total	501	100

Table 4.1.3 showed that respondents with age between 25-30 years were 20 representing 3.9%. 31-35 years are 97 that is 19.4% of the respondents. Those with 36-40 years of age were 296, representing 59.1% and 88 respondents were at the age of 41 years and above, which represent. The table shows that majority of the respondents were of the age of 36-40 that is 296, 59.1percent of the total respondent.

Table 4.1.4

Distribution of Respondent by Highest Education Qualification.

Highest qualification	Frequency	Percentage (%)
Primary school certificates	13	2.6
Secondary school certificates	77	15.4
N.C.E, Diploma	212	42.3
Bachelor degrees	148	29.5
Master degrees	51	10.2
Total	501	100

Table 4.1.4 showed that primary school certificate holders had frequency of 13 representing 2.6%. Secondary school certificate holders 77 frequency which represent 15.4% of the respondents with N.C.E and Diploma had frequency of 212 representing 42.3%. Bachelor degree graduates had 148 frequency representing 29.5%, and respondents with Masters degree had 51 frequency which is 10.2%.

The Table showed that respondent with the highest number of frequency and percentage were the N.C.E/Diploma holders with 212 frequency representing 42.3%.

4.2 Answers to Research Questions

The answers to research questions are presented in Tables 4.2 to 4.5.

Research Question One: In what way do Sequins and Stones design clothes affect women clothing in North-West, Nigeria?

Analysis of data used to answer research question one is presented in Table 4.2

	Total score	Agree	Disagree	Mean	Decision Rule	Remark
Effects of SS on WCD	1621	1456	165	3.6	$3.6 > 2.5$	SS have Effect

The data in Table 4.2.1 revealed total score of 1621 with 1456 for agree and 165 for disagree. The mean score was 3.6 which is found to be greater than 2.5 benchmark for Agree. Based on the result, the researcher concluded that Sequins and Stones has effect on Women Clothing Design in North-west, Nigeria

Research Question Two: What are the factors that affects preference for clothing designed with sequins and stones in North-west zone in Nigeria?

Analysis of data used to answer research question two is presented in Table 4.2.2

Table 4.2.2: Analysis of factors that affect preference for clothing designed with sequins and stones by women in North-west Nigeria						
	Total	Agree	Disagree	Mean	Decision Rule	Remark
Effect of SS on WPCD	score					
	1862	1501	361	3.2	3.2>2.5	SS have effect on WPCD

The score of 1862 was obtained from the data used to determine the effect of sequins and stones designed clothes on preferences among women in North-West zone in Nigeria. Respondents that scored Agree had 1501 and 361 for Disagree. From the Table, the mean score was greater than the index score for Agree ($3.2 > 2.5$), based on the outcome of the analysis, it is concluded that Sequins and Stones has effect on Women Preferred Clothing Design in North-West, Nigeria.

Research Question Three: What is the rate of preference of specific parts on women clothing where sequins and stones can be used.

The analysis of data used to answer the research question is presented in Table 4.2.3

Table 4.2.3: Analysis on preference of specific parts on women clothing where sequins and stones can be used					
Types of design	Commutative score	Scores	Mean	Decision Rule	Remark
Cloths designed with SS	1884	1365	2.9	$2.9 > 2.5$	Very popular
Cloths designed without SS		519	1.1	$1.1 < 2.5$	Not popular
Total		1884	4.0		

Analysis of data used to determine the difference in the rate of popularity of cloths designed with sequins & stones (SS) and those without revealed score of 1884. From the analysis cloths with sequins and stones scored 1365 while those without had 519 with mean score of 2.9 and 1.1 respectively. The mean score of cloths designed with SS was greater than the decision rule ($2.9 > 2.5$), while that of cloths without SS was less than the benchmark ($1.1 < 2.5$). Based on the outcome of the analysis, it is concluded that cloths with SS were more popular than those without among women in North-West zone in Nigeria?

Research Question Four: What is the rate of acceptability of clothing designed with sequins and stones worn by women in North-west zone in Nigeria?

Analysis of data used to determine the difference in the rate acceptability of the two cloths in presented in Table 4.2.4

Table 4.2.4: Analysis of rate of acceptability of women cloth designed with sequins & stones and those without					
Variables	Commutative score	Scores	Mean	Decision Rule	Remark
Cloth designed with SS	1742	1211	2.8	$2.8 > 2.5$	Highly accepted
Cloth without SS		531	1.2	$1.2 < 2.5$	Not accepted
Total		1742	4.0		

Result of analysis of difference in rate of acceptance of the two types of cloths designed revealed cumulative score of 1742 with 1211 for cloth designed with SS and 531 for those without SS. The mean score of cloths designed with SS was greater than the index score for agree ($2.8 > 2.5$), while the mean of cloths designed without SS was less than the benchmark for agree ($1.2 < 2.5$). The analysis therefore shows women in North-west Nigeria accept cloths designed with sequins and stones more than those cloths deigned without them.

4.3 Testing the Null Hypotheses

The result of the null hypotheses are presented in Table 4.3.1 to 4.3.4.

Null Hypothesis One: There is no significant effect on women's clothes designed with sequins and stones, and those without them.

Result of test of null hypothesis one is presented in Table 4.3.1.

	Mean	Std. Dev	N	r-cal	r-crit	Sig. (2-tailed)
Women cloth design	2.46	.505	501	.218	.195	.000
Sequins and stone	2.25	.813	501			

$P < 0.05$.

The analysis of data used to determine the effect of SS on women clothing designed revealed mean score of 2.46 for women cloth design with standard deviation value of .505 against 2.25 and .813 for sequins and stones. The calculated value was greater than the critical value (.218 > .195). The result therefore shows that sequins and stones have significant effect on women clothing designed in North-west Nigeria. The null hypothesis is hereby not retained.

Null Hypothesis Two: There is no significant difference in the factors that affect preference for clothing designed with sequins and stones.

Analysis of data used to test the effect of Sequins and Stones on Preferred clothing design among Women is presented in Table 4.3.2

Table 4.3.2: Test of effect of SS on preferences on clothing design among women in North-west						
	Mean	Std. Dev	N	r-cal	r-crit	Sig. (2-tailed)
Preference	2.27	.469	501	.302	.195	.001
Sequins and stone	2.52	.894	501			

P<0.05.

Analysis of effect of Sequins and Stones on Preferred Clothing Design among women in North-West revealed mean score of 2.27 with standard deviation of .469 for women preference Sequins and stones has 2.52 and .894 respectively. The r-cal was greater than the r-crti (.301>.195) with probability value of .001. The outcome of the study therefore shows that sequins and stones (SS) have effects on PCDW in North-west zone in Nigeria. The null hypothesis is therefore not retained.

Null hypothesis Three: There is no significant difference in the rate of preference of specific parts on women clothes where sequins and stones can be used.

T-test analysis to null hypothesis four is as presented in the Table.

Table 4.3.3: T-test analysis on difference on popularity cloths with SS and those without

Groups	N	Mean	Std. Dev	Std. Error Mean	t-cal	t-value	df	Sig. (2-tailed)
With SS	501	2.9	0.312	0.013	2.63	1.96	1000	.000
Without SS	501	1.1	0.495	0.022				

P<0.05

The analysis of data use to determine the difference in the popularity two designed of cloths in null hypothesis three revealed mean score of 2.9 with standard deviation value of 0.312 for cloths with SS. Cloths without SS have 1.1 and 0.495 with standard error mean was 0.013 and 0.022 respectively. The t-cal was 2.63 against the table value of 1.96. The result therefore shows that there is difference in the popularity of the two types of cloths in the null hypothesis. Based on the analysis, the null hypothesis was rejected.

Null hypothesis Four: There is no significant difference in the rate of acceptability of clothing designed with sequins and stones and clothing without sequins and stones

T-test analysis used to determined null hypothesis four is as presented in Table 4.3.4.

Table 4.3.4: T-test analysis on difference on acceptability of cloths with SS and those without

Groups	N	Mean	Std. Dev	Std. Mean	Err t-cal	t-value	df	Sig. (2-tailed)
Cloths with SS	501	2.8	0.611	0.027				
Cloths without SS	501	1.2	0.329	0.015	3.41	1.96	1000	.000

P<0.05.

Result of data used to determine the difference in rate of acceptability of the two types of cloths in null hypothesis four revealed men score of 2.8 for cloths with SS while those without have 1.2 with standard deviation of 0.611 and 0.329 respectively. The calculated value of 3.41 was greater than 1.96 been the table value. The result therefore revealed that there is difference in rate of acceptance between the two types of cloths in the region. Based on this, the null hypothesis is therefore not retained.

4.4 Summary of Major Findings

The result of the analysis revealed that:-

1. sequins and stones had effect on women clothing designed with calculated value of .218 greater than the table value of .195
2. The analysis of null hypothesis two indicated that sequins and stones had effect on preference for clothing design.
3. Significant difference existed in the popularity of cloths designed with sequins & stones (SS) and those without among women in North-West zone in Nigeria ($2.63 > 1.96$)
4. significant difference existed in the rate of acceptability of clothing designed with sequins and stones and those without among women in North-west zone in Nigeria with calculated value of 3.41 was greater than table value of 1.96.

4.5 Discussion of the Major Findings

The research was carried out in order to design and find out the rate and acceptability of sequins and stones on women's clothing. For this purpose, four objectives and four corresponding research questions were formulated, four null hypotheses were also set to guide the research study.

Based on research question one and null hypothesis one, finding revealed that, sequins and stones have significant effect on women clothing, with mean score of 2.46 for women cloth, and standard deviation value of .505 against design. The calculated value was greater than the critical value (.218 > .195). This result is in agreement with Douglas, (2011) who mentioned that sequins and stones added sparkle and glitters to women's cloth, it also give flashy look and elegance to the wearer. Goodman (1999) also

suggested that one can add sequins to clothing to create a little flash of colour and sparkling effect to wardrobe.

Research question two and null hypothesis two, revealed that there was significant effect of sequins and stone on the prevalence for clothing design among women, which is shown in Table 4.2.2 and Table 4.3.2 with mean score of 2.27 with standard deviation of .469 for women and preference, sequins and stone has 2.52 and .894 respectively. Ofieno (1990) who indicated that some of the factors that had influence on clothing selection and preference practice were cost of clothing, age, status and acceptable styles by the society. Weber (1990) is also of the view that people prefer to wear clothing for beauty sake, to decorate and adorned the body according to the standard of their culture and fashion. Peterson (1999) also mentioned that women prepare eye-catching outfit, and sequins rhinestones and crystals makes outfit and costumes more eye-catching.

The findings in research question three and null hypothesis three as shown in Table 4.2.3 and 4.3.3 the popularity of areas of design of cloth with sequins and stones and those without. The mean scores of 2.9 with standard deviation value of 0.312 for clothing with sequins and stones. Clothing without sequins and stones had 1.1 and 0.495 with standard error mean was 0.013 and 0.022 respectively. The t-cal was 2.63 while table value was 1.96. Dorst and Dijkhuis (1995) stated that sequins were commonly used on clothing, jewelry, bags, shoes, and lots of other accessories. Mushero (1998) also agreed with Dorst and Dijkhuis (1995) that sequins are popularly sued as timing following, loose clothing such as veils, scarves, hip belts, and on areas like necklines, sleeves, hemline. According to Carroll (1995), today sequins most popular shapes are

round, but other shapes include octagon, hexagons, stars, hearts, leaves, snowflakes, flowers and starbursts.

The findings of research question four and null hypothesis four as shown in table 4.2.4 and 4.3.4 revealed that there was significant differences exist on the rate of acceptability of clothing designed with sequins and stones and those without them. The mean score of 2.8 for clothing with sequins and stones while those without have 1.2 with standard deviation of 0.611 and 0.329 respectively. The findings are supported by Steele (2002) who said that people all over the world like to follow fashion although their styles are not always western. Kiran (2001) on finding factors affecting changes in the clothing pattern revealed that friends, families, socio-economics status, changing trend and education were the most important factors. Ezema (1996) supported the findings of the study saying that women all over the world want to look elegant, flashy and can follow and fashion trend for that reason.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presented the summary, conclusion and recommendations based on the results of the study.

5.1 Summary

The study was carried out to find out the rate of acceptability of clothing designed with sequins and stones among women in the North-West Zone in Nigeria. Four specific objectives were stated among which were;

1. determine the effect of sequins and stones on women's clothing.
2. establish the factors and effects of sequins and stones on preference for clothing design in the North-West Nigeria.
3. determine the difference in the rate of popularity of clothing designed with sequins and stones on various areas and those without them.
4. establish the difference in the rate of acceptability of clothing designed with sequins and stones and those without, among women in North-West Nigeria.

To this end four research questions were drawn from the objectives and four null hypotheses were postulated for the study.

Relevant related literatures and empirical studies were reviewed. Survey design method was adopted for the study. The population for the study was 27.092 female civil servants from the seven states of the North-West zone in Nigeria. Two percent of the population that is, 542 were selected as samples. A 4-point rating scale questionnaire was used for data collection. In addition, garment designed with sequins and stones were

mounted as exhibition to help respondents in answering the questions. Reliability was determined by a test-retest procedure using 30 subjects in a pilot study.

The data were analyzed using percentage, for demographic data, mean scores were used to answer the research questions using benchmark of 2.5 for Agree. In test of null hypotheses Pearson Product Moment Correlation co-efficient (PPMC) was employed in testing the null hypotheses one and two and t-test was used in testing null hypotheses three and four.

Findings of the study revealed that:

1. Sequins and stones have effect on women clothing design with calculated value of 2.18 greater than the table value of .195.
2. The analysis of null hypothesis two indicates that sequins and stones have effect on preference for clothing design.
3. Difference exists in the popularity on area of use of cloth design with sequins and stones and those without among women in the North-West Nigeria.
4. Significant difference exists in the rate of acceptability of clothing designed with sequins and stones and those without among women in North-West Nigeria with calculated value of 3.41 greater than table value of 1.96.

5.2 Conclusion

Based on the findings of this study, it can be concluded that women clothing designed with sequins and stones were acceptable by women in the North-West zone in Nigeria.

5.3 Recommendations

Based on the findings of this study, the following recommendations were made:

1. Nigerian garment industries should produce locally made fabrics with sequins and stones designs for fashion designed consumption.
2. Dress makers should improve on methods of attaching sequins and stones on clothing, so that it would be more durable and attractive.
3. Schools and Colleges should give teachers refresher course on any new innovations where they are not competent to generate the teachers' interest and competence in craft.
4. Government should provide financial assistance to seamstress/tailors, dress makers and their associations so as to be self-reliant.

5.4 Suggestions for Further Study

Based on the findings of this study, the researcher made the following suggestions for further studies.

1. Enhancing the quality of attaching sequins and stones as an applied design in clothing construction in the North-West zone in Nigeria.
2. Comparative study of the quality of foreign garment with sequins and stones and local garments with sequins and stones in North-West zone in Nigeria.

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APPENDIX 1

QUESTIONNAIRE FOR ALL THE RESPONDENTS

Home Economics Section
Department of Vocational
and Technical Education,
Faculty of Education.
Ahmadu Bello University,
Zaria.
Date

Dear Respondent,

Request to Complete Questionnaire

I am a postgraduate student of Home Economics in the Department of Vocational and Technical Education, Ahmadu Bello University, Zaria. I am presenting a research titled “Designs and acceptability on the use of sequins and stones on clothing among female civil servants in the North-West in Nigeria”. I request for your assistance by filling the attached questionnaire. Your answers will be treated as confidential and will only be used for educational purposes.

Boxes are provided beside each statement to indicate your responses by ticking the column best express your opinion.

Thank you for your cooperation.

Yours Faithfully
Hadiza N Ibrahim.

SECTION A: Demographic Data

Please tick where appropriate.

1. Name of state _____

2. Marital status

(a) Married ()

(b) Single ()

(c) Widow ()

3. Age (years) _____

4. Highest Education Attained

(a) Primary School Leaving Certificate ()

(b) Secondary School Certificate ()

(c) NCE/ Diploma ()

(d) Bachelor Degree ()

(e) Masters Degree ()

5. Employment status

(a) Employed

(b) Unemployed

(c) Self employed

SECTION B

INSTRUCTION: Please tick in the column that represents your opinion in the following statements.

- Rating. (SA) Strongly Agreed
 (A) Agreed
 (D) Disagree
 (SD) Strongly Disagree

RESEARCH QUESTION 1		SA	A	D	SD
	In what ways sequins and stones design affect women clothing?				
1	They add richness to clothing articles such as veils, scarves, skirts, belts, shoes and bags				
2	Adding glitters to garments especially evening dresses				
3	Embellishing special occasion clothing such as wedding gown.				
4	Enhancing and adding sparkle to traditional attires.				
5	Adding elegance to women’s dresses				
6	It boosts the wearers moral in the society				
7	It gives the wearer high societal status.				
8	It gives the wearer a flashy look.				
9	It gives the wearer the feeling of dignity and formality.				

RESEARCH QUESTION 2		SA	A	D	SD
	What are the factors that affect preference for clothing designed with sequins and stones among women?				
10	Influence of family and friends				
11	Changing trends in fashion				
12	Influence of watching television and movies on fashion.				

13	Fashion show and pictures from magazines				
14	Standard of Education				
15	Family standard and income				
16	Mass media (newspapers and radio and television)				

	RESEARCH QUESTION 3	SA	A	D	SD
	What is the rate of preference of specific on women clothing where sequins and stones can be used				
17	Used as trimming on loose clothes such as veils, scarves and skirts.				
18	As embroidery on plain fabric for women's clothes.				
19	On costumes such as royal regalia, Dance costumes.				
20	As an applied design on clothing during garment construction, on necklines hemline and sleeves.				
21	As embroidery on African prints styles				
22	As embroidery on guinea brocade garment				
23	As embroidery on woven fabrics				
24	As embroidery on clothing accessories such as bags, shoes and belts				
25	Use as jewellery such as necklace, ear ring, bangles and broche				

	RESEARCH QUESTION 4 (PRACTICALS)	SA	A	D	SD
	What is the rate of acceptability of sequins and stones design on clothing worn by women in North-West zone in Nigeria				
26	Lace designed with sequins and stones attached. (item1)				
27	African prints and tie and dye with sequins and stones attached. (item2)				
28	Veils and scarves with sequins and stones trimmings (item3)				
29	Evening gowns and ceremonial clothing with sequins and stone work (item4)				
30	Sequins and stones design on outfit such as brocade				
31	Sequins and stones on clothing accessories, shoes and bags				

APPENDIX II
SCORE CARD

Please tick (√) in the columns that represent your best opinion

- Rating: (EL) Extremely Liked
- (L) Liked
- (D) Disliked
- (ED) Extremely Disliked

ACCEPTABILITY OF SEQUINS AND STONES ON WOMEN’S CLOTHING

		EL	L	D	ED
1	Item 1: Lace design with SQ, and ST attached				
2	Item 2: Printed materials with SQ and ST attached				
3	Item 3: Veils and Scarves with SQ and ST trimmings				
4	Item 4: Elegant Evening gown with SQ and ST work				
5	Item 5: Sequins and Stones Design on brocade garment (Shadda)				
6	Item 6: Sequins and Stones Design on Clothing accessories such as shoes and bag.				

PRODUCT DEVELOPMENT

Design as the concept of selecting, arranging and ordering of ideas into a functional or ornamental purpose creates beauty in finished product. According to Ezema (1996) there are two types of design in clothing construction, namely structural design and applied design. Structural design is the proper arrangement of element of arts like lines, texture, colour, space and shape while applied design is the application of surface decoration which does not alter the shape of the Silhouette.

For the purpose of this study six products were designed using sequins and stones on clothes, and two clothing accessories, a shoes and bag with sequins and stones.

ITEM I: LACE BLOUSE DESIGNED WITH SEQUINS AND STONES DECORATION

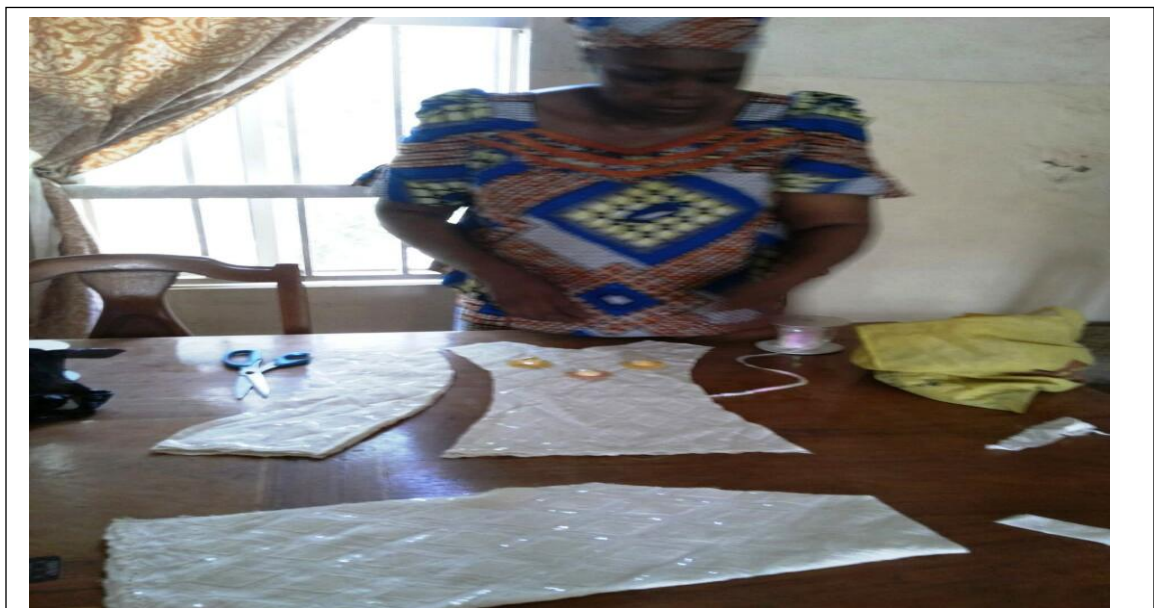
Step 1: After pattern laying and cutting out process the sequins design was done on the front of the bodice.



LAYING AND CUTTING

Fig.1

Step 2: The design was drawn on the fabric for accuracy.



SEQUINS AND STONE DESIGN

Fig.2

Step 3: Sequins string was sewn using machine stitch, as the sequins are soft enough for the needle to penetrate.

Step 4: The stone design was made using special needle that went through the narrow hole of the stone.



Fig.3

STONE DESIGN WITH SPECIAL NEEDLE

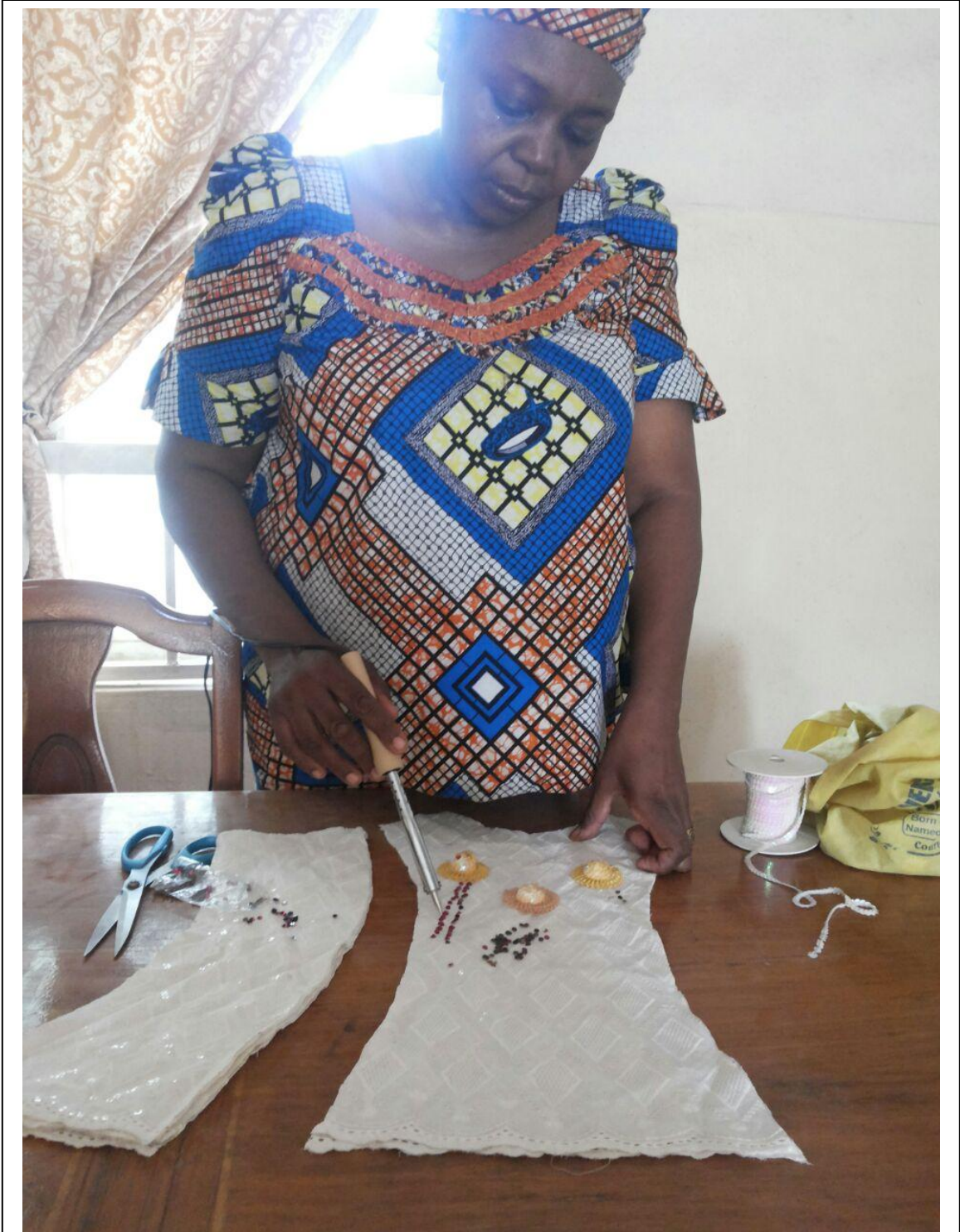


Fig.4 Making Stone design with hot pick.

Step 5: The blouse was then complete with sewing machine following the making up instruction

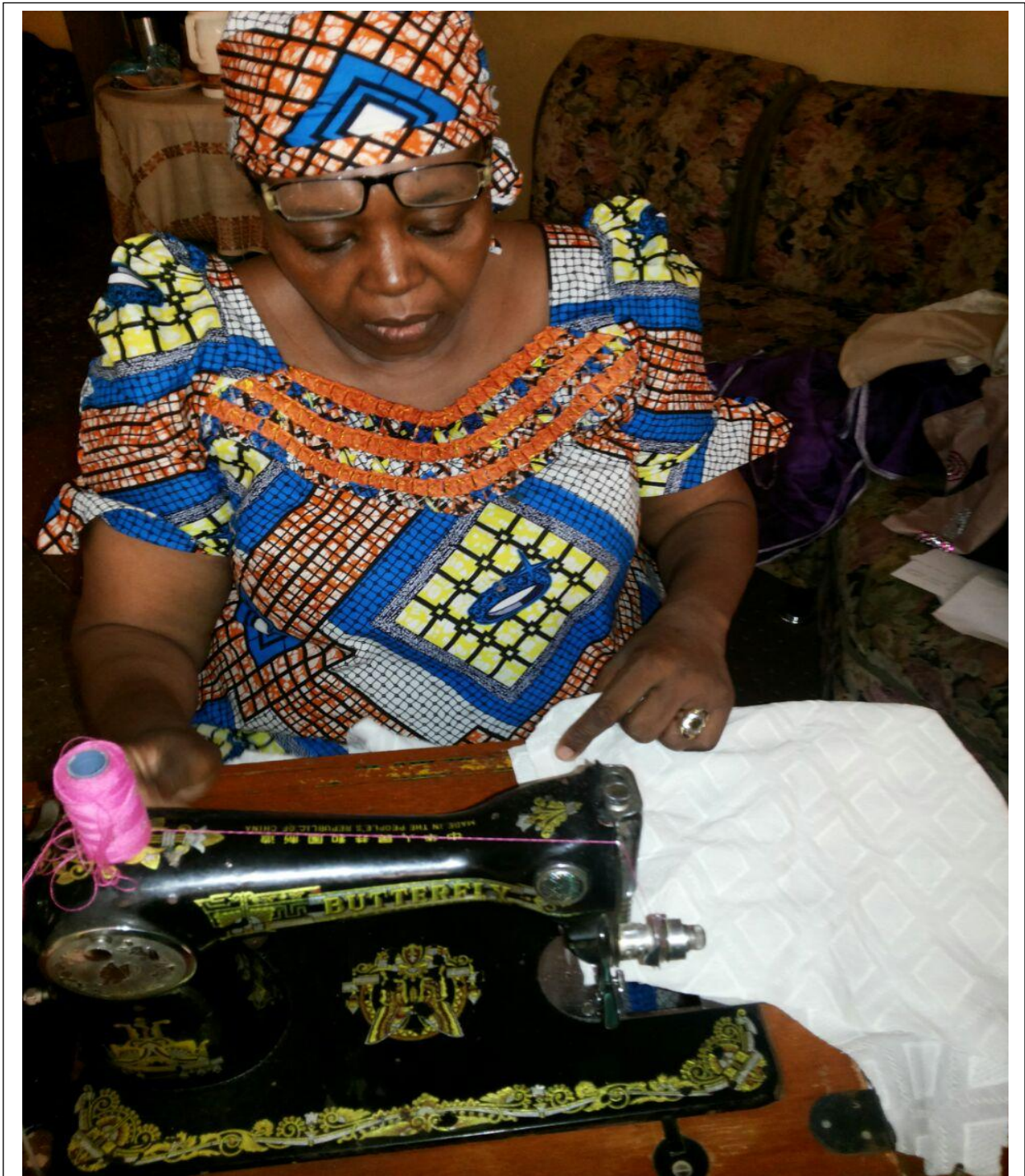


Fig.5

MAKING UP THE BLOUSE

ITEM II: AFRICAN PRINT WITH SEQUINS AND STONES DESIGN.

Step I: After the laying of pattern and cutting out is completed, assemble the pattern.

Step II: Transfer the design to the fabric, in order to achieve accurate design.



Fig.6

LAYING OF PATTERN AND CUTTING

- Step III:** Machine decoration was then done with decorative machine.
Step IV: The Stones were arranged and fixed with hot iron.

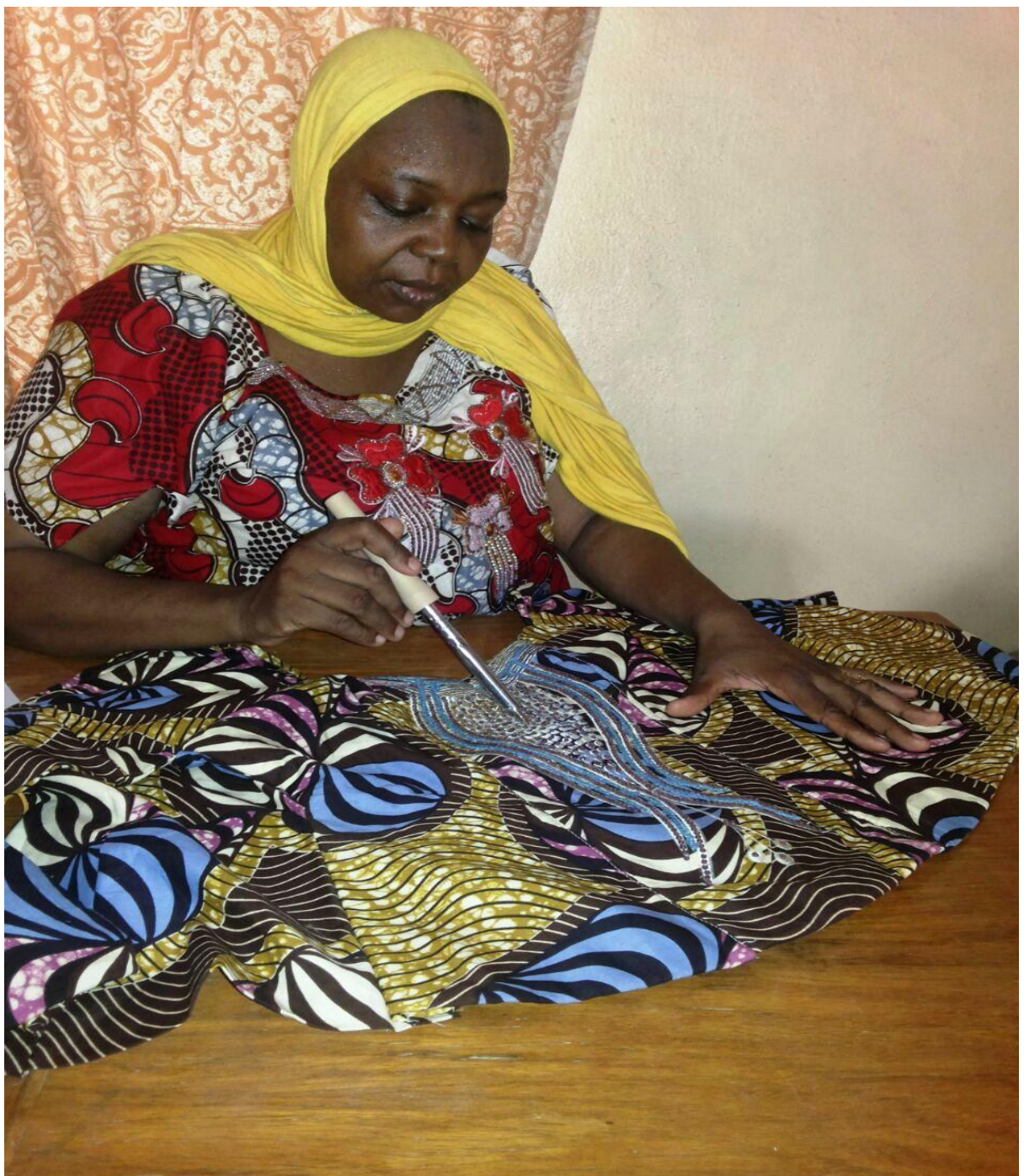


Fig.7

STONES ARRANGED AND SEQUINS DESIGN

Step V: Pre strung sequined was then sewn with machine according to the design.

Step VI: Make up the blouse lining the bodice, joining the shoulder, making side seams. Joint the sleeves and Hem.



Fig.8

MAKING UP THE BLOUSE BY LINING THE BODICE

Step VII: Neaten and press the blouse can be worn with wrapper or skirt. For this project skirt was constructed

ITEM III: VEIL/SCARVES WITH STONES TRIMMINGS

Step I: The material was layed and cut.



fig.9

MATERIAL FOR VAIL LAID AND CUT

Step II: The edges were neatened, using narrow machine stitches.



Fig.10

EDGE NEATING

Step III: Bead loops (fringe) was worked at the edge of the Veil, this created a dropping from the edge, which form a scalloped effect. The following instructions were followed.



Fig11 Making Bead loop at the edge of the veil

Step IV: Thread the needle with nylon or double strand of cotton thread to prevent breaking.

Step V: Count the number of beads on each strand to maintain uniformity.

Step VI: Pull the needle through from wrong side string several beads and return the needle to the wrong side.

Step VII: Secure each loop single for added security.

Step VIII: Do not pull the loop too tight to avoid being stiff and rigid.

ITEM IV: EVENING GOWN

Step I: Placing the pattern on the fabric which is already place on double fold and cut out.

Step II: Place the design on the pattern for accuracy.



Fig.12 PLACING DESIGN ON PATTERN

Step III: Attach the stones using the following instructions making sure the back of the stone is on the fabric with the coloured sides of the stone up and facing you arrange them according to the design.

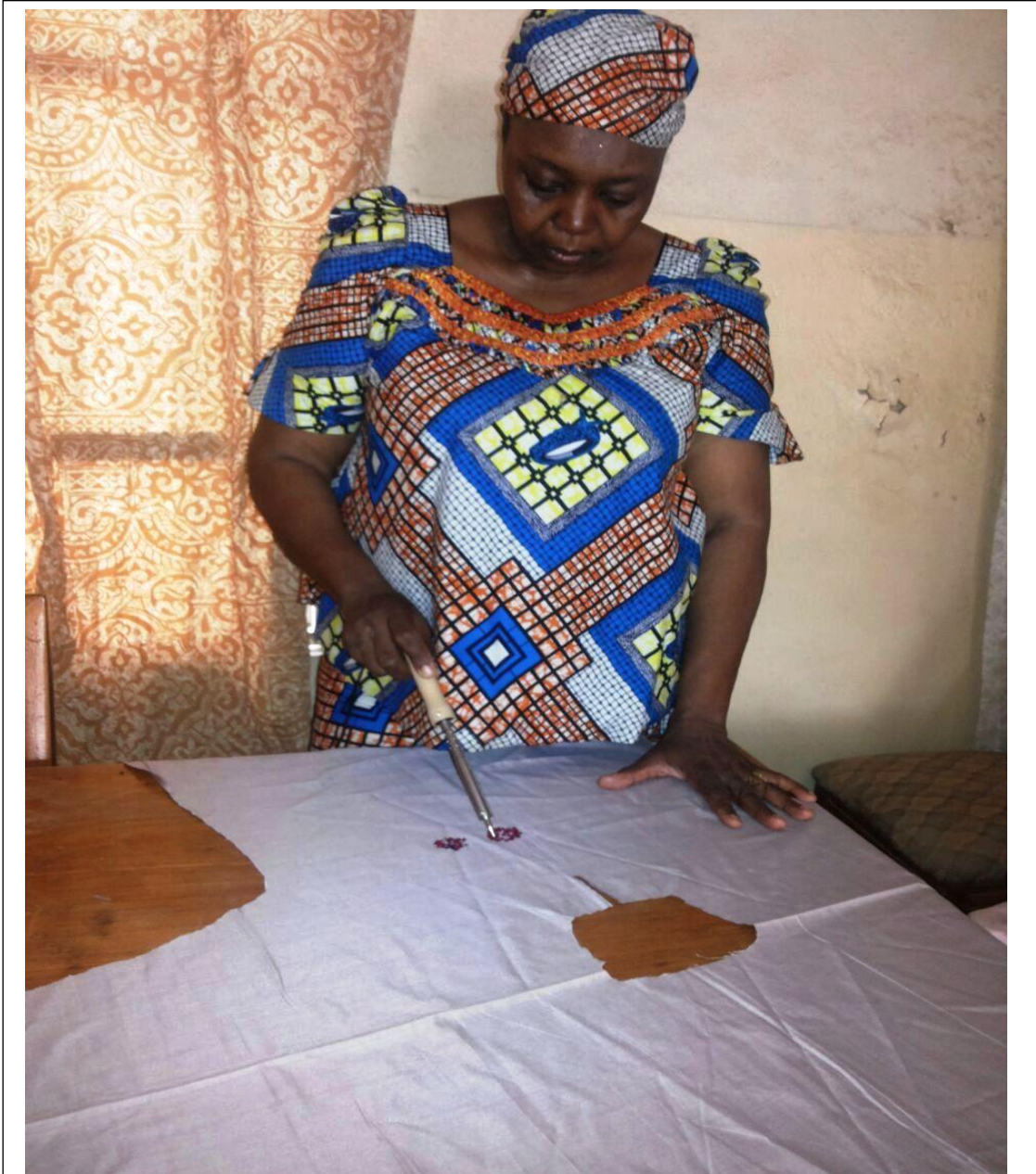


Fig13

ATTACHING STONES USING INSTRUCTIONS

- Step IV:** Plug in the heat gun and wait for the proper temperature.
- Step V:** Press the top of the gun on the top of the stones and wait few seconds for the heat to melt the gum.
- Step VI:** Press the stone on the garment and hold the heat gun in place for few seconds.
- Step VII:** Allow the garment to dry flat for few hours.



Fig.14

ALLOW GARMENT TO DRY FLAT

Step VIII: Attach the strand of sequins to the neckline using machine stitch.

Step IX: Finish up the garment by making the side seams and the hemming.

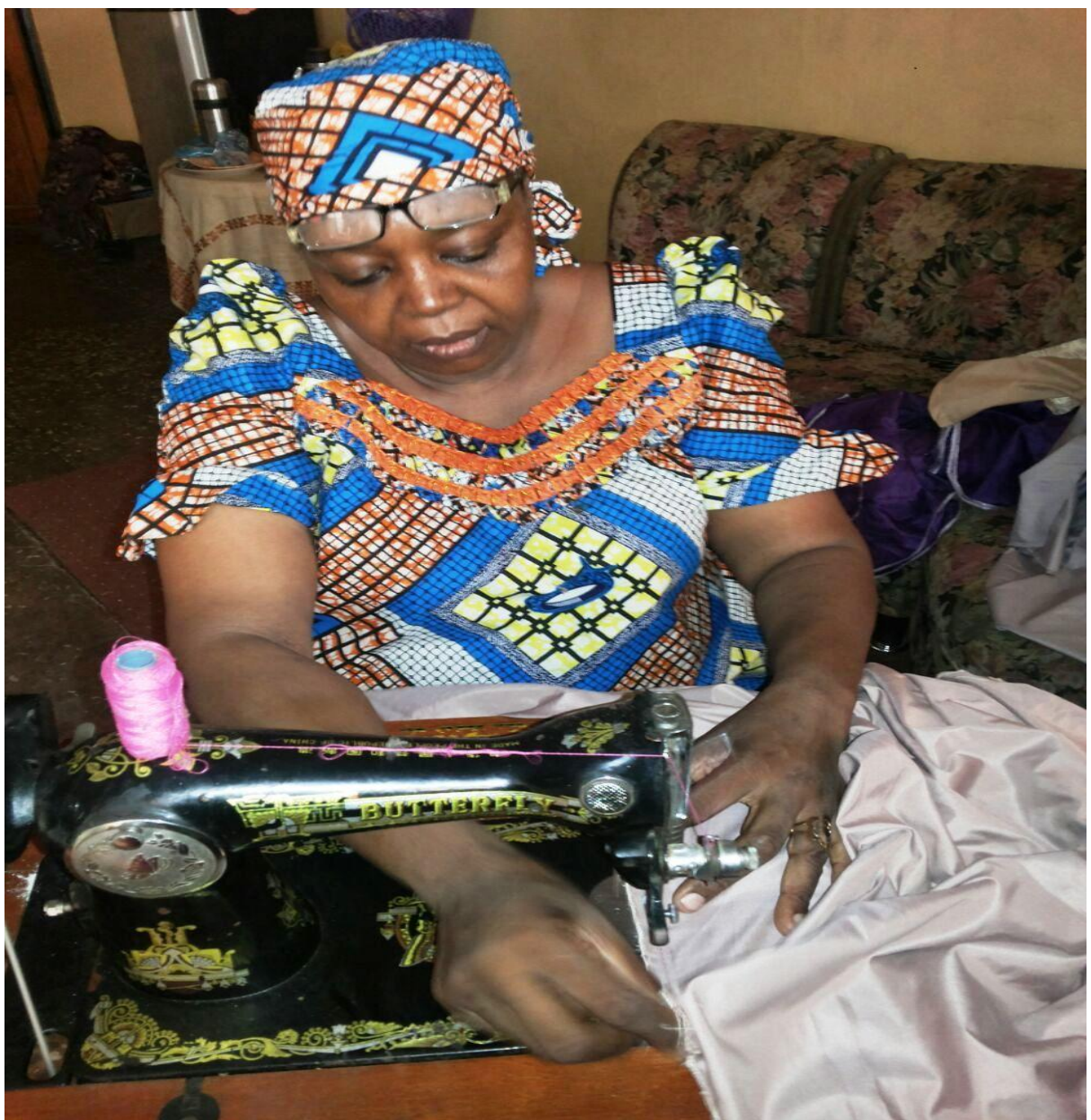


Fig.15

FINISH UP THE GARMENT

ITEM 5: ELEGANT CEREMONIAL GOWN

Readily-made sequins rims are great options for elaborate garments, it eliminates much of the tedious labour of attaching thousands of tiny sequins singly to the work. For this particular garment ready-made sequins trimming was used with ready-made designed stones prearranged.

Step I: Laying and cutting of pattern and transferring all patter making to the fabric.

Step II: Making up, the bodice, and attaching two row of ready-made sequins trim to the waistline by machine stitch.



Fig.16

MAKING UP THE BODICE AND THE SLEEVES

Step III: Attaching the stone design by laying the design sheet on the garment and cover it with another cotton fabric.

Step IV: Press with hot iron for about 1 minute.



Fig.17

ATTACHING THE STONE AND PRESSING

Step V: Remove the sheet carefully the stone design remains on the garment. Press from the back.

Step VI: Make up the skirt, and attach the stone design following the instructions in Step 3, 4 and 5.

Step VII: Make up the sleeves and attach the sequins trimming at the sleeve hemline.

Step VIII: Complete the gown by attaching the sleeve and the skirt to the bodice.



Fig.19

ATTACHING SLEEVE AND SKIRT TO THE BODICE AND HEM



Fig.20

COMPLETE GOWN

**ITEM 6: SEQUINS AND STONES DESIGN ON TIE AND DYE
BROCADE**

Step I: The material was laid on the table, the neck was measured and cut out.



Fig.21

MEASURING AND CUTTING

Step II: It was then taken for machine embroidery at the neckline and front of the garment.

Step III: Stitching the sequins on the design with machine stitch. A narrow lines of sequins was used.

Step IV: Arrange the stones on the fabric using tweezers.

Step V: Placing the tip of the applicator over the stones and hold it in place, one after another.



Fig.22

Fixing the Stones with the applicator

Step VI: Press the whole pattern with a hot iron, to hold it firm.



Fig.23

PRESSING THE PATTERN WITH HOT IRON

Step VII: Machine stitch the side seam using accurate measurement

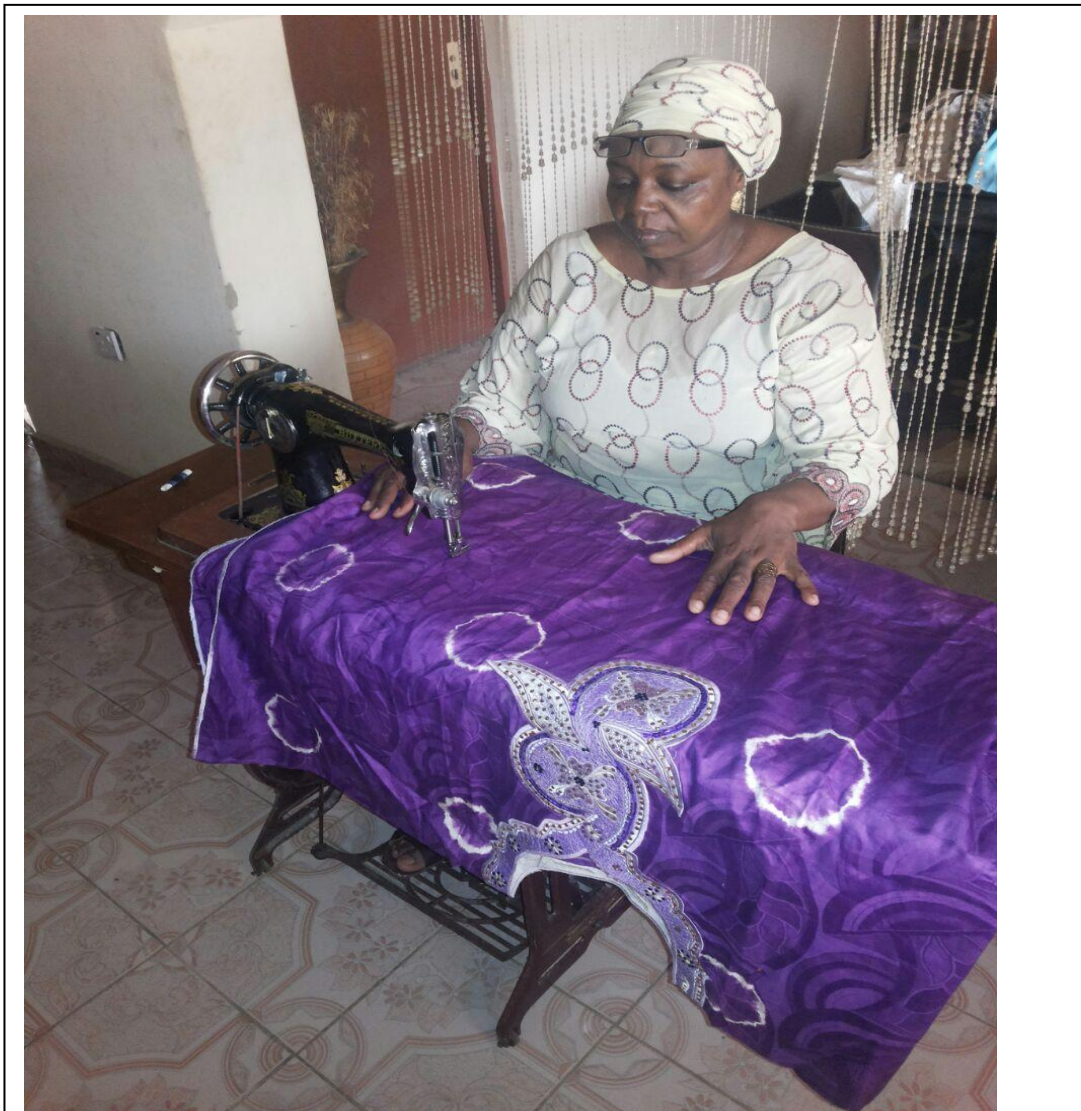


Fig.24

MACHINE STITCHING THE SIDE SEAM



Fig.25 SHOES AND BAGS WITH SEQUINS AND STONES