ACCEPTABILITY OF ADAPTED TRADITIONAL 'ASO-OKE' IN CONSTRUCTING GARMENTS FOR CONTEMPORARY YOUTHS IN OYO STATE, NIGERIA

BY

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ZARIA

JULY, 2017

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A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER DEGREE IN HOME ECONOMICS (CLOTHING AND TEXTILES)

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ZARIA

JULY, 2017

DECLARATION

I declare that the work in this Dissertation titledAcceptability of Adapted Traditional 'Aso-Oke' in Constructing Garments for Contemporary Youths in Oyo-State, Nigeria, has been carried out by me in the Department of Home Economics, Faculty of Education, Ahmadu Bello University, Zaria. The information derived from the literature has been duly acknowledged in the text anda list of references provided. No part of this work has been previously presented for another degree at this or any other institution.

_____ _____

AfusatuOmolara YUSUF Date

CERTIFICATION

ThisDissertation entitled: "ACCEPTABILITY OF ADAPTED TRADITIONAL 'ASO-OKE' IN CONSTRUCTING GARMENTS FOR CONTEMPORARY YOUTHS IN OYO STATE, NIGERIA" by AfusatuOmolara YUSUF meets the regulations governing the award of the' Degree of Master of Education, Home Economics Education Degree of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This research work is dedicated to my husband AlhajiAbdulhameedAderemi Yusuf and my children.

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ABSTRACT

This study was carried out to determine the acceptability of adapted traditional 'Aso-Oke' in constructing garments for contemporary youths in Oyo-state, Nigeria. Four objectives were stated which were to use fine industrial yarn to produce 'Aso-Oke' fabric in a way to reduce weight. The use of fine industrial yarn to produce 'Aso-Oke' fabric in a way to improve the texture (feelings). Adapt the produced 'Aso-Oke' to make garments for contemporary use, lastly to determine the level of acceptability of the produced 'Aso-Oke' fabric for special occasion among the youth in Oyo state. The research was also guided by four research questions and four null hypotheses. Experimental research design was used for the study. The population for the study comprises of all students of Federal College of Education (special), Oyo and Emmanuel Alayande College of Education, Oyo. Total of 47640 students and a sample of 30 respondents were randomly selected by proportionate stratified random sampling technique. Hedonic card seeking for observation of respondents on appearance, texture and weight of the articles produced was used to collect data for the study. Descriptive statistics was used, mean were used to answer research questions, while Analysis t-test were used to test the hypotheses at 0.05 level of significance. The findings revealed that six plies of yarn used for warp and six plies of yarn used for weft of the conventional 'Aso-Oke' fabric escalated the weight and this brought about the heaviness, making the fabric uncomfortable to the weaver. In view of the findings, it was concluded that reduction in yarn count, using two plies for warp and four plies for weft with plain weave had dropped the weight of adapted 'Aso-oke' and it was accepted. Base on the findings of the study, it was recommended that yarn counts should be reduced to two andfour plies and plain weave should be used while weaving 'Aso-Oke' to reduce the weight and improve the texture for acceptability.

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OPERATIONAL DEFINITION OF TERMS

Alaari A rich red ‘Aso-Oke’

‘Aso-Ebi’ Uniform, seen as strong expression of communal, solidarity and love

‘Aso-Ofi’ Fabric ofthe loom

‘Aso-Oke’: Is a Yoruba traditional cloth.

Agbada: A large embroidered flowing gown for men

Buba : A Yoruba blouse for females with long sleeve free to the body up to wrist.

Coarse: Hard and rough to feel

Density: A standard measurement of thickness in fabric weight. Yarn size, amount of warp ends and weft picks determine the density

Egungun: **(Masquerade**) an ancestral worship among the Yoruba

Ere-Ibeji: Twins idol worship in the olden days

Esiki: A short flared gown used by men

Etu: A dark bluecolour ‘Aso-Oke’

Fila: Yoruba traditional cap

Gele: Head- gear

Girdle: Known as ‘Oja’ in Yoruba, is a strap for baby stripe.

Ipele: Shawl or Vailused to cover after dress.

Iro Yoruba traditional wrapper

Kaftan **A** long loose gown

Kembe: A big trouserssew with **‘**Aso-Oke’ for special occasions.

Ply: The number of yarns twisted together to make a composite yarn.

Sanyan: A brown and usually light brown ‘Aso-Oke’

Sampled-Garment: These arethe garments sewed for pilot study.

Tex: This is unit measure for the linear mass density of fibres and is defined as the mass in gram per 1000 meters.

Warp: Yarn place straight on a beam and enter into a loom.

Weft: These referred to as “filling”. It is the yarn that transverses the warp yarn horizontally during weaving operation.

Yarn Count: Is the measurement in various units of textile yarn. It also expresses the thickness of the fabric.

CHAPTERONE

INTRODUCTION

1.1 Background of the Study

The production of traditional hand crafted textiles among the people of Africa is long rooted in their culture. These textiles are produced from locally sourced fibres they range from cotton, local silk, and hair of animalsto raffia, and are commonly used in weaving. ‘Aso-Oke’ whichis a traditional hand woven fabric of the Yorubas who are the people of the south-western political zone of Nigeria. States in this zoneare, Oyo, Ogun, Osun, Ondo, Ekiti, and Lagos States; few of them are found in parts of Kwara and Kogi States. (Ojo,2007).Makinde, Ajiboye and Ajayi, (2009) defined ‘Aso-Oke’ asthe Yoruba traditional hand woven fabric, whichis a strip of cloth. Similarly, Alejo, (2012) stated that ‘Aso-Oke’ means‘Aso-Ilu Oke’, meaning cloth from the up-country.‘Aso-Ofi’, being a rare name to the youths, means clothes from the loom. It is a fabric woven from traditional materials in Yoruba land. The weaving of ’Aso-Oke’ started centuries ago amongst the Yorubas, but predominantly amongst the people of Iseyin in Oyo-State. The cloth is made of pure cotton yarn, with the additional threads of heavy texture with contrasting colours to achieve decorative effect.

The female youths are reluctant in wearing it and not appealing to them especially when presented as a garment, being coarse in texture, they feel uncomfortable in it. Makinde, Ajiboye and Ajayi(2009) further stated that ‘Aso-Oke’ is also used to produce other articles like handbags, designer’s shoes, ties and trims to design man’s garments which can attract the youths and despite all these facts, they were not convinced to accept or appreciate ‘Aso-Oke’ fabricfor frequent usage so there is need for its improvement, so as to be accepted by the youths for casual and special occasions. ‘Aso-Oke’is used in a number of ways such as casual or ceremonial. Yoruba women use‘Aso-Oke’as girdle

(Oja) to strap babies, wrapper (Iro), head-tie (Gele), blouse (Buba) and shawl (Ipele orIborun). While the men use it for Jumper (Dansiki) and Big Gown (Gbariye).

Meanwhile, adaptation is a composition that has been recast into a new form. Williams, (2010) defined adaptation, as the changes in behavior of a response to a new or modified surroundings, is process of adjusting or make a garment different in sizes, it is modification of individual or collective behavior in adjusting to cultural surroundings, it is to make suitable to or fit for a specific use or situation, it is changed in order to improve or made more fit for a particular purpose. Adaptation is the process of changing a position to suit the new situation. In clothing construction, adaptation means transfer of basic pattern to another paper for alteration to construct styles. Okeke, (2009) stated that adaptation involves addition of details to the basic block pattern which include seams allowance, allowance for fullness such as pleats, gathers, tucks, shirring etc. position of surface enrichment like pocket position, position for openings.

There is a dare need to preserve the Yorubaculture in terms of bringing back the use of ‘Aso-Oke’for the purpose of job creation, cultural identity, economic improvement and reserved for ceremonies and special events. ‘Aso-Oke’should be preserved for other generations through adequate use of it such as ‘Aso-Ebi’and commemorative cloth at any relevant traditional and modern ceremonies. Toward attaining this, adaptation will have to be employed in its process and uses.

Youth is a person within the period of childhood and adult age. It is a state of quality of being young especially as associated with vigor, freshness or immaturity, etc.DeGenova and Rice, (2002) explained that youth is best understood as a period of transition from the dependence of childhood’s independence and awareness of our interdependence as members of a community. However, age is often significant in employment. Therefore “youth” is often indicated as a person between the age where

he/she may leave compulsory education, and the age at which he/she finds his/her first employment. Employment age keeps increasing as a result of unemployment and the cost of setting up an independent household puts many young people into a prolonged period of dependence. They are those persons between the ages of 15-24 years. The African youth charter defined youth as every person between the ages 15-35 years.

Wingate(2005),sawfabrics as textiles that are woven or knitted, braided, crocheting, with any textile fiber, or a bounded web. Fabrics are manufactured for their different function, purpose or use, for instance, for keeping the body cool warm or for protection against rain or wind or merely adornment. Until early last century fabric could only be produced from natural fibers, but with the knowledge of chemistry and extensive research the fabric technologists and scientists, man-made fibers came into being to augment the shortage of natural fibres and reduce production expenses (Giles 2007).Most fabrics are made from yarns that are produced from fibers twisted together or laid side by side, knitting.

Other fabric construction includes nonwoven fibers such as lace and nets, bonded, laminated gusted and stretch fabrics, (Weber 1990).Fabrics in Nigeriaare producedeither traditionally or mechanically by textile industries. The traditional textile industry produces fabrics such as “Adire” (tie and dye),Adire-Eleko (cassava-paste), Batik,“Aso-Oke”“Akwete,”“Akwa-Ocha”, “Okene”, “Ota-Ochi”“Anger” and “Atu”. Veritable wax, guinea brocades, lace, damasks are products of the modern textile industries which are referred to as contemporary fabrics.

Oguntona, (2008) remarked that fabric construction is a method of weaving by interlacing two yarns (warp and weft) at right angles to each other which is normally carried out on a loom or weaving machine. This is referred to as plain weave. There are of course, many different effects that can be created in the course of interlacing yarnsas a

result of the number of warp and weft threads used to interlace. Many varied designs can be produced such as twill, satin, and tabby weave. The plain weave was what was used to produce the fabric“Aso-Oke”. As the craft advanced restructuring and information,varied patterns were introduced. For example some designed weft threads are arranged to give small oval holes like button-holes on the finished fabric, Rayon threads slightly thicker than the yarn are inter-woven in the fabric to produce designs. Okeke,(1990), explained that traditionally woven fabricsare named according to pattern and type of yarn used: for example, metallic ‘Aso-Oke’, silk ‘Aso-Oke’, and air conditioner.

Contemporary is defined as living or occurring at the same time. Oxford University Press (2015) stated that the contemporary is experience of living that happening, existing or coming into being during the same period of time and acting across cultural borders marked by characteristics of the present period.

1.2 Statement of the Problem

‘Aso-Oke’ fabric is associated with a lot of problems that makes it unacceptable totheyouths. The researcher observed that ‘Aso-Oke’ is heavy; this may be because of the multiple yarns used in its weaving. This weave has double set of yarns which has about six plies in a yarn, in both warp and weft and any material made in such a way seems to be heavy. ’Aso-Oke’ cloth is made of cotton, local silk, goat wool to raffia which are not mercerized to reduce weight, and the addition of decorated pattern and effects with threads of heavier texture for contrasting colours, make the fabric heavier. (National Museum Liverpool, 2008). Furthermore, the researcher conducted a market survey in Oje market Ibadan and Oja-Oba market in Ilorin, the two most popular ‘Aso-Oke’ markets in Yoruba land, dealing with this fabric and assessed the physical property of ‘Aso-Oke’, by handling and feeling the texture, it was discovered that this ‘Aso-Oke’ is actually heavy.

The weight of the cloth always discourage the youths from wearing it often for special occasions.

'Aso-Oke' fabric is coarse and harshon the skin. The researcher has it in mind that since the fabric is woven with plainweave which helps in its compactness, that couldnot allow air flow into the body when worn, as a result, one feels hot and uncomfortable in it. Also from the researcher'sinteraction with some youths who wear it for special ceremonies as uniform, said they felt very uncomfortable in the fabric because of its harshness on the skin. This is also as a result ofits coarse texture and weight.

Meanwhile the researcher also conducted an interview among the youths in Ibadan, Oyo and Ilorin, the same answer were given. However, some of the youths said that, if there is a way the 'Aso-Oke' can be made lighter in weight like Ghana Kente, then it can be used for office wear, classroom for teaching and other informal occasions.Moreover, 'Aso-Oke' has different traditional woven fabrics with varieties of designs and colours, used for different purposes and ceremonial wears. Makinde, Ajiboye and Ajayi (2009) noted that some of the styles in 'Aso-Oke'such as 'Gbariye' (big-gown) and 'Kembe' (big-trousers) for men. 'Iro'(wrapper)and 'Buba'(blouse) for women are stereotype and therefore unacceptable by youths in Oyo state. These challenges have created the low patronage of the traditional fabric 'Aso-Oke' hence its extinction in production. The researcher observed that, the traditional fabric 'Aso-Oke' has been replaced with foreign textiles like veritable wax, brocade (shedda), lace and other industrially made materials.This has led to the traditional weavers not being able to weave in bulk, leading to low production, hence affecting the transfer of heritage to the younger generation, (Van 1994). Another factor leading to its extinction isthe weight and texture.To solve all the above problems, the researcher believes that'Aso-Oke' when weaved lighter will solve the problems of weight and coarseness in texture. It can be

used to make other styles apart from the traditional styles, ‘Aso-Oke’ canonly reduce in weight when adapted‘Aso-Oke’, is weaved with industrial thread, hence the study intended to determine the acceptability ofadaptedtraditional ‘Aso-Oke’ for making garments (skirt and blouse, jumper and trousers) for contemporary youths in Oyo State.Therefore, the researcher producethe above garments with ‘Aso-Oke’ for acceptability.

1.3 Objectives of the Study

Major Objective

The major objective of the study is to determine the acceptability of adapted traditional‘Aso-Oke’in constructing garments for contemporary youths in Oyo state, Nigeria.

Specific Objectives are to:

1. Ascertain the difference between industrial yarns to produce contemporary ‘Aso-Oke’ fabricand conventional fabric in a way toreduce the weight.
2. Ascertain the difference between texture (feel) of produce ‘Aso-Oke’ fabric and conventional fabricin a way toimprove the texture (feel)
3. adapt the produced traditional ‘Aso-Oke’ fabric, to make garments for contemporary use.
4. determine the level of acceptability of the produced fabric for special occasion among the youths in Oyo State.

1.4 Research Questions

The following research questions are formulated forthis study**:**

1. What is the difference between the weight of produced ‘Aso-Oke’ and conventional ‘Aso-Oke’ fabric?

2. What is the difference between texture (feel) of produced ‘Aso-Oke’ and conventional ‘Aso-Oke’ fabric?

3 To what extent could produce traditional ‘Aso-Oke’ adaptto make garment for contemporary use?

4To whatextentis produced‘Aso-Oke’ acceptable by contemporary youths in Oyo State?

1.5 Hypotheses

The following null hypotheses were formulated for the study

1. There is no significant difference between the Weight of produced and conventional traditional ‘Aso-Oke’ fabric.
2. There is no significant difference between the texture (feel) of produced and conventional traditional ‘Aso-Oke’ fabric
3. There is no significant difference between the produced traditional ‘Aso-Oke’ fabricand conventional ‘Aso-Oke’ fabric adaptsto make garments for contemporary use.
4. There is no significant difference in the acceptability of the produced and conventional ‘Aso-Oke’ fabric for special occasion by contemporary youths in Oyo- State.

1.6 Significance of the Study

The finding of this study will be of great importance to the youths, the traditional weavers, the sellers of ‘Aso-Oke’, the consumers of ‘Aso-Oke’, Exporters of ‘AsoOke’, the Home Economists and the Government of Nigeria in general.The grate benefit of this study goes to the youths who will use ’Aso-Oke’ as special occasion apparel. The use of industrial yarns for production of ‘Aso-Oke’ will be of immense benefit to the local weavers who will adopt the established standardas their product to make diverse

fashionable outfit that can be appreciated nationwide and internationally thereby promoting the Yoruba culture and boosting the economy of the ‘Aso-Oke’ fabric.

The result ofthe research will be of advantage to all those who intend to establish cottage industry that specializes only in ‘Aso-Oke’ fabric, applying the adapted new standard thereby being self-reliant and are able to generate income for their family through exhibition and sales.

The result will also be of benefit to the nation at large as these products will be exported thereby attracts tourism and at the same time promote the Yoruba culture. This study will be of a great benefit to the Home Economist and Industrial Designers teachers and students especially those in field of weaving as it will help in the use of fine industrial yarn and reduction of yarn count to produce light weight fabric.

The findings from this study will be of a great help to government in training youths for self-employment and man power development in the field of weaving.

1.7 Basic Assumptions of the Study

The researchwas based on the assumptions that:

1. The weight and texture (feel) of traditional ‘Aso-Oke’ can be reduced by manipulating the yarns and changing the weave.
2. After adapted the traditional ‘Aso-Oke’,it can be used as special occasion outfit for contemporary youths and it was accepted by them.
3. The local weavers accepted the established standard of weaving the adapted traditional ‘Aso-Oke’ fabric thereby increasing their interest in the weaving profession.
4. There will be high demand on the adapted fabric since these youths will accept it for special occasion.

1.8 Delimitation of the Study

The study was delimited to the studentsin Federal College of Education (special) Oyo and Emmanuel Alayande College of Education, Oyo, because their response was used as inference to the reaction of other youths in Yoruba land. It is also delimited to production of four garments for male and female youths,made fromconventional ‘Aso-Oke’ fabricand produced ‘Aso-Oke’ fabric.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter deals with the relevant existing literature related to the study. The review was carried out under the following sub-headings:

2.1 Theoretical Frame Work

2.2 Conceptof Garment

2.3 History of ‘Garment Construction

2.4 Styles of Garments

2.4.1 Trims

2.5 Fashionable Garments

2.6 ‘Aso-Oke’as Traditional Fabric

2.6.1 Yarn

2.6.2 Woven Fabric

2.6.3 Textile

2.7 Uses of ‘Aso-Oke’Traditional Fabric

2.8 ContemporaryGarments Construction

2.8.1 Adaptation

2.8.2 Colour

2.9 Contemporary Youths

2.10 Pattern Constructions

2.11 Empirical Studies

2.12 Summary of Reviewed of Literature.

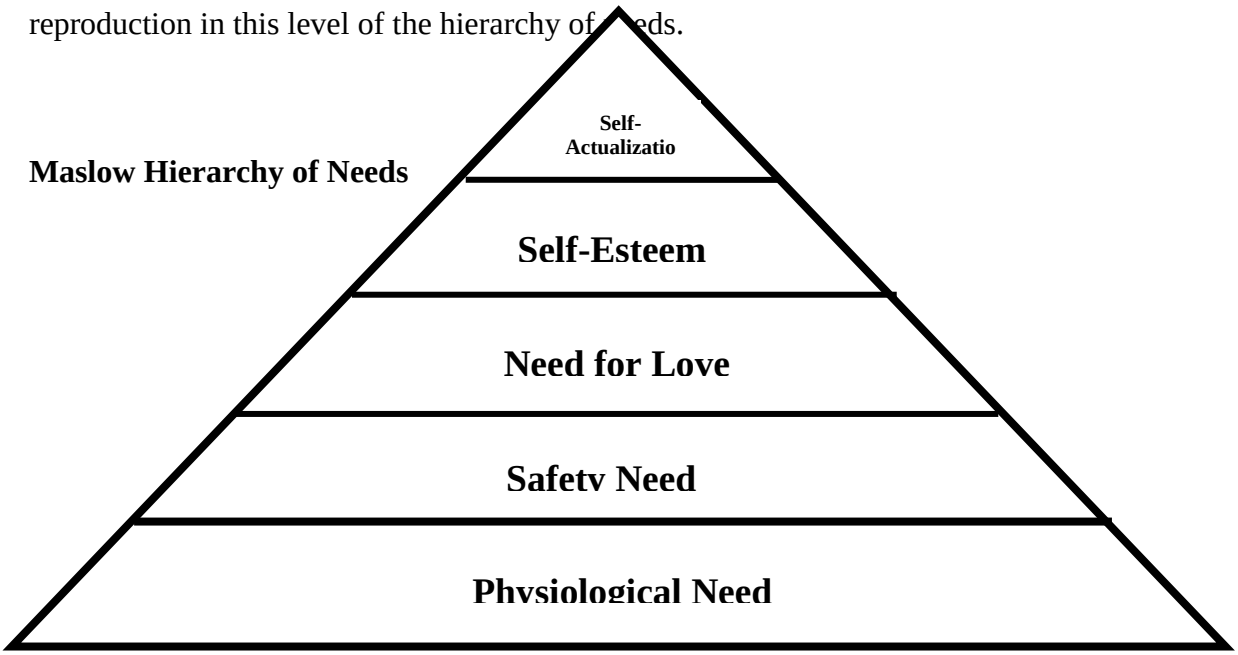
2.1 Theoretical Framework

The following theoretical framework was used in the study**.**

2.1.1 Satisfactory Theory by Maslow (1943)

The basic physiological needs are probably fairlyapparent; these include the things that are vital to our survival. According to Abraham Maslow, a human psychologist, our actions are motivated in order to achieve certain needs. He first introduced this concept of a hierarchy of needs in his 1943 paper titled "A Theory of Human Motivation" The hierarchy suggests that people are motivated to fulfill basic need beforemoving into other more advanced needs. Also, Boeree,(2010)pointed out some examples of the physiological needs toinclude: food, water, breathing and homeostasis. In addition to the basic requirements of nutrition, air and temperature, regulation, the physiological needs also include such things as shelter and clothing. Maslow also included sexual reproduction in this level of the hierarchy of needs.

Maslow Hierarchy of Needs



Source: Maslow believesthat, we are not prompted to satisfy our Higher Level needs until our more Fundamental Lower Level needs are met. (Sdorow 1998).

The satisfaction of basic needs constitutes quality oflife which relates to health. One of the best known theories which explain the action of people is that of Dr. Abraham Maslow(Motivation and Personality),the theory posits that there are five basic interrelated

needs, which are: Physiological needs, safety needs, needs of love, need to belong, need for esteem and needs for self-actualization. All these persuade the receiver that the desired action would satisfy those needs. Henderson, (2013) supported Maslow's theory on clothing with these assertion, that one of the earliest theories which formed the hypotheses of wearing clothes was the modesty shame theory. Many people started considering shame to be the only reason behind clothing, but as time flows by, people read more and more hence offered a lot ofother theories. Arguments have it that clothing was merely because of protection of one's body from the threats in the environment. Other arguments stated that clothing was created to create sexual attraction or to display beauty of one's body.However, four major theories have been used to explain the reasons behind individual's clothing choice and decisions. According to Marshall, Jackson, Stanley, Kefgan and Tochiespecht, (2000) such theories include modesty, immodesty, protection and adornment theories. Modesty refers to what people feel is the proper way of clothing.

Fox (2003), explained that it is opposed to wearing of too gorgeous clothes and to the wear of too few clothes but aiming at the prevention of diseases, satisfaction, disgust, shame and disapproval, immodesty theory state that clothing is not used to cover nakedness but to attract attention. Protection theory view physical protection and psychological protection as major reasons for wearing clothes.

Adornment theory stresses that clothing is worn for beauty sake. These theories recognize the importance of clothing as symbol that communicates information in human interaction situation and that aids in the establishment of self-identity and in the identification of others.In satisfactory desired theory, happiness is usually understood in terms of contentment or life satisfaction. Satisfactory theory appears to be claiming that certain things are good for people, even if those people will not enjoy them, and do not

even want them. One strategy here might be to adopt a “hybrid” account, according to which certain goods do benefit people independently of pleasure and desire satisfaction, but only when they do, in fact bring pleasure and/or satisfy desires.(Mayntz2013).Thisis related to fabric and clothing construction. When one is satisfied with fabric and the style in fashion and the garment is well fitted, one is satisfied.

Maslow stated that people are motivated to achieve certain needs. Thiscan be related toclothing because when one is distinctly dressed, one has achieved the satisfactory of the dress and can be motivated for more styles.This can also motivate others on the same fabrics for the styles. When one need is fulfilled, a person seeks to fulfill the next one within the pyramid. Every person is capable and has the desire to move up the hierarchy. Acquisition of knowledge on these needs is important because the greater the income and status of people the more they will like to dress to satisfy themselves to fulfill their higher potential.

Maslow also opined that good grooming transcend their ways of life. Maslow’s theory can be used to motivate people to become well dressed. Weber, (1990) said that,fashion is the prevailing style or mode in dress in which the personwho wears it could be a model in a magazine, a celebrity, or a small group of people with similar, adjustment or limited. Modification can be related to clothing when styles are passing on of train from parent to offspring or from generation to generation. Example is ‘Aso-Oke’ and ‘Buba’(Yoruba traditional fabric and blouse) for adornment. Until early this century fabric could only be produced from natural fibres, but with the knowledge of chemistry and extensive research by fabric technologist and scientists, man-made fabrics came into being to augment the shortage of natural fibres and reduced production expenses. This extended to ‘Aso-Oke’, where the use of natural fibre has been augmented by man-madefibre through mixing them in percentage.

2.2 Concept of Garments

Garment is any article of clothing; dresses, suits, that used as out covering of the body.Bealieue, (2007), definedgarment as the termforartificial coverings used for the human body. Theearliest garments were made of leather and other non-textiles, rather than of cloth but non- textiles garments are included in the category of clothing. Random, (2001), pointed out that; garment is an article of clothing that has an armhole through which arms are putting and where sleeves can be attached. It is an outer garment consisting of large piece of fabric worn by men and women, this consistsof inner and outer garments, over garments, that are garments worn over other garment, romper-suit, a garment for children's wear at play.

Weber (1990) explained that garments are fabric that have been draped, then cut and sewn so that they hang loosely on the body. Examples of such garments are the Arabian *kibr a* hooded robe with sleeves; Japanese kimono; the Hawaiian *muumuu;*and the *caftan* from many *cultures.* Garment construction has gone through various stages of development. Garments were originated handmade until the introduction of sewing machines, (Frings, 1988 and Wolfe, 1989). Today computers have greatly increased the accuracy and speed of product development. At this level, Kantiok, (2007) explained clothing construction to be practical based activities that involves both the teacher and the learner using different techniques and equipment to accomplish different task.

Ezema, (1996)also looked at garment construction as when an individual is able to develop the art of creating styles suitable to the fabric, fitting as well as the wearer and occasion for which the garment will be used, hence constant practice on basic shapes should be embarked on. Some guidelines such as silhouette and details of the styles to be sewn should be lightly sketched and added. Examples are darts, openings etc.

Cock,(1981) stated that, in garment construction, generally, one has to prepare the fabric and cut, after the style must have been designed. Then layout the pattern on the fabric cut the bodice out and tack together basic sections of the garment for fitting and alteration if necessary separate sections and transfer alterations to the left hand side of garment, if major alterationsare observed then refit and separate again.

Okeke, (1990) explained that, in garment construction, the initial thing to do is to take body measurement accurately, measure at the bust, waist, high-hipline, hips, shoulder, outside arm length, under arm to waist, top arm girth and soon. Measure the main pattern sections (bodice, skirt, sleeve) at all points, measure only from stitching line, omitting seams and darts, lay-out the patterns, cut the true pattern, cut the fabric follow the unit method of construction for the joining of the garment.Watts, (2000) opined that, to enjoy sewing, one needs to learn the different processes involved in clothing construction: some of the processes involved are:

1. Study of figure types: These may be Proportionate, Normal or Abnormal figures
2. Taking body measurement.
3. Construction of pattern, which is the five pieces outlined and adapted to make garment: Back-bodice, Front-bodice, Back-skirt, Front-skirt, and Sleeve block.
4. Alteration of patterns to develop fashion styles.
5. Pattern lay-out.

   Preparation for cutting.

   Mark the pattern on the fabric.
6. Tack together to check any fault, if it involves any of the followings:

Facings, Openings, Fastenings, Zippers, Disposal of fullness, Collars, Pockets, Cuffs, Yokes.

The success of any pattern of article depends primarily on the pattern made, these may be (commercial and non-commercial patterns).Commercial patterns are sold; in range to suit different figure types. One has to know the body proportions and shapes and compare it with figure type on the particular pattern one need to have or purchase. Okeke, (2009) explained that in garment construction, the choice of style is as important if not more as the choice of a material. So before making garment, it is essential to know the person's figure type. This will help when selecting styles that will flatter the figure, make the most of good points anddraw attention away from faults or bad points.Okeke, (2009) propended that basically; there are three main figure types:

1. Figures with standard body measurements.
2. Figure with large bust.
3. Figure with large hips.

Every other figure falls under these whether tall or short, small or large. The figure with standardbody measurement has the bust two inches smaller than the hip measurement. The figure with large bust has the bust measurement more than the hips measurement that is the top is usually heavy, while the figure with large hips most referred to as pear-shaped figure (hourglass) has a good bust and waist line with the hip line larger than the standard.Watts, (2000) pointed out that, in garment construction the work is three dimensional. The fabric is cut to the pattern shapes and joined together to make up the garment. There are certain body curves which must be considered when designing and constructing garments.

2.3 History of Garment Construction

History is all about past event, and garment making is not an exception. Since prehistory time, all the culture in the world have used clothing for garment, body

ornament, protection, self-expression, group identity, status and ceremonies as well as in attempting to conform to the prevailing code of modesty. The history of garment making therefore become relevant in this study. According to Weber (1990) the paper pattern was an American invention, every wealthy gentlemen had their shirts made by a Chemisier, or shirt-maker, everyone else shirt were made at home until 1803 when Ebenezer Buttericka tailor and shirt maker by trade developed a paper pattern that his wife Hellen used to made his shirts. Friends and neighbors soon began to buy the patterns, by 1865 the Buttericks had moved to New York and were selling paper pattern by mail to customers from all over the world. In 1970, James McCall, a tailor and an author of a system for drafting pattering, began to manufacture dress patterns in New York City. Although other people tried, and failed to start pattern companies, for many years these two companies were the only ones that survived. Mrs. Butterick suggested making pattern for children clothing. The first of these were a graded set of pattern boys' Suits known as "GariBaldis" which were issued on tissue paper to make them easier formally, also patterns for women's clothing were added, the business expanded enormously.

By 1969, the author explained, Ebenezer Butterick and company was publishing its own fashion book called metropolitan (later known as Delineator). Other pattern publishing companies soon came into competition. The largest of these was simplicity, which today sells more patterns than any other company. Horn, (1975) opined that the draped garment of the ancient Mediterranean civilization, such as the early Egyptian, Greek and Roman cultures, was not from a continuous length of cloth for garment. To be sure people of the new Stone Age also had needless, but they seem to have used these implements largely for the decoration of cloth rather than for the construction of garments. Essentially, the 'Toga' of Romans, the 'dhoti' and sari of the Indians 'Sarong of the Malayans, are all forms of the draped garment produced during that period.

Roughly, 1500 years ago following the dawn of civilization in the Middle East, the Shang people in the Orient developed a culture that was almost contemporary with and fully comparable to the great civilizations of Mesopotamia and Egypt (Clarke, 1978). Although the traditional oriental costume was tailored (i.e. cut and sew) it also conveyed and effect of a draped garment through its straight hanging lines and loose sleeves, while the ancient Chinese were a weaving people, their long contacts with the tailor costume having some of the characteristics of both cultures. The pieces of the garment, rather than conforming to the shape of the body, were nearly rectangular in shape and usually were seated on the straight grain of the cloth, not necessarily confining to the body.Modern clothing in the western world is predominantly of the composite type, i.e. cut from woven cloth but shaped and sewn to conform to the contour of the body. Modified versions of the draped garment can be seen today, particularly informal gowns, although they are rarely designed without sewing and stitching. To explain further, Weber, (1990) emphasized that when people learned how to punch holes in the animal skins and lace them together they made the first fitted garment. A group of people known as Minoans lived on the Mediterranean Island of Crete before the time of the ancient Greeks. The women wore some of the first recorded example of fitted garment. They wore full skirt and very tight-fittingjackets with elbow-length sleeves.

Before the industrial revolution, men's clothes were made by tailors. Women's clothes were made by dressmakers or by the women themselves. Each person'smeasurementwere taken by using strips of paper cut to size, and then marked as "waist" "shoulder" "neck" and so on. There were no standard measurements or size, until when a person get to bright idea of making these strips into certain segments, or measurement and the tape measure was invented. Now there is universal way to record measurements. Soon people noticed that a person's chest, waist, and hips were in

proportion to each other and that some combinations of measurements occurred more often than others. Using the most common combination of measurements, the concept of sizeswas developed. The sewing machine came next; it was the combined result of the ideas and work of many investors. In 1790, the first patent was given to Thomas saint, and unit method of construction for the joining of garments waspostulated.

2.4 Styles of Garments

Styles of garment is to design garment by bring out particular features in the garment to make it look beautiful. Anyakoha and Eluwa, (2008) defined style as an element of art or design. It also refers to the features associatedand colourcombinations created to the garment. Thompson (2005) stated that styles in garments are very much guided by fashion. As most people take pleasure in dressing within the limits of fashion, it is very important to discriminate when selecting style for garments. The choice of a style should be based on the figure and the age of the wearer and not simply on the appearance and the fashion of the day. A garment gives a figure a pleasant appearance when the style suits the wearer. It is good to choose a style that emphasizes the good points and camouflages the defects of the figure in order to flatter the wearer.

Okeke, (1990) stated that, clothing styles changes rapidly, but only the nobility and the wealthy could afford the new fashions. Most people still wore comfortable long-lasting woolen clothing, many continued to make their own fabrics and clothes.According to Weber, (1990) styles should be considered according to tastes in clothing. The styles other people like to wear differ from one another. Some are interested in the latest fashion and fad while others rather prefer more traditional styles. However, there is no limit in the selection of clothing that the person wears. One can choose any style invoked if considered fashionable.

Weber, (1990) further stated that fashion designers create the styles of clothes that people see in magazines, newspapers, catalogues and stores. They decide the types of line, colours, and fabric for each garment. Most designers attend art exhibits, study the history of costume, and go to the movies, read the newspapers and travel. They look at the way people around them dress. All of this provides new idea for designing new styles.Okeke, (1990) opined that the style of clothes and the number which an individual could afford depend on his or her social and economic position, but this also determined how he or she obtained them. The increasing complexity of styles and the extension in time needed to complete them often lead to an increase in dress makers' charges.

Okeke,(2009) defined style in garment as a characteristic form of the dress. It possesses certain out-standing qualities or features which distinguishes it from other forms. For instance, the use of trims, process-lines, fastenings and fullness create different styles which distinguish the styles from each other.

2.4.1 Trims

Hawes, (2013) defined trims as a home decorating applied ornament, such as grip, passementerie, Ribbon, Bias-tape, Braid, Buttons, Cord, Grip, Piping, Rickrack, Frills, Tassels. Trims were made and applied by hand or machine, thus making heavily trimming on garments. Trims are used generally to enhance the beauty of the garments. It attracts buyers. Appropriate use of it creates more value of product.Weber, (1990) explained that, trims are available in a wide variety of types, shapes, sizes, and colours. Rickrack, braid, ribbon, lace, eyelet, piping, and fringe are different types of trims.

Fabric appliquéscan also be used. Be sure that the trim selected can be washed or dry-cleaned in the same manner as the outer fabric to which it will be stitched. Three basic methods are used to apply trims: flat method, edging method, and inserted method. According to Thames and Hudson (1998) trimming is like certain border prints, the floral

chintz borders, for example, most of these images of fringes and braiding were sold as yards, goods anddesigned to be cut into strips. They served as an expensive substitute for the real thing, or perhaps, as they do today, provide a certain ways proof. They can be applied on surface decoration that can be employed on a garment in many ways, like use of buttons, appliqué, embroidery, lace, fur, pockets, belts, braid etc. All these are to create attraction and beauty in the garment, hence aids drawing the attention of a beholder to area of importance in a silhouette.

2.5 Fashionable Garments

According to Weber, (1990) fashionable garments are the creation points which are 100% export oriented manufacturers of high fashion ladies garments. They specialize in making women's tops, skirts, blouses, dresses, pants, shirts, jackets etc. Entwistle, (2000) explained that, Fashion is a general term for a popular style practice, especially in clothing. Foot wear, accessories, makeup body piercing or furniture, fashion refers to a distinctive and often habitualtrend in the style with which a person dresses, as well as to prevailing styles in behavior. Fashion also refers to the newest creations of textile designers the more technical term, costume, has become so linked to the term "fashion" that the use of the former has been relegated to special senses like fancy dress or masquerade wear, while "fashion" means clothing more generally and the study of it. Although aspects of fashion can be feminine or masculine some trends are androgynous. Gown is present garment in vogue.

2.6 'Aso-Oke' as Traditional Fabric

Ademuleya, (2002) said that, there are three types of traditional 'Aso-Oke' worn by Yoruba people. Alaari – a rich red 'Aso-Oke', Sanyan- a brown and usually light brown 'Aso-Oke' and Etu – a dark blue 'Aso-Oke'.'Aso-Oke' fabric is often worn with Aran, brown velvet with concentric designs. Makinde, Ajiboye and Ajayi, (2009)

explained that,basically, there are three major types of ‘Aso-Oke’. Etu, Alaari and Sanyan with many variations, which is achievable with the use of extra weft brocading technique, which are identifiable by their pattern and colour to inform users at a designated traditional ceremony.

First, Etu (fowl), via blue and white stripes in the warp direction with a light blue checkerboard having pattern weave structure, the strips were woven using local wild silk fiber, thus, Etu is dyed repeatedly in traditional indigo blue dye, which is brought out in intervals for drying and stretching. In the ancient time, Etu was used as important social dress by chiefs and elders among the Yorubas.

Second, is Alaari, which is red-crimson in colour, it is traditionally woven with locally spurned silk yarns dyed in red cam wood solution severally to achieve permanence in colour fastness. The use of Alaari is not limited to a particular ceremony, but traditionally it is usedfor all events among the Yoruba of Nigeria.

Third, the Sanyan, which is expensive Yoruba hand woven fabric, grayish in colour with white strip running through the middle of the fabric. It was traditionally produced from fibers made from the cocoons of the Anaphe silk worm. Hence, the silk fibers are hand spun into silk threads, washed and soaked in corn-starch to strengthen the yarn for fabric production in the ancient times. In addition, Sanyanis regarded as the most expensive of all Yoruba woven fabrics, thus, the Yoruba refer to it as Baba-Aso “the father of fabrics”.

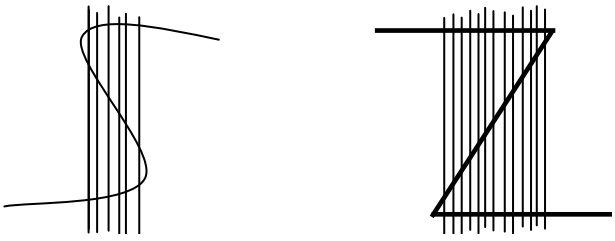
Meanwhile the design in ‘Aso-Oke’, has reached the peak of the fashion when it has been woven in different colours with designs and variety modern blended yarns, also combined with silver or golden threads usually called (shinshin) metallic thread to create more designs.

Cockrem, (2008) narrated that fabrics woven on a narrow strip loom is the sumptuous ‘Aso-Oke’ cloth made by the Yoruba people in South-west Nigeria. The clothis characterized by its ultra-fine linear designs. The three most exquisite designs are the Etu, ‘Sanyan’ and ‘Alaari’, all of which were traditionally made under royal patronage. The Etu is particularly attractive, featuring delicate blue pattern on an indigo base. The ‘Aso-Oke’ cloth finds its way into craft outlets in Zambia, Kenya and South-Africa.

2.6.1 Yarn

Giles (2006) explained that there are two types of yarn namely continuous filament and staple yarns. Both types of yarn are usually twisted has many twists per centimeter, according to the type of yarn required. Yarn made from short staple fibres needs more twists than that made from longer fibres as the purpose of the twist is to hold together the overlapping ends of the short fibres down the length of the yarn so that when strain is put on the yarn the fibresgrip and cling to each other and do not pull apart. In filament yarn the twist is not needed to hold the long stands together but can be introduced to make crepe yarn. The amount of twist is important in producing different types of yarn. A loosely twisted yarn is soft and has luster and warmth. A tightly twisted yarn is dull and springy and the more twists it has more elastic it becomes. The “happy medium” between the two gives normal yarn.

When the yarn is twisted clockwise the yarn has an S twist, when twisted anticlockwise it has a Z twist.



S-twist **Z-twist**

It is related because both staple and filament yarns are used in the woven of ‘Aso-Oke’. The more the yarn twisted, the springier the ‘Aso-Oke’ becomes and the loosely twisted of the yarn the more softly is the ‘Aso-Oke’. Both S twist and Z twist are used in the woven of ‘Aso-Oke’.

2.6.2 Woven Fabric

Woven fabric is a cloth formed by weaving it only stretches diagonally on the bias directions between warp and weft. Giles, (2006) explained that woven fabrics are produced by the interlacing of warp (00 fabrics and weft (900) fibres in a regular pattern or weave style. The fabrics integrity is maintained by the mechanical interlocking of the fibres. Drape (the ability of fabric to conform to a complex surface), surface smoothness and stability of a fabric are controlled primarily by the weave styles. These are some of the more commonly found weave styles. Plain, twill, satin, basket, Leno, and mock-lenoweave. It is related in that; ‘Aso-Oke’ has different types of weaving ranging from, plain, twill, satin, basket etc.

Fabric is a cloth produced especially by weaving, knitting, crocheting or feting, with natural or synthetic fibres. Fabrics are a manufacture assembly of interlacing fibre, filaments and/or yarn having substantial surface area in relation to it thickness. Weber, (1990) stated that fabrics are all around use sometimes their uses are very obvious. At other times their uses are as a result of several technologies working together. Weber further explained that fabric characteristics are those traits that distinguish one fabric from another. These include the type of fabric construction, texture hand and weight. Some types of fabrics are easily identified by their construction. Terry cloth is recognized by the loops, velvet has a raised surface or pile. White ribbed corduroy has rows of pile. Stain has a shiny look produced by its special type of weave. Wingate, (2005) defined fabric as a cloth that is woven or knitted, braided, netted, with any textile fiber, or is a bonded web.

The word derived from the Latin term fabric, which means fabric or workshop. CESAC, (1981) expressed that fabric is manufactured for their different performances, for example for keeping the body cool or warm or for protection against rain or wind or merely ratios, example 60% of cotton and 40% of rayon.

2.6.3 Textile

According to Wingate, (2005) Fabric of textiles is a cloth that is woven or knitted, braided, netted, with any textile fibre, or is a bonded web. Fabrics are manufacturedfor different performances. For instance, for keeping the body cool worm or for protection against rain, wind or mere adornment. Until early last century fabric could only be produced from natural fibres, but with the knowledge of chemistry and extensive research the fabric technologists and scientists, man-made fibre came into being to augment the shortage of natural fibres and reduce production expenses (Thompson, 2005). Most fabric are made from yarns that are created from fibres twisted together or laid side by side knitting. Other fabric construction includes nonwoven fabrics such as lace and nets, bonded, laminated quitted and stretch fabrics, (Weber 1990).

Anyakoha and Eluwa, (2008) defined texture as the surface appearance or feel of items' such as curtains or draperies, carpets, rugs and other things. Textures can be feeling on materials by touching. Also when things are not touch the eyes can interpret texture. Texture that harmonizes with the colour and light distribution should be used this is because a texture affects colour and light distribution. Different textures can be used in garment construction through the use of fabric combination texture according to Weber (1990).

Fabric production in Nigeria is in two folds namely: the traditional and the contemporary fabric industries the former produces fabrics such as Adire,(tie and dye),Adire-Eleko (cassava-paste), Batik, 'Aso-Oke' 'Akwete' 'Akwa-Ocha' 'Okene',

‘Ota-Ochi’ ‘Anger’ and ‘Atu’. While the contemporary textile industry produces veritable wax, guinea-brocades, damasks, lace. Etc. Oguntana, (2008) stated that fabric construction is a method of weaving fabric by interlacing two threads at right angle to each other which is normally carried out on loom. There are of course many different numbers of warp threads. A similar effect, but in reverse can be produced when the warp goes over under different numbers of weft thread. There are many and varied design using these sets of threads, the commonest being the twill weaves, sateen weave and tabby weave. The plain weave ‘Aso-Oke’ is neat and strong. In some areas the warp thread are arranged to give small, oval holes like button hole on the finished fabric. Rayon thread slightly thicker than the yarn, are interwoven in the fabric to produce effective designs (Okeke, 1990).

2.7 Uses of ‘Aso-Oke’ Traditional Fabric

Thompson, (2005) stated that the use of ‘Aso-Oke’ is very popular at traditional occasions such as betrothals, weddings, funerals and other festivals. A person who wears anything else looks out of place and has the feeling of not belonging. Men used the plain woven’Aso-Oke’ to make ‘danshiki’, ‘Agbada’, or jumpers. They are designed dyed and use to make very attractive costumes for women. Yoruba women generally use ‘Aso-Oke’in a number of ways which can be casual or ceremonial. Aremu (2006), Asakitipi, (2007) and Oyelola, (2007) explained that ‘Aso-Oke’ is reserved for special occasions where formal and dignified dressing is required.

Yoruba women use‘Aso-Oke’ as girdle (Ojato strap babies) wrapper (Iro) head-tie (Gele), blouse (Buba) and shawl (Ipele or Iboru) which is usual hung on the shoulder of

the user. Yoruba men use ‘Aso-Oke’ in the ancient times as work dress on their farms and they also use it for social, religious and traditional ceremonies. They wear a complete dress consisting trousers (Sokoto), top (Buba), large embroidered flowing gown (Agbada) and cap (Fila). ‘Aso-Oke’is highly valued as special gift for dignified people Clapperton, (1826) reported that he collected a gift of ‘Aso-Oke’from AlaafinAbiodun in old Oyo in 1920.Also some Kings in Oyun Local Government Area of Kwara State presented ‘Aso-Oke’as a gift to former governor of Kwara State, Governor BukolaSaraki in 2010, when he paid them a visit.

AlsoAmubode, (2001) confirmed the importance of ‘Aso-Oke’ as wedding gift for the bride’s family in Yoruba land in addition to being used to placate the witches. MakindeAjiboye and Ajayi, (2009) also reported that, ‘Aso-Oke’is used as commemorative cloth ‘Aso-Ebi’ among the Yoruba people of South-Western Nigeria. ‘Aso-Oke’connotes the wearing of a chosen or commissioned cloth as a uniform dress to commemorate or celebrate an event or occasion. Judith, (1999) and Aremu, (2006) explained that the wearingof ‘Aso-Ebi’is seenas strong expression of communal, solidarity and love.

Idowu, (2009) pointed out that, ‘Aso-Oke’is also used for religious purposes as Egunguncostume. Egungun is an ancestral worship among the Yoruba which refers to ‘masked men’ who represents the spirits of the living dead. A new strip of ‘Aso-Oke’ is added to the Agunguncostume to add up to it beauty every year which implies that the age of an Egunguncan be calculated from the strips. ‘Aso-Oke’is used to cover some religious objects e.g. ere-ibeji is used as shrine decoration.

2.8 Contemporary Garment Construction

Clothing is one aspect of material culture, which presents cues on changes taking place within the society. Kaiser, (1997) indicated that "fashion" becomes a cultural mirror reflecting change and that studying what clothing items are retained or discarded is a means of assessing changes in cultures undergoing modernization. This may apply to Nigeria. Apart from religion and politics, may be no subject of contemporary life has been discussed than that of modern garment designs. In contemporary clothing culture, people rely mainly on line, form, colour and texture for pleasing apparel effect. These elements of design are put together to generate cultural conflicts.

Thompson and Utuk, (2005) opined that, cross-cultural interactions are responsible for the diversities and changes in the way appearances are communicated African-American women and that the impression of pride in the African heritage becomes a factor for change. Therefore, contemporary as defined by Thompson, (2005) is a happening or existing new or at the particular time. Buker, (2012) defined contemporary as belongingto the same age, living, occurring in the same period of time, existing or occurring at the present time. Contemporary to current ideas in style, fashion design etc. that, however, 'Aso-Oke'can be improved in design and production to meet the current trends in fashion, so that when it sewn into garments, it can be presented to the younger generation and many of their parents. This will bring back the image of 'Aso-Oke'when it appear in ovation, magazine, newspaper on the body of movies, will attract tourism to retain the Yoruba culture.

https://shortly.im/HN4k (2014) define trends as a new design, which mostoften they are re-introduction of fashion from the past, examples are short skirts and long skirts. When a clothing designer introduces a new fashion, it may be accepted or rejected by the buying

public. A trend occurs when a new design is accepted and sells in sufficient quantity in some test markets, and then creates a demand from consumers across a broader market.

2.8.1 Adaptation

Adaptation is the process of changing the position of something to suit the new situation. In clothing construction adaptation means transfer of drafted basic pattern to another paper for alteration to construct fashion styles. Okeke, (2009) involved adjustment of woven clothes or garment to extent condition to suit the new trends. It is also addition of details to the basic block pattern which include seam allowance, allowance for fullness such as pleats, gathers, tucks etc. position of surface enrichment like pockets, and position for openings. Adaptation is a characteristic of an organism that makes it better able to survive and reproduce in its environment. No two styles of non-formal pattern are exactly alike. Every trait, such as figure-type, colour, and personality, shows variation in styles. Additionally, garments produced can be modified to some extent to make it fit in to the contemporary trends.Some forms of life are adapted to living in many different environments. The word adaptation also refers to the ability of living things to adjust to varying condition in their environment. If people move to the mountains, their bodies adapt to the lower oxygen supply at high altitudes by making more oxygen carrying red blood cells. (Williams, 2010)

2.8.2 Colour

Anyakoha and Eluwa, (2008) opined that to be able to make the right choice and combinations of colours, one has to study the colour wheel, which is the arrangement of colour in a circle like the face of a round clock to show how they related. The colour triangle are the two important colours, black and white, do not appear anywhere on the colour wheel. They fit into another world of colours by using a colour triangle. The colourharmonies are those colours that are beautiful by themselves. They can be used

single but two or more colours can be combined to produce a colour harmony or colourscheme. To obtain a beautiful harmony, the correct colours and intensities should be combined. A poor combination produces a scheme that is clashing rather than beautiful.

2.9 Contemporary Youths

Mwansa (2013) defined youth as a person with the period between childhood and adult age. It is a state or quality of being young especially as associated with vigor, freshness or immaturity. Jones, (2013) stated that youth is best understood as a period of transition from the dependence of childhood's independence and awareness of our interdependence as members of a community. Youth is more fluid category than a fixed age – group. However, age is often indicated and employment. Therefore "Youth" is often indicated as a person between the age where he/she may leave compulsory education and the age at which he/she finds his/her first employment. This latter age limit has been increasing as higher levels of unemployment and the cost of setting up an independent household puts many young people into a prolonged period of dependence. The African Youth Chapter defines youth as every person between the ages of 15-35 years. (UNESCO, 2013).

2.10 Pattern Constructions

There are various methods that can be used to construct pattern. The methods used to produce pattern depends on circumstances and the concept of uses. Igbo and Iloje, (2003) postulated these pattern making methods:

Drafting Pattern Method

1. Knock-off design method
2. Modeling or draping method

3. Traditional or free-hand-cutting method
4. Modifying from a set of pattern (pattern grading)
5. Flat Pattern Method
6. Computer –aided design method

2.10.1 Knock-off Design Method

According to Igbo and Iloeje, (2003) it involves the buying of best-selling cloth items of companies, ripping off the seams, iron it flat and copying or knocking down the design. The method is a way to duplicate the fit as well as the look of a garment that is in vogue or best-selling by other companies.

2.10.2 Modeling or Draping Method

Draping is the oldest method of pattern designing. It is carried out on any dress form that duplicates the size and shape of the individual that owns the form. This is to enable the owner to drape cloth using the art of manipulating a cheap fabric, such as calico or Muslin cloth on a dress stand to create styles.

2.10.3 Traditional or Free Hand-Cutting Method

This is the most general used by the roadside seamstress. It is a method of cutting garment without making a pattern first, the dressmaker works with a set measurements. She measures and chalks out the design directly on the fabric. This may seem faster and easier, but one has to make sure that care is taken to avoid mistakes. This is a method of trial and error, and one becomes better with practice. Some dressmakers combine the methods successfully (Ogunyide, 1993).

2.10.4 Modifying from a Set of Pattern (Pattern Grading)

Pattern grading is the art of converting a pattern from one size into many other sizes. Pattern measurement changes from one size to another and the shape of the

neckline curve is different from every size. Pattern grading used to be done entirely by hand.

Igbo and Iloeje, (2003) stated that, pattern grading is the process of obtaining new patterns from a pattern already at hand (commercial pattern) it involves decreasing the pattern to make it smaller or increasing the pattern to make it larger. Example, a size 10 pattern can be graded to give a size 12, 14 or 16 or graded down to give a size of 6. This is usually done by either adding or subtracting equal margin around the pattern to increase or decrease it. The pattern grader adds or subtracts certain amounts at specific places to reflect the way the body changes from size to size. This method ensures that the pattern will fit the body properly.

2.10.5 Flat Pattern Method

Igbo and Iloeje, (2003) opined that, flat pattern is a process of obtaining patterns by working from a set of measurements of a figure, adhering to a set of instructions and drawing to shape on paper or cardboard. This is the most popular method of pattern drafting, hence emphasis given to it, because it is cheaper and inexpensive when compared to the modeling method while the block provide a permanent record of correct fit, the dart movements, additional seams allowance, fullness, openings, fastenings, collars, pockets, cuffs, trims, types of sleeves are planned on them. It is faster than any other method of pattern drafting and fresh patterns can be cut out from the blocks.The two stages in the flat pattern method are: making a set of five basic patterns known as block-patterns or foundation pattern, or blue print, or master plan (comprising of back-bodice, front-bodice, sleeve, back-skirt and front-skirt) and the adaptation of the block to style required.

2.10.6 Computer Aided Design Method

Computer Aided Design (CAD) is to create a design by the use of computer however, it requires that the designer must be computer literate. In this process, shapes of cardboard pattern pieces are given X and Y coordinates by a digital and entered into a computer. This enables pattern shapes to be displayed on the monitor. The pattern is now graded according to size.It is a craft that has evolved over the centuries into a skilled technical process, although the adoption of the flat pattern making has not been fully adopted in Nigeria.Igbo and Iloeje, (2003) confirmed that, computers are used to make accurate patterns. This, however, requires that the designer must be computer literate.

2.11 Empirical Studies

There are many academic researchworks which have been conducted on this areas and are closely related, relevant and serves as guide to the ongoing study which were reviewed as follows:

Afolabi, (1992)studied the 'Aso-Oke' woven fabric in Iseyin: A contemporary development. The objective of the study was to find out the origin of 'Aso-Oke' narrowband weaving in Iseyin, Oyo State in order to document the craft. The researcher used population of 250. The researcher used case-study and survey design method. The survey method is the commonly used method of research which involves the use of data from direct observation, questionnaire and extraction of relevant information from available reliable sources as the data collection instrument. The researcher explained the processes of local weaving 'Aso-Oke' where the horizontal and vertical looms were explained. The researcher cited examples of different fabrics produced by these looms. Such as Alaari:- a rich red 'Aso-oke', Sanyan:– a light brown 'Aso-Oke', and Etu:- a dark-blue 'Aso-Oke'. The researchers used construction of blocks to construct different

garments with combination of 'Aso-Oke' and other materials. The present study is similar to the study, because they use only local made fabric and subjective method to construct garments with conventional and produced 'Aso-Oke' to assess the level of their acceptability.

Yusuf, (1998) assessed the market acceptability of made in Nigeria textile fabrics. The researcher used population of six hundred (600) respondents in the study, with two hundred samples. The researcher's instruments were observation, questionnaire and interview from randomly selected textile staff, distributors, retailers and consumers of the product. The data were carefully examined and analyzed using t-test statistics at 0.05 levels. The outcome of the findings revealed that made in Nigeria textile products are only of moderate quality as against the expected high quality (measure of the international quality assurance) which is what makes textile acceptable all over the world. Thus, has consequently led to low market acceptance of the products.

The present study is related, because the researcher used only locally made fabrics and subjective method to assess the level of acceptability.

Elebiyo, (2000)conducted a research titled subjective and objective comparative analysis of the locally hand woven fabric and wax print, with the main objective of identify the subjective and objective comprehensive analysis of the local handwoven fabric and wax print. The researcher used random sampling of population 2826 for the study. The researcher's instrument was t-test the researcher used an experimental analysis of the properties of the fabric and also conducted a survey study to determine how best locally hand woven fabric could compete with wax print. The result obtained from the experiment showed that although most of the Nigerian locally hand woven fabric are more attractive than the wax prints, their limitation in the area of end-use performance characteristics and their texture which causes discomfort to the body which has gone a

long way to limit their everyday use. The present study is similar to the study, in that, the study determine how best locally made hand woven fabric can be acceptable by the youths. This linked it to the present research which intended to reduce the weight and improve on the weaving, so as to be acceptable by the youths for special occasion garments.

Edache, (2008),carried out on the attitudes of consumers in Benue State towards locally manufactured textiles fabric. The researcher used population of 1,253,000, a sample of 638 representing 20% of the target population. The researcher used survey research method. Structural questionnaire was used as a data for collection instrument and the data was analyzed using student t-test statistics at0.05 level of significance. The finding of study showed that affective components of attitudes of consumers towards locally manufactured textiles fabric were low. Consumers expressed high cognitive component of attitudes towards locally made textile fabrics. It was noted that behavioural components of attitudes of consumers was exhibited in clear manner that enable one to understand reason for their behaviour. The necessary purchase strategies that can enhance locally manufactured textile fabric were highly rated, as there is need for increasing production of quality textile fabrics. The research has a lot of similarity with the present study, because it is a study of locally made fabrics. The research also looked for strategiesthat can enhance the purchase of locally manufactured textile fabric; among them is construction of garments with conventional and producedlocally weave fabric. This study also relates to the present research which intends using fine industrial yarn to weave and improve ‘Aso-Oke’ fabric thereby reducing the weight and texture. The major finding of the past study will be beneficial to the present research as it is going to serve as a bearing in selecting the type of yarn to use that will be helpful improving the texture of

‘Aso-Oke’ fabric. The past research used human being for the population and the present research also used human being for the population.

Esiowu and Igbo (2008)conducted research on clothing for self-expression by female undergraduate in universities in the south-eastern states of Nigeria. The researcherused population of 92,151of systematic sampling technique of 500 female undergraduates from five universities. The researcher’s instrument was structured questionnaire sections, A,B, C, D, E, F, G,and H of the survey instrument was used to collectdata on how female undergraduates express self-using clothing.

The major findings revealed that the use of clothing is a significant force in the enhancement of self and when used positively it contributes to feeling of self-acceptance and self-esteem. The university administrations should be in corporate dress code policy into the orientation programme starting from the resumption. It was recommended that fashion shows from Home Economics units should be highly politicized to enlighten the students on how to express self- using clothing. Among other issues observed in the study include factors that influence dress styles of female undergraduates and proper guidelines for good dress sense among the students. The study has some contributions with 250 respondents as samples; the ongoing research is going to adopt experimental design with 30 subjects as sample for the study. The past study involved tertiary institutions in south-eastern states, while the present study involved two tertiary institutions in Oyo-state. The past study used questionnaire to collect its data but the present research used proportionate stratified random sampling method to select experimental subjects and hedonic card was used to collect data. Similarly, both researches worked on locally made fabrics for acceptability, the present study worked on produced locally woven fabric for contemporary youths in Oyo-State.

Adeyefa, (2010) carried out a study on traditional fabric as a tourist attraction: A case study of ‘Aso-Oke’, the Yoruba traditional cloth. The different types of ‘Aso-Oke’ and colour was identified as the natural creamy-brown colour gotten from local silk is called ‘Sanyan’, while the one dyed in dark indigo is called ‘Etu’. Alaari is the one dyed in red cam-wood dye; Sanyanis the type of ‘Aso-Oke’ mostly found in Oyo and Ondo States. The researcher identified the problems of ‘Aso-Oke’ as much heavy in weight, coarse to texture and rough on the skin not suitable for children’s wears, not suitable as formal clothing, not colours fast and cannot easily laundered. The solution to the problems of ‘Aso-Oke’was postulated as to mix silk or nylon yarn with cotton yarns during the process of weaving. In order to solve the problem of coarsethe manufacturer should make the weaving finer and smoother than before. ‘Aso-Oke’can be used for children’s cap while it is lined, ‘Aso-Oke’ can be use for formal out-fit when it is sewn as straight shirt and fitting blouse attire with skirt. Lighter yarns can be added to its production to reduce the absorbency character of the cotton yarn.

The present study is related to the study, in that it is the study of adaptation of ‘Aso-Oke’ traditional fabric for making contemporary garments, the researcher used experimental methods just like the present research. The researcher combined ‘Aso-Oke’ and other fabrics to solve the problems of heaviness in ‘Aso-Oke’.

Adegbite, Aderemi and Ilori, (2011) were involved in the study of Factors Influencing technology innovations in the indigenous small-scale textile weavingfirm in southwestern Nigeria. In order to examine the factors influencing technology innovation in the indigenous small-scale weaving firm in south-western Nigeria. The researcher used purposive sample of 300 firms out of population of 1,200 in the study area. The researcher used survey instrument including questionnaire and interview for data collection. The results revealed that there are internal and external factors affect product,

process and organization innovation in the industry. Those internal factors are entrepreneurial orientation and firmlevel resources such as formal and informal education;knowledge and skills available within the firm; technical and managerial experience; and years of experience in business. External inputs to technology innovationsare customer's preference; information disseminated through textile associations; hiring of qualified personnel and market research. Other external sources and from suppliers of machinery and equipment; attendance at seminars, training and conferences; and imitation of the innovations of other firms,the research concluded that technology innovations in the firm could be more enhanced through acquisition of appropriate technical skills, training for knowledge acquisition and interaction with research and development institution. The present study is similar to the study in that, the weaving of new weight 'Aso-Oke' was a new innovation, and as it wasacceptable it has becomea source of promotion for the small-scale industry.

2.12 Summary

The review of related literature has confirmed that traditional fabric is an old craft in Nigeria. It also shows that garment construction started from early man. Adapting fabric was an experimental research which involved laboratory experimentationon conventional and adapted 'Aso-Oke', the researcher, collect data to determine the fabrics acceptability among contemporary youths in Oyo-state Nigeria. The review of literature on fabric properties revealed that yarn type and the yarncount affect the woven fabrics weight, texture and comfortability.

The problems associated with 'Aso-Oke' fabric revealed that its heavy weight is one of the most discouraging factors thathinder its frequent usage, especially among the youths.The literature shows that the weights, compactness of the conventional 'Aso-Oke'

fabric are good properties that recommended it for cold weather attire. The literature also highlighted that ‘Aso-Oke’ fabric has high resistance to abrasion which is as a result of the type of yarns and weave used in weaving it which showed that multiple yarn contributed to its heaviness.

As a result of the findings from the previous literature on conventional ‘Aso-Oke’ particularly on the problems associated with it, the researcher identified some gaps which the study intended to fill. These gaps include the problem of heavy weight and texture (feel). The presentstudy used ‘Aso-Oke’ that has been woven with fine, smooth and light weight yarn with 2 by 4 plies to construct contemporary garments that could be acceptable by youths in Oyo-State.

CHAPTER THREE

RESEARCH METHODOLOGY

The purpose of this chapter is to outline the research methodology used for undertaking the study under the following sub-headings:

3.1 Research Design

3.2 Population for the Study

3.3 Sample Size and Sample Procedure

3.4 Instruments for Data Collection

3.4.1 Validity of the Instruments

3.4.2 Pilot Study

3.4.3 Reliability of Research Instruments

3.5 Procedure for Data Collection

3.6 Procedure for Data Analysis

3.1 Research Design

The experimental research designwas adopted for this study. Experimental research is a practical demonstration of some concept and as the research explores whether relationships exist among some variables and the nature of these relationship, then set control over them. According to Bello and Ajayi (2000) experimental research design is a design that provides systematic and logical procedures of identifying and evaluating the relationship between variables that create a particular state of affairs under controlled condition. Singh (2006) also observed that when certain variables can be controlled or manipulated directly in research problem, the research procedure is described as an experimental. In this research, laboratory experiment was carried out on adapting light weight ’Aso-Oke’fabric, and the fabric was used to construct garments for contemporary youths in Oyo State.

3.2 Population for the Study

The population for this study comprised of all the students in the two Colleges of Education in Oyo-State. The target population for the study was 47640students which comprised 22040 from Federal College of Education (special) Oyo, While, Emmanuel Alayande College of Education, Oyo had 25600 as shown by the statistical recordof the student affairs office in the two colleges..

Table 3.1: Population for the Study

Institutions	**FCE, Oyo**	**EACOE**	**Population**
School of Education	890	950	1,840
School of Arts and Social Sciences	6040	6460	12,500
School of Languages	5600	6000	11,600
School of Sciences	4500	5500	10,000
School of Vocational and Technical Education	5700	6000	11,700
Total			47,640

Source: DeanStudent's affairs office, Record of students in the two colleges of Education

3.3 Sample and Sampling Procedure

School of Vocational and Technical Education from the two schoolswas selected for the sample. Proportionate stratified random samplingwas adopted for the selection of the respondents used for experimental groups. A small Sample of 30 respondents was selected proportionally from strata for this experiment, according to the department selected for the study. This is in line with Quyang (2014) who suggested a sample size of 30 subjects per group in an experimental design. To this effect 50% was selected from Federal College of Education, (special) Oyo, and 50% from Emmanuel Alayande Collegeof Education, Oyo. 5% (10) from Agricultural department, 4% (8) from Business department, 2% (4) from Fine and Apply Arts department and 4% (8) from Home Economics department was selected. This is in accordance with the suggestions of

Okeke(1999) which stated that when the population of the study runs into tens of thousands a sample of 5% or less is considered adequate. This was selected using accidental sampling method after which Hat-drawn-method was used to select the sample from each stratum, in which oddnumbers are written according to the percentage of each stratum on pieces of paper, squeeze, shake and pass round to the stipulated population for them to pick. Table 3.2 showed the detail information of sampled.

Table 3.2: Sample size for the study

School of vocational and technical education	Population	Sample of students selected	FCEOyo	EACOEOyo
Agricultural department	860	10	5	5
Business department	836	8	4	4
Fine art department	354	4	2	2
Home Economics	450	8	4	4
Total	11,700	30	15	15

3.4 Instrument for Data Collection

The research instrument used in collecting relevant data for this study was a hedonic scale seeking for record of observation of respondents on Appearance, Texture and Weight of the articles produced.

The data collection was in six phases: viz,

Phase 1: Production of Adapted ‘Aso-Oke’

Phase 2: Testing the weight of ‘Aso-Oke’

Phase 3: Drafting of the pattern for the garment.

Phase 4: Garments production.

Phase 5: Fitting and Acceptability of the produced and Conventional ‘Aso-Oke’ Garments.

Phase1: Production of Adapted ‘Aso-Oke’

Local loom is used to weave ‘Aso-Oke’. The basic purpose of any loom is to hold the warp threads under tension to facilitate the interweaving of the weft threads. The precise shape of the loom and its mechanics may vary, but the basic function is the same.Industrial yarn was used toproduced the adapted ‘Aso-Oke’. The length of the warp yarn was as long as 500 meters. The warps are then entered into loom through the heddle, through the meticulous process which may take a whole day. Strings from the heddles cannot weigh the peddles. One heddle with every alternative thread is pulled down. It is connected with the other heddle by a rising pulley hanging from the top of the roof. The other heddle is pulled up making a shed through which the shuttle can be thrown. The reed beats the weft of the yarn and used to ensure a firm neat woven fabric. The warp is attached to weight sledge which is placed about sixty feet away from the loom and which is generally drawn up as the work proceeds with the aid of the cloth beam. This process which predates modern history still exists till date. ‘Aso-Oke’ is weave in strips, this strips are joined together to make wrappers, Skirts and Blouses.

The dynamics of the modification begin witnessed in the input material process of the modern ‘Aso-Oke’ which is largely traceable to diffusion originally aided by colonialism as the primary agent of institutional change in the history or the nation as it altered fundamental liberty of cotton production and conversion process which serves as root of the present wide spread importation of yarn being used in the contemporary 'Aso-Oke' industry.

Phase II: Testing the density of conventional and Adapted ‘Aso-Oke’ fabric:

The fabric density test was taken. This was done through the following:

(a) Yarn specification (b) yarn counting.

Yarn specification: The first stage in yarn counting was yarn specification which was done to detect the number of plies in a yarn of both the warp and the weft. This was carried out by counting the yarns warp and weft. When the conventional 'Aso-Oke' fabric was counted, it was discovered that the number of plies in a yarn along the warp (vertical row) were six (6) and that of the weft (horizontal row) were also six (6) plies.While the adapted 'Aso-Oke' has the number of plies ranging from (2) plies for the warp and (4) plies for the weft.The researcher and a specialist from Textile science carried out these test.

Yarn Count: Yarn count was to assess the texture (feel) of yarn in terms of its weight. Yarn count is one of the factors that determine the fabric quality. This is the various unit of textile measurement. Curtis, (2009) said, yarn count express the thickness of the yarn, and must be known before calculating the quality of yarns for a known length of fabric. The yarn count number indicates the length of yarn in related to the weight. Three systems of yarn count are currently in use the fixed weight, the length and the tex system. Yarn count determines the quality of the woven fabric, the higher the yarn counts the higher and better the quality.

The Weight: The fixed length system and the Tex system are based on metric weights and measures. Tex is an internationally agreed system of yarn numbering that applies to all types of yarns, regardless of the method of production.

Researcher's Observatory Report of Laboratory Experiment on Weight of both Conventional and Produced Fabrics by Yarn Counting.

Procedures:

1. The materials in the specific dimension.
2. The yarns are strip out in both warp and weft directions
3. The striped yarn is taken to the weigh balance for weighing.

Calculation of the Weight of the Yarn

(A) Conventional 'Aso-Oke':

(i) Purple yarn –(count system) =Tex =w/L x T
W= weight in grams of the yarn
L =length of yarn in meter

Tex = constant (1000)

Warp yarn consists of three colours:

Purple yarn and White yarn.

(i) Purple yarn.

$w=\frac{0.22g}{4.4m} \times \frac{1000}{1} = 50$ Tex.

(ii) White yarn;

$w = \frac{0.23g}{4.4m} \times \frac{1000}{1} = 52.3$ Tex.

(iii) White Zinc Yarn:

$w=\frac{0.05g}{4.4m} \times \frac{1000}{1} = 11.4$ Tex.

Weft yarn consists of only one colour;

$w =\frac{0.13g}{.45m} \times \frac{1000}{1} = 288.9$ Tex

Total Tex = 113.7 + 288.9 = 402.6

Produced 'Aso-Oke': Three types of yarn used for the **warp**:

Warp consists of:

Purple yarn, White yarn and White zinc yarn.

(i) Purple yarn

$w = \frac{0.11g}{5.5m} \times \frac{1000}{1} = 19.4$ Tex

(ii)White yarn

$W= \frac{0.12g \times 1000}{5.5m} = 21,82$

(ii) White zinc yarn ;

$$w = \frac{0.11g \times 1000}{5.5m} = 19.4 \text{ Tex}$$

Weft Yarn consists of one colours;

Purple yarn

(i) $\frac{w\ 0.03g \times 1000}{5.5m} = 5.0$ Tex

Total Tex =19.4+ 5.0 = 24.4Tex

Weight difference = conventional Wt – adapted Wt

= 402.6 – 24.4= 378.2

Percentage Differences = $\frac{378.2 \times 100}{402.6\ \ 1}$ = 93.9%

Table 3.4: Summary of the Laboratory Experiment on the weight of 'Aso-Oke'

	Conventional 'Aso-Oke'		**Produced 'Aso-Oke'**
Weight of	Warp	Weight of	Warp
= 113.		= 19.4	
Weight of	Weft	Weight of	Weft
= 288.9		= 5.0	
Total	402.6	Total =	24.4
Weight	= 402.6-24.4		
difference	=378.2 plies		
Percentage differences	$\frac{378.2}{402.6} \times \frac{100}{1}$ =93.9%		

Williams, (2006) explained that textile yarns are measured in various units, such as the denier and tex (linear mass density of fibres), Super S (fineness of wool fibre), worsted count, woolen count, cotton count, (or number English Ne). Number metric (Nm) and yield (the inverse of linear and tex). These are the yarn spun thread used for knitting,

weaving, and sewing, Thread is a long thin strand of cotton, nylon, or other fibres used in sewing or weaving. Both yarn and thread are measured in terms of cotton count and yarn density.

This implied that there was higher concentration of plies in conventional ‘Aso-Oke’ fabric than that of the Produced fabric which constituted to the heavier weight of the conventional fabric shown as 9.39% difference. Thus any fabric with such high concentration of yarns tends to be heavy.

At this point, the length of the yarn was taken as 17cm by the width and cut out, the rows of the yarns were stripped open and counted to ascertain the number of plies and then placed on the scale and weighed. The weight calculated using the formula as shown in table 3.4. Difference in weight of 378.2g between the conventional and produced ‘Aso-Oke’ fabric. Conventional ‘Aso-Oke’ fabric showed 93.9% higher weight than the adapted fabric which 39% lighter weight. This is in line with the percentage difference exhibited by the quantity of plies which is 83.8% in table 3.5 which confirmed the finding that there were high concentration of yarns in the fabric so it contributed to its heavy weight, therefore conventional ‘Aso-Oke’ fabric had heavy weight as compared to the adapted fabric. Therefore in conclusion the quantity of yarn determines the weight of any fabric for it to be acceptable and be considered .Thus the more the quantity of plies the heavier the weight of the fabric.

Phase III.

Table 3.5: Obtaining Body Measurements for female student

Students Size	Ladies	
Measurement of Bodice	Ft	(cm)
Bust	40	101.7
High bust	37	94
Hip	44	111.8
Back width	20	50.9
Front width	22	55.81
Shoulder	6	15.2
Sleeve		
Top arm girth	20	50.8
Depth of sleeve head	10	25.4
Sleeve length	23	58.4
Elbow point length	14	35.6
Skirt		
Front length	40	101.7
Back length	42	106.7
Side length	41	104.2
Front length	40	101.7
Back length	42	106.7
Side length	41	104.2

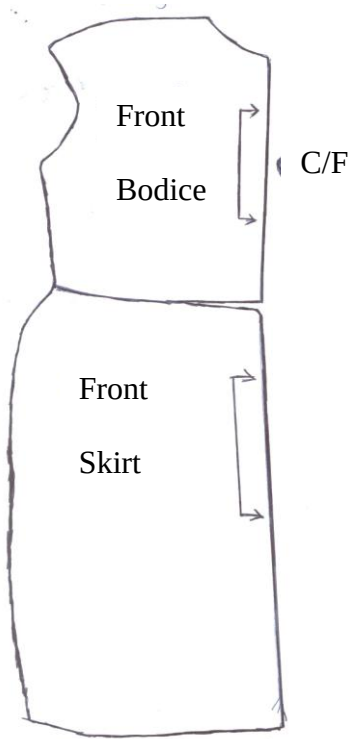
Table 3.6: Obtaining Body Measurements for Male Student

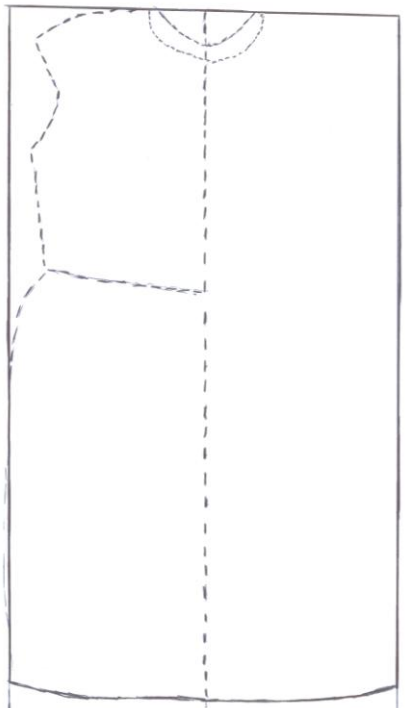
Students Size	Males	
Measurement for caftan	Ft	(cm)
Back width	20	50.8
Front width	20	50.8
Length of caftan	44	111.8
Sleeve		
Top arm girth	22	55.9
Depth of sleeve head	10	25.5
Sleeve length	24	61
Elbow point length	15	38.1
Trouser Measurement		
Front length	44	111.8
Back length	45	114.5
Side length	44	111.8
Crotch	12	30.5

Phase IV: FlatPattern Drafting Concept

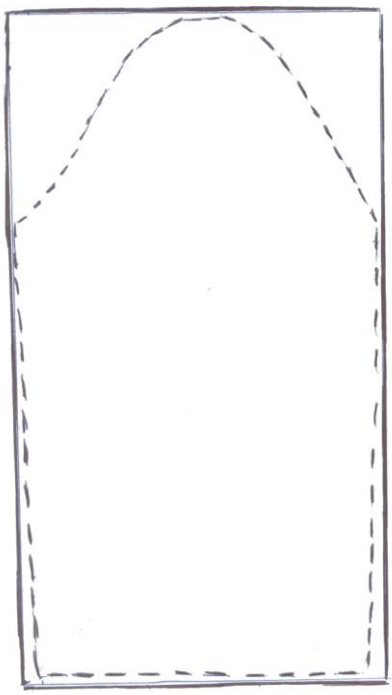
Flat pattern drafting was used to draft the pattern for the garment construction. Igbo and Iloeje, (2003) defined pattern drafting as the process of obtaining patterns by working from set of measurement of a figure, adhering to a set of instruction and drawing to a shape on paper or card-board. This is the most popular method of pattern drafting. The drafted block which are the basic foundation or master are perfect flat patterns that are carefully mode to fit the body. Pattern drafting is basic to all fashionable well fitted and flattering.

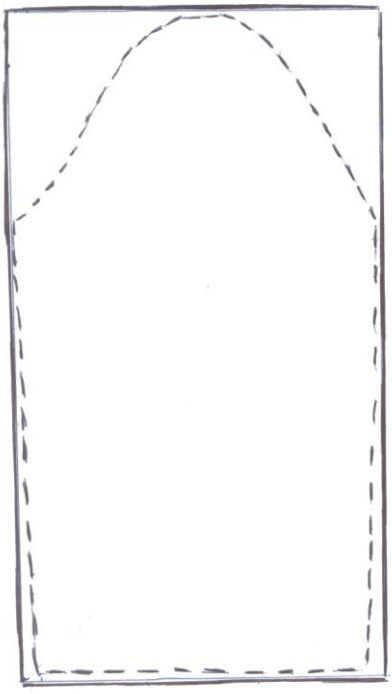
Drafting of Female Garment





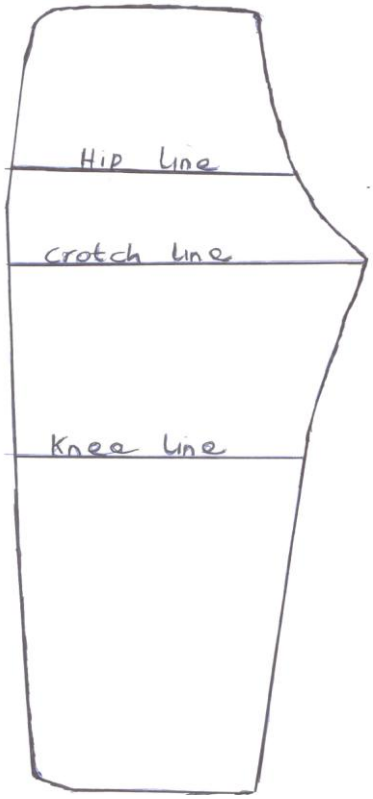
Bodice and Skirt Adapted



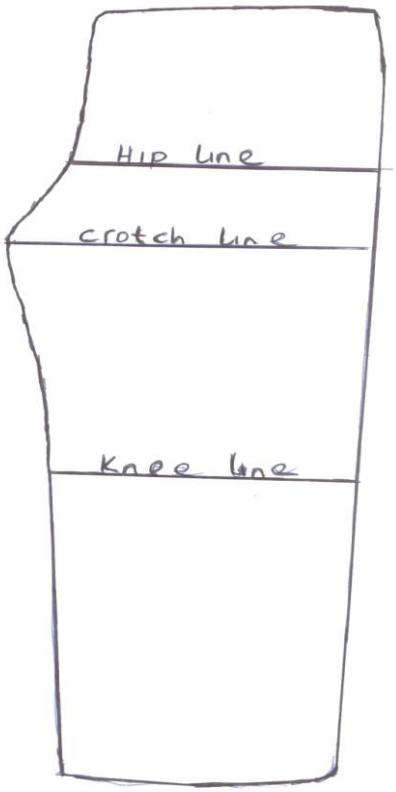


Sleeve block adapted sleeve block

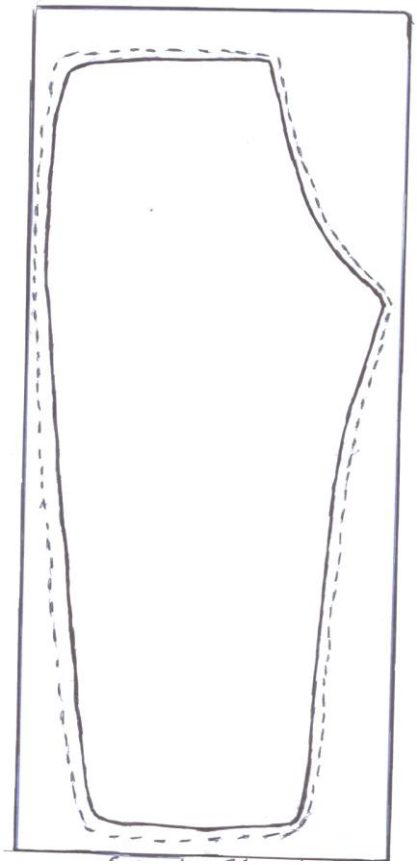
B



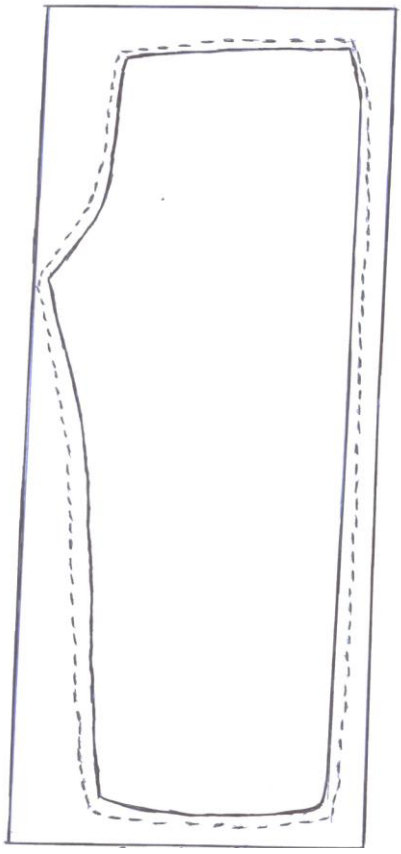
Back Slack



Front Slack



P Front Slack



Back Slack

Phase V:

Garment Production:

The garment production includes construction of:

1. Garment sewn with conventional ‘Aso-Oke’, (Skirt and blouse) for female.
2. Garment sewn with produced ‘Aso-Oke’ (Skirt and blouse), for female.
3. Jumper and trousers sewn with conventional ‘Aso-Oke’ for male.
4. Jumper and trousers sewn with adapted ‘Aso-Oke’ for male.

Development of the Garments

The body measurement of female and male students from school of Vocational and Technical Education in both Colleges of Education, were measured. The measurement was taken and recorded in the adopted body measurement chart from Tuit (1978). The body measurement was used to draft paper pattern (back and front bodice, sleeve, back and front skirt and trouser block) which was adopted and altered for the new garment style following the drafted procedure of the same author.

Garment Production

The style was chosen in relation to the students figure. Supported by CEASC (1980), a style should be able to conceal the figure fault of the wearer and bring out the beauty point. The drafted patterns started with standard blocks for each size of a particular garment that is basic garment shapes, this was constructed to fit an average figure. The standard block was adapted to create the style and details required for the garment production. After the pattern was layout on the ‘Aso-Oke’, it was perfected and cutout.

Unite method of construction was adopted for the production of the garment. The neckline was faced with gum staid as interfacingto stiff the neckline for the purpose of embroidery design.

After experiment, the respondents were invited and 30 hedonic cards were distributed to them by the researcher. The researcher explained to the students how to examine the garments (using the five senses) and record their observations on the products on the hedonic card ranging from 9 to 1 with their corresponding score Keys. This technique was employed to test the quality of the products by its appearance, texture, and weight.Table 3.3 shows the sample of the hedonic card.

The hedonic-card was used to evaluate the view of the respondents to determine the level of acceptance of the garments. The first section of the score-card deal with personal information about the respondent containing three questions for the students and secondsection was on the evaluation of respondent's view on the produced garments and tick the correct information from options provided.

Instruction: The researcher invited the students to the clothing laboratory of the two colleges and displayed the products, explained to them that, the two samples before you are finished products of the garments produced, please handle, evaluate and record your observations in the hedonic card using the score keys with the corresponding number, to represent your observations.

Evaluation of the finished garments

The respondents following the instruction on the hedoniccards, assessed the garments and recorded their observations, after which the hedonic card were collected by the researcher for data analysis.

Hedonic Scale

Hedonic scale is one indicating pleasure and displeasure of items, for exampleit has been common practice to use mean hedonic scores from 9-point scale to make general predictions about the acceptance level of the items. If the scale is being used so that consumers can register their reactions on a form, say in a market survey of products. Peryam and Pilgrim (2007)'shows that the 9-point hedonic scale tending to underestimate the degree of liking and disliking of most items compared with the items on the scale.

Table 3.7: Hedonic Scale

A1 Conventional 'Aso-Oke'										**A2 Adapted 'Aso-Oke'**								
Scoring key	**9**	**8**	**7**	**6**	**5**	**4**	**3**	**2**	**1**	**9**	**8**	**7**	**6**	**5**	**4**	**3**	**2**	**1**
Variables																		
Appearance																		
Texture																		
Weight																		

A1=conventional 'Aso-Oke'A2= Adapted 'Aso-Oke'

Scoring keys

9 Point Hedonic Scale

9	Like Extremely
8	Like very much
7	Like Moderately
6	Like Slightly
5	Neither like or Dislike
4	Dislike Slightly
3	Dislike Moderately
2	Dislike very much
1	Dislike extremely

B. Materials

The materials used for the experiment were:

1. The conventional ‘Aso-Oke’ fabric produced by the weavers Oyo town, Oyo-State.
2. Industrial yarnsbought from Ibadan Oje market.
3. Adapted ‘Aso-Oke’ fabric, was woven by the researcher in industrial design department ABU. Zaria.

3.4.1 Validity of the Research Instrument

In order to standardize the research instruments for pilot study and to ensure the validity of the instrument, hedonic-card was validated by three expert lecturers in clothing and textile, in Industrial design. During the process of validation, these experts accepted the instrument fromninepoint’sHedonic scaling system. They also removed the term “Acceptability” because all other variables are assessed for acceptability. They also advised the researcher to interpret the codes A1and A2 as shown in the hedonic card for easy understanding. After this exercise, the instrument was used for pilot study to ascertain the reliability.

3.4.2 Pilot Study

For the purpose of determining the reliability and validity of the instrument for data collection, a pilot study wasconductedin the school of Vocational and Technical Education, College of Education, (COE) Ilorin, Kwara-State, because they are not within the state of study, but they have similar characteristics.The researcher produced four garments, two from conventional ‘Aso-Oke’ (female and male) and two from adapted ‘Aso-Oke’ fabric for (female and male) and used for pre-test and post-test using the validated instrument. Ten studentswere selected for the pilot study using the validated instruments to assess the samples of the product.Two students wore the conventional

'Aso-Oke' garments and twostudents wore the adapted 'Aso-Oke' garments. Hedonic cards were distributed to the respondents for recording their observations. They exchanged the garments and also recorded their observations. The data collected were coded and subjected to appropriate statistical analysis using Cronbach's alpha Coefficient to test the reliability of the instruments to ascertain if therewere observed statistical significant differences between acceptability of the two fabrics.

Table 3.8: The result of Pilot Study Conducted

Departments	**No. of cards distributed**	**No. of acceptability response**	**No. of unacceptability response**
Agricultural department	3	2	1
Business department	3	2	1
Fine-Art department	2	2	0
HomeEconomics department	2	2	0
Total	**10**	**8**	**2**

Source: pilot study, 2013.

Average percentage acceptability = $\frac{\text{Total No. of acceptability response x100}}{\text{Total No. of cards}}$ =8x1

Average percentage unacceptability

= $\frac{\text{Total No. of unacceptability response}}{\text{Total No. of cards}}$ x100= $\frac{2x100}{}$=20%

Reason for unacceptability

Their reasons for not accepting the fabric were that they disliked wearing traditional fabric especially hand woven fabrics, therefore they preferred foreign fabrics and that theylike dressing in western garments.

3.4.3 Reliability of Research Instrument

Reliability analysis measures the internal consistency of a group of items. It examines the homogeneity or cohesion of the items that comprise each scale. Thisanalysis is frequently used in assessing the efficacy of research instrumentto get the needed responses from respondents.Therefore,Cronbach's alpha coefficient (a) was used with the help of theStatistical Package forSocial Science (SPSS) to find out the reliability coefficient of itemsfor assessing Acceptability of Traditional Fabric 'Aso-Oke'. The analysis yields a reliability index of .902 for the whole scale. This means that; alpha is a good measure of internal consistency among the items on the scale. Creswell (2002) supported that; alpha coefficients reflect the average correlation among the items that constitute a scale and ideally such coefficient should be between0.70 and above. This implies that the Hedonic Card is consistent, reliable and adequatefor collecting data from respondents on Acceptability of Adapted Traditional 'Aso-Oke' in Constructing Garments for Contemporary Youths in Oyo-State, Nigeria.

3.5 Procedure for Data Collection

With a letter of introduction from the head of the vocational and technical education, Ahmadu Bello University Zaria, the researcher visited colleges selected for the study.

The researcher produced garments for acceptability for contemporary youths in the two colleges of Education in Oyo-State. The researcher and two other trained research assistants administeredthe hedonic-cards directly to the students.

The four (4) garments, that is, Skirt and Blouse with conventional 'Aso-Oke' for female, and the Jumper and trousers for male and the use of adapted 'Aso-Oke' to make Skirt and Blouse for female, and Jumper and trousers for male, were displayed on the wall. Some of the students wore them. The researcher invited the students to record their

observations in the hedonic-card provided. The hedonic-card was collected after ten minutes by the researcher and two research assistants in each school.

3.6 Procedure for Data Analysis

The data collected in this study were analyzed, mean was used to provide answer to research questions one, two, three and four through descriptive statistic (mean and standard deviation) this was used to calculate the means of the weight, texture, produced garments and the mean response of students interns of acceptabilityof the adapted fabric with decision rule of 3 and 4 for acceptability. The null hypotheses one and two, on significant differences in weight, texture of 'Aso-Oke' fabric were tested using t-test to0.05 levelof significant and were rejected. Null hypotheses three on significant difference on produced garments of 'Aso-Oke' fabric were tested using t-test to 0.05 were retained. Null hypotheses four on significant differences on acceptability of 'Aso-Oke' fabric were tested using t-test to 0.05 were rejected.t-test were used because is used to compare two sample mean.

CHAPTER FOUR

DATA PRESENTATION AND DISCUSSION OF RESULTS

4.1 Introduction

This study assessed the acceptability of adapted traditional 'Aso-Oke' fabrics in constructing garments for contemporary youths in Oyo State, Nigeria. To achieve this major objective of the study, a total of 30 respondents were selected to respond to their perception on what they feel on the level of weight, texture (feel), and the general acceptability of both the adapted and conventional 'Aso-Oke' fabrics by contemporary youths in Oyo State, Nigeria.

In presenting the analysis, the research questions were answered using the descriptive statistics of mean. The four null hypotheses were tested using independent t-test statistics. All the null hypotheses were tested at 0.05 alpha level of tolerance.

4.2 Answering Research questions

Question One: What is the difference between the Weight of Adapted 'Aso-Oke' and Conventional 'AsoOke' fabric?

Table 4.2.1: Descriptive statistics on differences between the Weight of Conventional and Adapted 'Aso-Oke'

Variable	Type of Fabrics	N	Mean	Std.dev	Std.err	Remarks
Weight	Conventional 'Aso-Oke' fabric	30	2.23	.774	.141	Adapted 'Aso-Oke' fabrics are lighter in weight than the conventional 'Aso-Oke' fabrics. .
	Adapted 'Aso-Oke' fabric	30	2.73	.450	.082	

The descriptive statistics in the above table showed that there wasdifference between the Weight of Adapted 'Aso-Oke' and Conventional 'Aso-Oke'. Their calculated mean weights were 2.23 and 2.73 by Conventional and Adapted 'Aso-Oke' respectively. The weight of Adapted 'Aso-Oke' was significantly higher than of Conventional 'Aso-Oke'

Fabric. This shows that the adapted ‘Aso-Oke’ fabrics are lighter in weight than the conventional ‘Aso-Oke’ fabrics.

Research Question Two: What is the difference between the texture (feel) of Adapted ‘Aso-Oke’ and Conventional ‘Aso-Oke’ fabrics?

Table 4.2.2: Descriptive statistics on differences between the Texture (feel)of Adapted ‘Aso-Oke’ and Conventional ‘Aso-Oke’ fabric

Variable	Type of Fabrics	N	Mean	Std.dev	Std.err	Remarks
Level of Coarseness	Conventional ‘Aso-Oke’ fabric	30	2.23	.868	.159	Adapted ‘Aso-Oke’ fabrics are smoother in Texture (feel) than the conventional ‘Aso-Oke’ fabrics.
	Adapted ‘Aso-Oke’ fabric	30	2.73	.583	.106	

Results of the descriptive statistics in the table above revealed that there was difference between the Texture (feel) of Conventional and Adapted ‘Aso-Oke’ as seen in their calculated mean. The calculated mean of Texture (feel) were 2.27 and 2.73 by Conventional and Adapted ‘Aso-Oke’ fabrics respectively.

The texture (feel) of conventional ‘Aso-Oke’ was significantly higher than those of adapted ‘Aso-Oke’ fabric. This shows that the adapted ‘Aso-Oke’ fabrics are smoother in texture than the conventional ‘Aso-Oke’ fabrics.

Question Three: To what extent could adapted and conventional traditional 'AsoOke' be ues to make garment for contemporary use?

Table 4.3.3: Descriptive statistics on differences between theof Conventional and Adapted 'Aso-Oke'

Variable	Type of Fabrics	N	Mean	Std.dev	Std.err	Remarks
Design	Conventional 'Aso-Oke' fabric	30	3.07	.651	.119	The level of ***Design*** of adapted 'Aso-Oke' and those of Conventional 'Aso-Oke' Fabric not different.
	Adapted 'Aso-Oke 'fabric	30	3.30	.640	.117	

Outcome of the descriptive statistics as shown in the table above revealed a non-statistical difference between the garments of Conventional and adapted 'Aso-Oke' fabrics. This is because their calculated mean garment was 3.07 and 3.30 by Conventional and Adapted 'Aso-Oke'respectively. This implies that the garment of adapted 'Aso-Oke' and those of Conventional 'Aso-Oke' Fabric was not significantly different.

Question Four: To what extent is adapted 'Aso-Oke' fabric acceptable to contemporary youths in Oyo State?

Table 4.3.4: Descriptive statistics on difference between the Acceptabilityof Conventional and Adapted 'Aso-Oke' fabrics for special occasion by contemporary youths in Oyo State

Variable	Type of Fabrics	N	Mean	Std.dev	Std.err	Remarks
Level of Acceptability	Conventional 'Aso-Oke' fabric	30	7.56	1.6333	.2982	That the Adapted 'Aso-Oke' fabrics have higher level of Acceptability among contemporary youths in Oyo state than they have for the conventional AsoOke fabrics.
	Adapted 'Aso-Oke' fabric	30	8.76	.8976	.1638	

The descriptive statistics in the table above showed that difference exists in the Acceptabilityof Conventionaland Adapted'AsoOke' fabrics for special occasion by

contemporary youths in Oyo state. This is because the mean of conventional 'Aso-oke'fabrics which was 7.56 was less than that of adapted fabrics which was 8.76.

The overall level of acceptability of adapted 'Aso-Oke' was therefore significantly higher than those of Conventional 'Aso-Oke' Fabric. This shows that the adapted 'Aso-Oke' fabrics have higher level of Acceptability among contemporary youths in Oyo state than they have for the conventional 'AsoOke' fabrics.

4.3 Hypothesis Testing

Hypothesis One: The null hypothesis states that there is no significant difference between the Weight of Conventional and Adapted 'Aso-Oke' fabrics. To test this hypothesis independent t-test statistics was used, the results of which is presented in table 4.3.1.

Table 4.3.1: Independent Sample t-test statistics on difference between the Weight of Conventional and Adapted 'Aso-Oke'

Variable	Type of Fabrics	N	Mean	Std. dev	Std. err	Df	t-cal	t-crit	P (sig)
Weight	Conventional 'Aso-Oke' fabric	30	2.23	.774	.141				
	Adapted 'Aso-Oke' fabric	30	2.73	.450	.082	58	3.060	1.96	0.003

P calculated = 0.003 <0.05, t calculated =3.060 > ***1.96 at df 58***

The result of the Independent t-test statistics above revealed that significant difference exists between the Weight of Conventional and Adapted 'Aso-Oke'.

This is because the calculated p value of 0.003 was found to be lower than the 0.05 alpha level of significance. The calculated t value of 3.060 was found to be higher than the 1.96 t critical value at df 58. The calculated mean weight of Conventional and Adapted 'Aso-Oke' were 2.23 and 2.73respectively. The weight of conventional'Aso-Oke' was

significantly higher than that of adapted‘Aso-Oke’ fabric. This shows that the adapted ‘Aso-Oke’ fabric was better in weight than the conventional ‘Aso-Oke’ fabrics. .

Consequently, the null hypothesis which states that there is no significant difference between the Weight of Conventional and Adapted ‘Aso-Oke’ fabrics is hereby rejected.

Hypothesis Two: The null hypothesis states that there is no significant difference between the Texture (feel) of Conventional and Adapted ‘Aso-Oke’ fabrics. To test this hypothesis independent t-test statistics was used, the results of which is presented in table 4.3.2.

Table 4.3.2: Independent Sample t test statistics on difference between the Texture (feel)of Conventional and Adapted ‘Aso-Oke’

Variable	Type of Fabrics	N	Mean	Std.dev	Std.err	df	t-calc	t-crit	P (sig)
Level of Coarseness	Conventional ‘Aso-Oke’ fabric	30	2.27	.868	.159				
	Adapted ‘Aso-Oke’ fabric.	30	2.73	.583	.106	58	2.443	1.96	0.018

P calculated = 0.018< 0.05, t calculated = 2.443 > 1.96 at df 58

The result of the Independent t test statistics in the table above revealed that significant difference exists between the Texture (feel) of Conventional and Adapted ‘Aso-Oke’.Reasons being that the calculated p value of 0.018 was found to be lower than the 0.05 alpha level of significance as the calculated t value of 2.443 was found to be higher than the 1.96 t critical value at df58. Their calculated mean of Texture (feel) was 2.73 and 2.27 by Conventional and Adapted ‘Aso-Oke’ respectively.

The texture (feel) of Conventional‘Aso-Oke’ was therefore significantly higher than that of adapted ‘Aso-Oke’ fabric. This shows that the adapted ‘Aso-Oke’fabrics was better in texture (feel) than the conventional ‘Aso-Oke’ fabrics.

From this results therefore, the null hypothesis which states that there is no significant difference between the texture (feel) of Conventional and Adapted ‘Aso-Oke’ fabrics, is hereby rejected.

Hypothesis Three: The null hypothesis states that there is no significance between the adapted traditional‘Aso-Oke’ fabric and conventional ‘Aso-Oke’ fabric to make garments for contemporary use.

Table 4.3.3: Independent Sample t-test statistics on difference between the garmentsof Conventional and Adapted ‘Aso-Oke’. To test this hypothesis independent t-test statistics was used, the results of which is presented in table 4.3.3

Variable	Type of Fabrics	N	Mean	Std. Dev	Std. err	df	t-calc	t-crit	P (sig)
Design	Conventional ‘Aso-Oke’ fabric	30	3.07	.640	.117	58	1.400	1.96	0.167
	Adapted ‘Aso-Oke’ fabric.	30	3.30	.651	.119				

P calculated = 0.167 > 0.05, t calculated =1.400 < 1.96 at df 58

According to the outcome of the above Independent t-test statistics, there was no significant difference between the ***Garments*** of Conventional and Adapted ‘Aso-Oke’ fabrics. The reason for this is because the calculated p value of 0.167 was found to be higher than the 0.05 alpha level of significance while the calculated t value of 1.4000 was found to be lower than the 1.96 t critical value at df 58. Their calculated mean ***Garment***was 3.07 and 3.30 by Conventional and Adapted ‘Aso-Oke’ respectively. This implies that The ***Garments*** of Adapted ‘Aso-Oke’ and those of Conventional ‘Aso-Oke’ Fabric are not significantly different.

Consequently, the null hypothesis which states that there is no significant difference between the ***Garments*** of Conventional and Adapted 'Aso-Oke' fabric, is hereby retained.

Hypothesis Four: The null hypothesis states that there is no significant difference in the Acceptabilityof Conventional and adapted 'Aso-Oke' fabrics for special occasion by contemporary youths in Oyo state.

Table 4.3.4: Independent Sample t-test statistics on difference between the Acceptabilityof Conventional and Adapted 'Aso-Oke' fabrics for special occasion by contemporary youths in Oyo state. To test this hypothesis independent t-test statistics was used, the results of which is presented in table 4.3.4

Variable	Type of Fabrics	N	Mean	Std.dev	Std.err	Df	t-calc	t-crit	P (sig)
Level of Acceptability	Conventional 'Aso-Oke' fabric	30	7.5667	1.6333	.2982	58	3.527	1.96	0.001
	Adapted 'Aso-Oke' fabric	30	8.7667	.8976	.1638				

P calculated =0.001 < 0.05, t calculated = 3.527 > 1.96 at df 58

The result of the Independent t-test statistics above revealed significant difference in Acceptability of Conventional and Adapted 'Aso-Oke' fabrics for special occasion by contemporary youths in Oyo state.

This is so because the calculated p value of 0.001 was found to be lower than the 0.05 alpha level of significance as the calculated t value of 3.527 was found to be higher than the 1.96 t critical value at df 58. Their calculated mean level of Acceptability of 'Aso-Oke'fabric were 7.5667 and 8.7667 for Conventional and Adapted 'Aso-Oke' fabrics respectively.

The overalllevel of acceptability of Adapted 'Aso-Oke' was significantly higher than those of Conventional 'Aso-Oke' Fabric. This shows that the adapted 'Aso-

Oke'fabrics have higher level of Acceptability by contemporary youths in Oyo state than they have for the conventional 'Aso-Oke' fabrics. Consequently, the null hypothesis which states that there is no significant difference in the Acceptability of Conventional and Adapted 'Aso-Oke' fabrics for special occasion by contemporary youths in Oyo state is hereby rejected.

4.4 Summary of the Major Findings of the Study

Based on the result of the analysis, the followings are the summary of the major findings:

1. Significant difference exists between the Weight of Conventional and Adapted 'Aso-Oke,' their calculated mean weight were 2.23 and 2.73 by Conventional and Adapted 'Aso-Oke' .respectively. The weight of conventional'Aso-Oke' was significantly higher than those of Adapted'Aso-Oke' Fabric. This shows that the adapted 'Aso-Oke'fabrics were lighter in weight than the conventional 'Aso-Oke' fabrics.
2. There is significant difference alsobetween the Texture (feel) of Conventional and Adapted 'Aso-Oke'. Their calculated mean Texture (feel)was 2.27 and 2.73 by Conventional and adapted 'Aso-Oke' respectively. The Texture (feel) of conventional'Aso-Oke' was significantly higher than those of Adapted'Aso-Oke' Fabric. This shows that the adapted 'Aso-Oke' fabrics were better in Level of Texture (feel) than the conventional 'Aso-Oke' fabrics.
3. There is no significant difference between the ***Garment*** of Conventional and adapted 'Aso-Oke' fabrics. Their calculated mean Garmentwas 3.07 and 3.30 for Conventional and adapted 'Aso-Oke' respectively. This implies that the

Garmentof Conventional‘Aso-Oke’ and those of Adapted‘Aso-Oke’ Fabric are not significantly different.

4. Significant difference exists between acceptabilityof Conventional and adapted ‘Aso-Oke’ fabrics for special occasion by contemporary youths in Oyo state. .Their calculated mean level of Acceptability of ‘Aso-Oke’ fabrics were 7.5667 and 8.7667 by Conventional and adapted ‘Aso-Oke’ fabrics respectively. This shows that the adapted ‘Aso-Oke’ fabrics have higher level of Acceptability by contemporary youths in Oyo state than they have for the conventional ‘Aso-Oke’ fabrics.

4.5 Discussion of Major Findings

Researchquestionandhypotheses one, identified that there was significant differencesbetween the weight of adapted traditional ‘Aso-Oke’ and conventional ‘Aso-Oke’ in constructing garments for contemporary youths in Oyo state. This is because the p-calculated 0.003 is lower than the 0.05 alpha of significance, while the t calculated value of 3.060 is higher than the t critical value of 1.96 at df 58. This means that weight of ‘Aso-Oke’ has significance effect on the fabric with mean score of 2.23 for conventional ‘Aso-Oke’ and 2.73 for adapted ‘Aso-Oke’ fabric. Hence, null hypotheses which stated that there is no significance difference between the weights of adapted and conventional ‘Aso-Oke’is rejected. The finding is in line with Hope (2014) who mentioned that multiple ply of yarn has effect on the weight of traditional fabric. The research suggested that reduction of yarn count can reduce the weight of the traditional fabric.

Research question and null hypotheses two, revealed that there is no significance difference between the texture (feel) of the conventional and adapted ‘Aso-Oke’ fabric.

This is because the result of P calculated 0.018 is lower than the 0,05 alpha level of significance, while the t calculated value of 2.443 is higher than the t-calculated value of 1.96 at df 58. This shows that the smoother the yarn the fine the produced fabric. This in line with Giles (2006) who identify that a loosely twisted yarn is soft and has luster warmth; while a tightly twisted yarn is dull and springy and more twists it has more elastic it becomes. The "happy medium" between the two gives normal yarn.Hence the null hypothesis which stated that there is no significant differences between the texture (feel) of adapted and conventional 'Aso-Oke' is rejected.

The research question and null hypotheses three; which stated that there is no significant difference between adapted and conventionaltraditional 'Aso-Oke' fabric to make garments for contemporary use was accepted and retained. This is because the result shown on table: 4.3.3 stated that calculated p value of 0.167 was found higher than the 0.05 alpha level of significance while the calculated t value of 1.4000 was found to be lower than the 1.96 t critical value at df 58. This implies that the adapted d 'Aso-Oke' and those of conventional 'Aso-Oke' fabric are no significantly difference. This is in line Thompson, (2005)who stated that styles in garments can be adapted and are guided by fashion, it is very important to discriminate when adapting styles for garments. This was supported by Gilligan, (2010) that when styles are created by selection of special yarns or colour, it has effect on the texture and appearance of the woven fabric and this inturn makes way for its acceptability and usage. AlsoAnyakoha and Eluwa (2008) admitted that styles as an element of design create mood by combination of all items in a garment.

The findingsof research question and null hypotheses four stated that, there is no significant differences between in the acceptability of adapted and conventional 'Aso-Oke' fabric for special occasion by contemporary youths in Oyo state was rejected. This is because the results of the independent t-test statistics revealed significant difference in

Acceptability of adapted and conventional ‘Aso-Oke’ fabric for special occasion by contemporary youths in Oyo state. This revealed that the calculated P value of 0.001 was found to be lower than the 0.05 alpha level of significance as the calculated t value of 3.5277 was found to be higher than the 1.96 t critical value at df 58. This is in line with trickle across and trickle up theories where movement of fashion is horizontal and vertical to social groups. These theories tried to spell out when a product is no longer appealing to people, all it needs, is to receive some touch which effect some changes making it interesting to the society that they go for it. In conclusion the adapted fabric is different and highly desirable by majority of the youths in Oyo State.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presents summary, conclusion and recommendations of the study based on results of the findings and was presented under the following sub-headings:

5.1 Summary

5.2 Contribution to knowledge

5.3 Conclusion

5.4 Recommendations

5.5 Suggestion for further studies

5.1 Summary

The study was carried out to determine the acceptability of adapted traditional ‘Aso-Oke’ in constructing garments for contemporary youths in Oyo State, Nigeria. Four specific objectives were postulated for the study. Four research questions and four null hypotheses were raised to enable the researcher collect relevant information for the study.

In chapter two, general literature and related empirical studies were reviewed. This review of the study highlighted theory of clothing conceptual framework. The literature review also discussed the design of ‘Aso-Oke’ to make garments for contemporary youths. The uses of ‘Aso-Oke’ for different occasionswere also related and that yarn type and yarn count affects woven fabric in its weight, texture (feel) and comfortability. Italso revealed that conventional ‘Aso-Oke’lacked the good fabric properties such as light weight, smooth texture (feel); therefore makes it not comfortable to the wearer so it is being rejected by the youths.

Experimental design was adopted for the study. The population for the study was 47640 students from the two colleges of education in the state. Being experimental research, a small sample of 30 respondents was selected proportionately.

The major finding of the study revealed that:

The yarn count of the fabric, the type of yarn and the plies of yarn used in producing the fabric affected the weight, texture (feel) and comfortability of the fabric to the wearer. The adapted ‘Aso-Oke’ fabric which was made of plain weave became lighter in weight and smoother in texture (feel) because of its reduction in yarn count from 6 by 6 plies to 2 by 4 plies for the weaving. The strips of the adapted ‘Aso-Oke’ fabric made it, more attractive in appearance and acceptable by majority of the students.

5.2 Contribution to Knowledge

The research work based on its findings, revealed that the adapted ‘Aso-Oke’ fabric which was made of plain weave is lighter in weight; mean is 2.3 as against the mean 2.73of the conventional ‘Aso-Oke’ fabric.

The texture of the adapted ‘Aso-Oke’ was also smoother; mean is 2.27 as against the mean of 2.73 of the conventional ‘Aso-Oke’ fabric.

The adapted ‘Aso-Oke’ was more acceptable with the mean of 7.56 against the conventional ‘Aso-Oke’ fabric with the mean of 8.76.

5.3 Conclusion

From the result of the study, the researcher concluded that reduction in yarn count and plain weave in weaving of ‘Aso-Oke’ fabric make it lighter in weight, fine in appearance and thus become comfortable to the skin.

Also making strips design pattern on ‘Aso-Oke’ using it to sew skirt and blouse for female and Jumper and trousers for male makes it more attractive and acceptable over the old stereotype of top (buba) and wrapper, head gear and shawl, male’s gown and trousers.

5.4 Recommendations

Base on the findings of the study, the following recommendations were made:

1. Industrial yarn (cotton yarns) should be used weave ‘Aso-Oke’ and the yarn counts should be reduced to 2 by 4 plies instead of multiple plies of 6 by 6 found in a yarn of conventional traditional ‘Aso-Oke’ fabric to avoid heavy weight.
2. Plain weave pattern should beused in the weaving, so as to reduce the coarsenessin (texture) making it comfortable to the skin.
3. ‘Aso-Oke’ should be sewn in Skirt and blouse or gown with embroidery pattern so that it will look attractive and acceptable by the youths in Oyo-state.
4. Adapted ‘Aso-Oke’ fabric should be used for special occasion by contemporary youths in order to create more awareness on the adapted ‘Aso-Oke’.

5.5 Suggestion for Further Studies

There is need for further studies on use of adapted traditional ‘Aso-Oke’ forconstructing garments for contemporary youth in Oyo-state.

1. The use of adapted ‘Aso-Oke’ to construct skirt and blouse for female youths in Lagos- State and compare its acceptability with conventional ‘Aso-Oke’.
2. Using ‘Aso-Oke’ traditional fabric for constructing party wear female youths in Kwara- State.
3. The use of ‘Aso-Oke’as a trim on the garments for female lecturers in Colleges of Education.

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Appendix I
Letter of Introduction

DEPARTMENT OF VOCATIONAL & TECHNICAL EDUCATION
AHMADU BELLO UNIVERSITY, ZARIA NIGERIA
FACULTY OF EDUCATION

Telephone: 069-51755, 50692
Vice Chancellor: Professor. Abdullahi Mustapha B.Sc. (Hons) Pharm(ABU), Ph.D (London) FPSN
Head of Department : Professor A.A Udoh B.Ed. (Hons) Nsukka M.Ed. & Ph.D Bus Edu. (ABU)

Your Ref:_____ 19th March, 2013

Our Ref: M.Ed/Educ/ 01683 /2008-2009 Date:_____

Letter of Introduction

YUSUF AFUSATU OMOLARA- M.ED/EDUC/01683/2008-2009

This is to certify that the above mentioned name is a Postgraduate student (M.Ed Home Economics) in the Department of Vocational and Technical Education, Ahmadu Bello University, Zaria carrying out a research topic: ***Acceptability of Adapted Traditional "Aso-Oke" in Constructing Garment for Contemporary Youths in Oyo-State Nigeria.***

Please, kindly give her every assistance she may require.

Professor A.A. Udoh
HEAD OF DEPARTMENT

Appendix II
Research Questionnaire

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

Dear Respondents,

Acceptability of Adapted ofTraditional'Aso-Oke' in constructing Garments for Contemporary Youthsin Oyo State, Nigeria

The researcher is a postgraduate student of the above named address. As part of the requirement for the award of M.Ed.Degree in Home Economics, Sheis conducting a research on the above topic.

Yourcooperation and honest response will also be of immense value to finding solution to the problems of 'Aso-Oke'in Oyo State. All information provided will be treated confidentially and will be used for academic purpose only.

Thanks for accepting to be part of the study.

Yours Sincerely,

AfusatuO.Yusuf

PART B: ASSESSMENT OF THE FINISHED PRODUCTS

Instruction: Before you aretwo samplesof finished products,please handle, evaluate and record your observations in the score card using the scoring keys with the corresponding numbers, to represent your observations.

Hedonic Scale

	A1 Conventional'Aso-Oke'									**A2Adapted 'Aso-Oke'**								
Scoring key	**9**	**8**	**7**	**6**	**5**	**4**	**3**	**2**	**1**	**9**	**8**	**7**	**6**	**5**	**4**	**3**	**2**	**1**
Variables																		
Appearance																		
Texture																		
Weight																		

A1= conventional 'Aso-Oke' **A2= Adapted 'Aso-Oke'**

9 Point Hedonic Scale

9	Like Extremely
8	Like very much
7	Like Moderately
6	Like Slightly
5	Neither like or Dislike
4	Dislike Slightly
3	Dislike Moderately
2	Dislike very much
1	Dislike extremely

APENDIX III

SECTION A: DEMORAPHIC DATA

Instruction: Please provide the following information filling the blank space.

Age of Students

A. 20-21 ( )
B. 22-23 ( )
C. 24-25 ( )

Name of College

Federal College of Education (Special) Oyo ( )

Emmanuel Alaande College of Education, Oyo ( )

Local Government Area…….

Distribution of Respondents by Their Demographic Variable.

Distribution of respondents by Age of Students.

Ages	**Frequency**	**Percentages**
20-21 yrs	9	30.0
22-23 yrs	18	60.0
24-25 yrs	3	10.0
Total	30	100.0

On account of the students' age, a total of 9 students representing 30.0% are between 20-21 years while 18 representing 60% fall between ages 22-23 years and the rest of them or 10.0% are between 24-25 years. This implies that majority of the respondents are within the ages of 22-25 years.

Distribution of respondents by name of College

Names of college	**Frequency**	**Percentages**
Federal College of education (special), Oyo	12	40
Emmanuel Alayande College of Education, Oyo	18	60
Total	30	100.0

According to the above table, two colleges were used for this study. A total of 12 students representing 40.0% are for Federal College of Education (Special). The rest of 18 students representing 60.0% are student of Emmanuel Alayande College of Education, Oyo

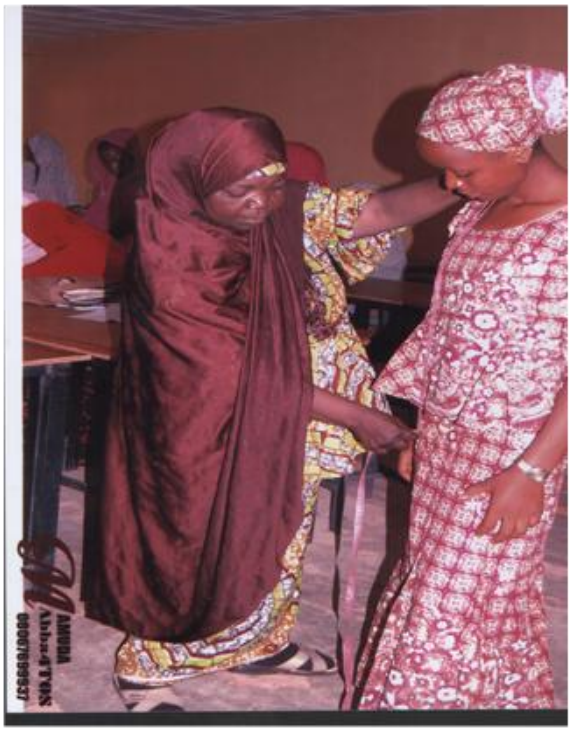
Distribution of respondent by Local Government Area

Local Government Area	Frequency	Percentage
Ibadan West	2	7
Ibadan Central	2	7
Oyo	4	13
Ajegunle	1	3
Atakumasa	7	2
Ogbomoso	10	3
Akinyele	10	3
Maniya	2	7
Atiba	10	3
Ibarapa	10	3
Ilesimoja	7	2
Kajola	10	3
Total	30	100

The result in table showed that Oyo West LGA had 4 respondents that represent 13.3%. Ogbomoso, Akinele, Atiba, Ibarapa and Kajolahave3(10%) respondents each which represent 10% each of the total respondent. Ibadan West, Ibadan Central

Atakumasa, Mania, Ilosiwaju has 2, 10 respondents each which represented 6.7%, 33.3%. Ajegunle has only 1 respondent that represent 3.3%

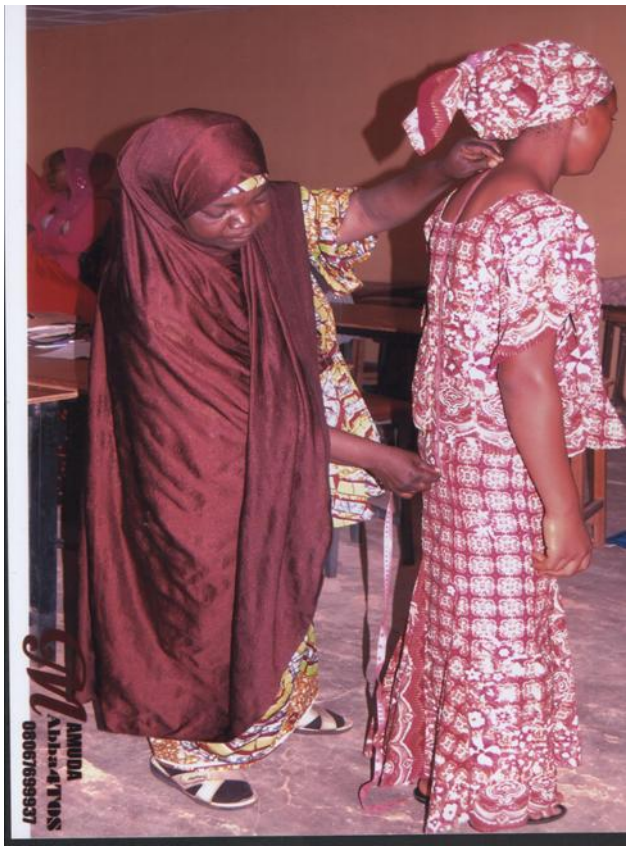
FEMALE BODY MEASUREMENTS



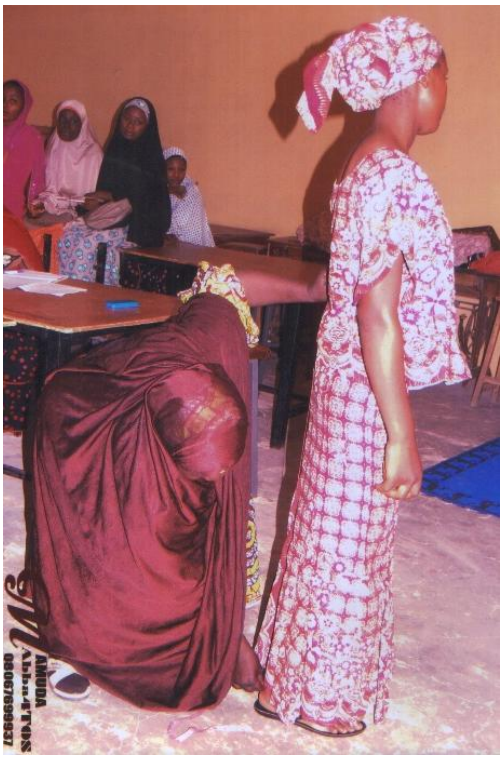
Front measurement for garment



Front measurement for skirt length



Back Measurement for Garment



Back Measurement for Skirt



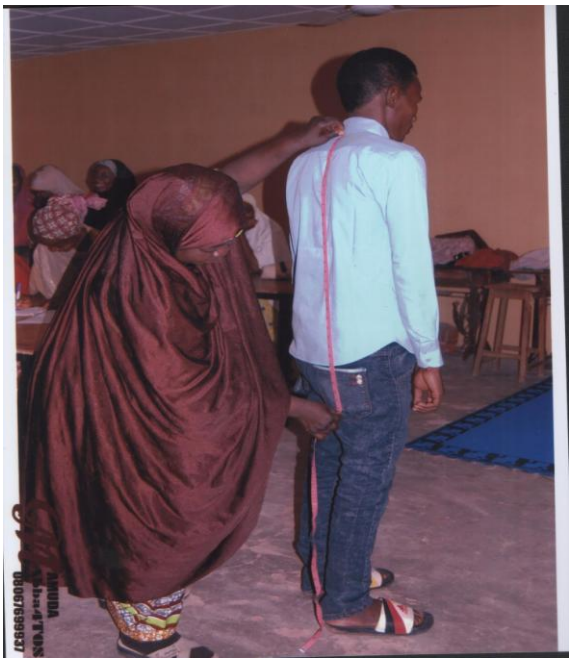
Front Measurement for Men's Trouser Length



Front Measurement for Men's Jumper



Back Measurement for Men's Trouser Length

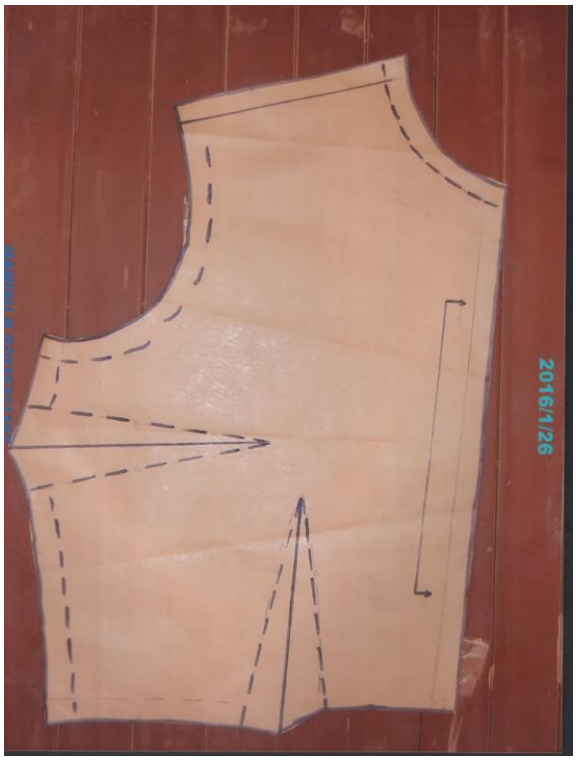


Back Measurement for Men's Jumper

Step II Female Drafted Block



Drafted back bodice



Drafted front bodice



Drafted Sleeve



Drafted Back Skirt



Drafted Front Skirt

MALE DRAFTED BLOCK



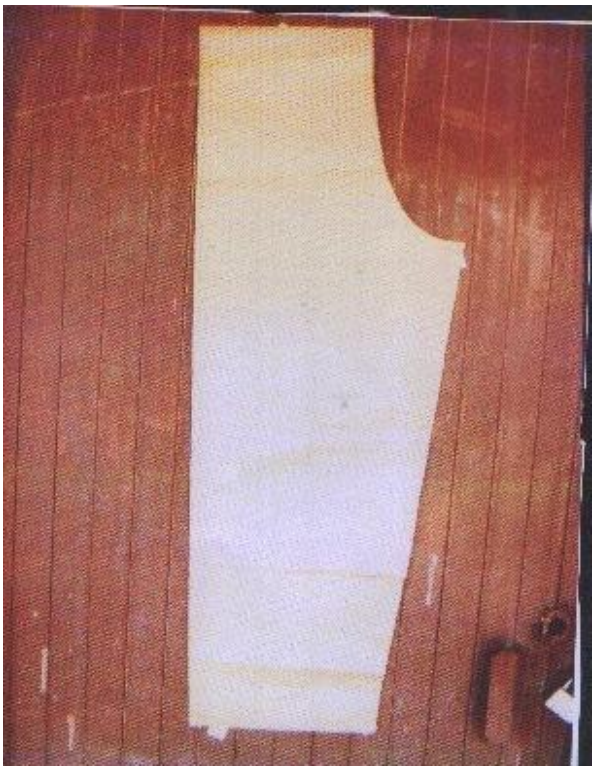
Drafted back bodice



Drafted front bodice



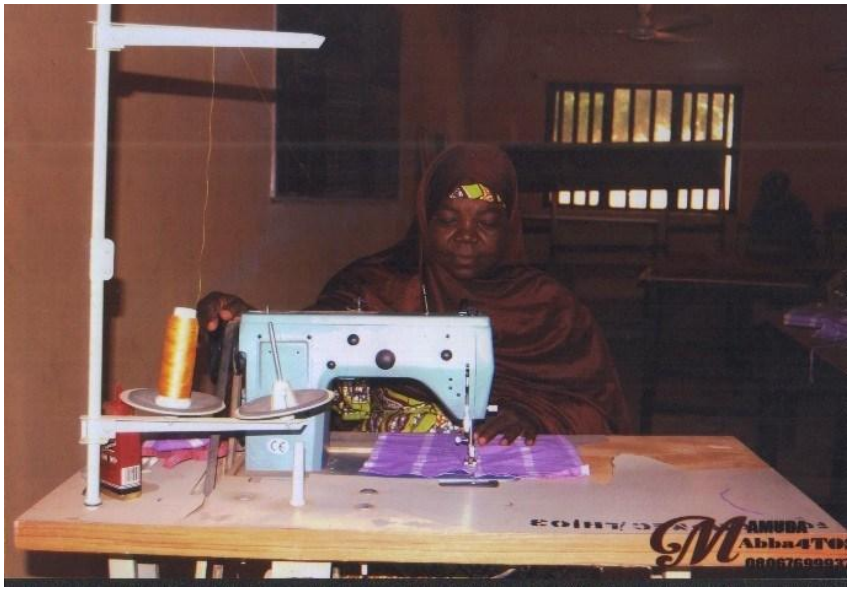
Drafted Sleeve



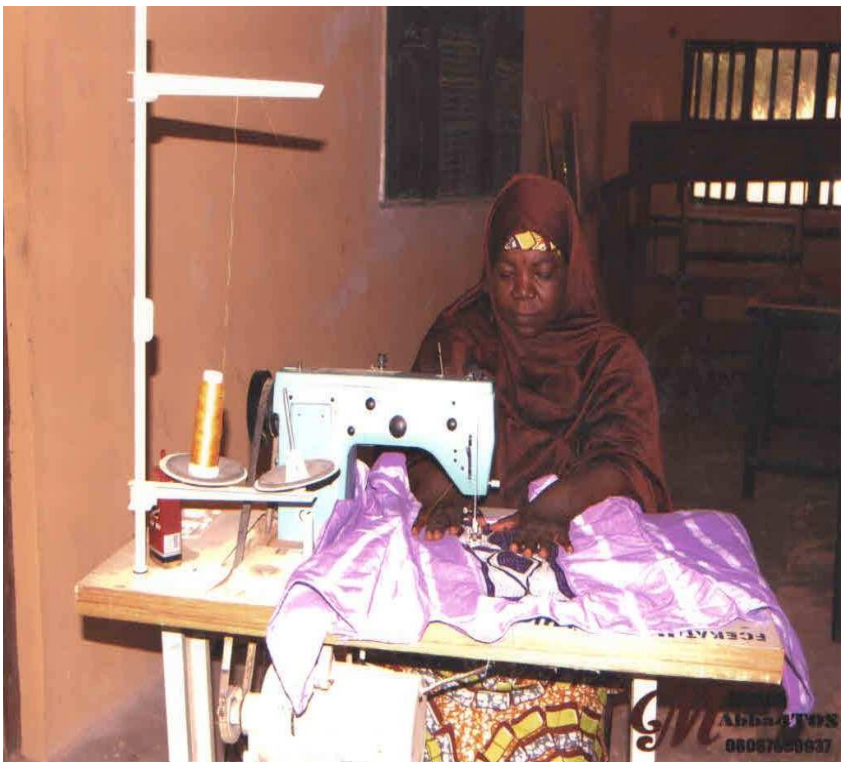
Drafted Front Trousers Pattern.



Drafted back trouser Pattern.



Joining of ‘Aso-Oke’ pieces.



Finishing touches on the garment.



Front view for conventional female 'Aso-Oke' garment.



Back view for conventional female 'Aso-Oke' garment.



Front view of adapted female 'Aso-Oke' garment.



Back view of adapted female 'Aso-Oke' garment.



Front view of conventional male 'Aso-Oke' garment



Back view of conventional male 'Aso-Oke' garment



Front view of adapted male 'Aso-Oke' garment



Back view of adapted male 'Aso-Oke' garment



Students that modeled the garment



The Researcher and the students that modeled the garments