EXPLORATORY STUDY OF MODERN MACRAMÉ WITH BEADS ORNAMENTATION FOR THE PRODUCTION OF FASHIONABLE FEMALE DRESS ACCESSORIES

By

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Declaration

I declare that the work in this dissertation titled, "The Exploratory Study of Modern Macramé with Beads Ornamentation for the Production of Fashionable Female Dress Accessories" has been carried out by me in the Textile Section, Department of Industrial Design, Ahmadu Bello University, Zaria, under the supervision of Dr. S.A. Dutsenwai and Dr. P.O. Ada. The information derived from literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other institution.

_____ _____

JONATHAN E. Deborah Date

Certification

This dissertation titled: THE EXPLORATORY STUDY OF MODERN MACRAMÉ WITH BEADS ORNAMENTATION FOR THE PRODUCTION OF FASHIONABLE FEMALE DRESS ACCESSORIES by Deborah E. JONATHAN meets the regulations governing the award of degree of Master of Arts Industrial Design of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation

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Dedication

This study is dedicated to my intimate friend and beloved husband Jonathan E. Okewu for his total support towards my education and my wonderful parents Pastor and Mrs. Haruna Maidoki for both spiritual and financial contributions.

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Abstract

The art of macramé though found in many areas of decorative works, has not been adequately explored, developed and documented towards the production of fashionable female dress accessories for appreciation and gainful exploitation in Nigerian contemporary society and fashion industries. Synthetic twines which are durable, cheap and water proof materials have been used in the sewing of upholsteries and other items like fishing nets because of their waterproof quality. These qualities of synthetic twines are today making people to choose and use them as suitable materials for macramé dress accessories. However, the art of macramé though found in many areas of decorative works, has not been adequately explored and ornamented with beads for greater appreciation. This leaves a gap of beads ornamentation possibility, therefore the aim of this study is to design and produce modern synthetic twine macramé with beads ornamentation for the production of fashionable female dress accessories.

This study was exploratory in approach and therefore adopted the experimental and practice-base research methodologies, the "ADDIE" research model design was also used as a guild for the study. It went through the process of gathering of materials, synthetic twine from Sabo Market in Zaria, Kaduna State. Assorted beads from "Kasuwan Mata" Sabon Gari Market area Zaria, Kaduna State. The materials were prepared for commencement of production, synthetic twine were unwrapped, measured, cut and sorted for weaving designs and colours. Assorted Beads were unpackaged and stranded beads loosened, the beads were then sorted and some were further redesigned into bead appendages for greater enhancement.

The study production of synthetic twine macramé dress bag accessories adopted three macramé weaving techniques, Square Knots, Josephine Knots and Over-Hand Knots. The macramé techniques as employed in the study have proved to be very effective and reliable in evolving

firm and strong female accessories as they exhibited unique design patterns. This study employed the use of four survey methods in collecting data; they are direct observation, interview, photography and questionnaire.

The data analysis involved a descriptive discussion of information collected, oral and recorded information obtained through direct observation, interviews and photography were documented and edited. While data collected from the secondary source were analyzed using statistical tools of frequency and percentage for interpretations of the questionnaires that were administered, the statistical tools were further interpreted into tables and pie-chart for easy understanding.

Synthetic twine has been discovered to be an affordable, durable, strong and available material with bright colours for the production of fashionable female accessories that could be admired and used by lovers of hand crafted bag and footwear accessories while bead ornamentation on macramé accessories made the products more elaborate and creative. Also the study has proven that the art of synthetic twine macramé dress accessories could be a strong entrepreneur skill that can lead to a better growth in the socio-cultural and economic empowerment of individuals and communities by creating job opportunities and self reliance.

In conclusion, Synthetic twine macramé and beads ornamentation (mixed media) is a "fallow ground" that could be advantageous to designers. It is a way of showcasing creativity and enhancing aesthetic value of products which range from product of utility to that of decoration.This study employed the square knot, Josephine knot and overhand knot techniques of macramé, further study can be carried out using the Barry knot, Lark's head knot, Double half hitch knot and Bobbles knots macramé techniques for their unique patterns and designs.

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Definition of Operational Terms

ADDIE: Analysis, Design, Development, Implementation and Evaluation.

Beads: Beads are small, round and perforated objects which are usually strung to form necklaces or bracelets, attached to garments or articles of clothing and accessories for the purpose of ornamentation or decorative effect.

Dress: Is a piece of clothing that covers the woman's body from the head to the knee or legs.

Fashion Accessories: A fashion accessory is an item which is used to contribute in a secondary manner, to the wearer's outfit. Examples include handbags, hand fans, umbrellas, ceremonial swords, jackets, shoes, ties, hats, bonnets, belts, gloves, muffs, jewellery, and watches.

Josephine Knot: Josephine knot is also known as the Carrick bend, it has bold and loose patterns suitable in forming bag body.

Macramé: Macramé is the modern art of decorating with knots and is believed to have originated with 13th-century Arabian weavers. It is the art of textile making using hand weaving, instead of loom or knitting.

Ornamentation: Is the art of adding beauty or touch of class by away of decoration or embellishment.

Overhand Knot: Overhand knotting is learned from the experience of shoe lace tying, it is the easiest knot used as divider, adding or changing cords as well as knotting of excess strands.

Square Knot: Square knot is the basis of many designs in macramé weaving. It is also called a Flat Knot or Reef Knot. It has firm and strong tiny knots suitable for weaving foot wears, the starting and ending of bag weaving.

Synthetic Twine: Synthetic twines are made up of manufactured materials such as acrylic, nylon, or polypropylene. These type of twines are often found in the coated version, which makes them sturdier since they are water-resistant. Fishing line twine is an example of synthetic twine used in activities that require water immersion.

Twine: Twine may be used interchangeably with "thread," "string," and "cord." It refers to a narrow fabric composed of any of several different types of materials used for crafting, knotting, knitting, crocheting, macramé, upholstering, rug-making, jewellery making and key chains.

CHAPTER ONE

1.0 Introduction

The art of macramé though found in many areas of decorative works, has not been adequately explored, ornamented, developed and documented towards the production of fashionable female dress accessories for appreciation and gainful exploitation in Nigerian contemporary society and fashion industries. The world is changing, as the human race advances as a result, the urge and tastes for improved ways of life keep emerging. This has brought about innovations and improvements in ideas which cover the entire spheres of the human life, (Okewu, 2014). The idea of innovation is important in whatever field including the advancement of specialization.

This quest for synthetic twine macramé female dress accessories innovation and advancement for greater appreciation and patronage set the pace for this study.

According to Darnamics Home (2014), macramé is a form of textile-making using knots instead of weaving or knitting. It is similar to the crochet or Chinese knotting which is used to create intricate textiles. Macramé craft is increasingly being used in clothing and textiles to cater for the refined and fashionable taste of customers. It is an art of decorative knotting without using needles or hooks, a non – loom hand weaving technique using a series of knots to create many ornamental patterns. Its primary knots are the square knots and forms of hitching - full hitch and double half hitches (Egonwa, 2012).

TargetWoman.com (2014) revealed that macramé can be created using any kind of material, for example fine thread can be used to make macramé lace. By a special technique, the macramé craft keeps the knots in place while the work is being done. Macramé can be tried by anyone with a passion to create with little or no experience including children. At the same time, macramé can pose a challenge and make it a most demanding craft for many senior artisans and

craftsmen. Creating a decorative piece using the macramé craft requires artistic skill and patience. It may even take many months to finish a complex piece using high quality macramé work with intricate design.

Beaded embellishments can enhance the work of fibre art, adding texture, pattern, sparkle and richness. Beads embroidery can be a wonderfully creative, relaxing activity, and smaller projects, such as ornaments, are a great way to explore beadwork in a non-intimidating way (Vivika, 2013). This study intends to explore the possibilities of ornamenting modern macramé with beads for the production of fashionable female dress accessories.

1.1 Background of the Study

The present society is such that people are exploring all possible ways to curtail the rising scourge of unemployment that has bedevilled it. The art of being creative is an aspect that so many people are into now for the sake of survival. The art of macramé is one that has seen both the young and the old in the society trying to make a living. Macramé has long been in existence with different kinds of strands or ropes being employed in the process of making different items. They range from items of utility to those of decoration or as accessories, using different techniques to make them attractive and beautiful. These attributes coupled with the fact that the materials for making macramé are affordable, makes it acceptable and a unique fashionable skill. Since the items produced from macramé are increasingly gaining patronage, it becomes pertinent to take the art to the next level by introducing some innovative approaches to its techniques and materials among others. Synthetic twine has come to be recognized as a suitable and affordable material for modern macramé designs and this can be further enhanced by the introduction of beads on the twine macramé accessories for greater appreciation and acceptability.

1.2 Statement of the Problem

Synthetic twines which are durable, cheap and water proof materials have been used in the sewing of upholsteries and other items like fishing nets because of their waterproof quality. These qualities of synthetic twines are today making people to choose and use them as suitable materials for macramé dress accessories.

However, the art of macramé though found in many areas of decorative works, has not been adequately explored and ornamented with beads for greater appreciation. This leaves a gap of beads ornamentation possibility. Exploratory Study of Modern Macramé with Beads Ornamentation for the Production of Fashionable Female Dress Accessories attempted to fill this gap. The problem of this study therefore, is the designing and production of fashionable female dress accessories using modern synthetic twines with beads ornamentation to produce macramé works that will not only promote creativity development of macramé fashion industry in Nigeria but also encourage entrepreneurship and greater patronage of its products.

1.3 Aim of the Study

The aim of the study is to design and produce modern synthetic twine macramé with beads ornamentation for the production of fashionable female dress accessories.

1.4 Objectives of the Study

The objectives of this study are to:

1. Identify and utilize the appropriate techniques for the production of fashionable female macramé dress accessories.

2. Design and produce simple, moderate and advanced female fashionable macramé dress accessories, with beads of various types.
3. Review the exploration and function of beads on female fashionable modern macramé dress accessories in terms of aesthetics and other values.

1.5 Research Questions

The study was based on the following research questions:

1. What are the appropriate techniques for the production of fashionable female macramé dress accessories?
2. How can simple, moderate and advanced female fashionable macramé dress accessories with beads of various types be designed and produced?
3. Can the exploration and function of beads on female fashionable modern macramé dress accessories be reviewed in terms of aesthetics and other values?

1.6 Scope and Delimitation of the Study

The scope of this study covers the designing and use of assorted beads, synthetic twines, and other related items and techniques for the production of modern macramé with beads ornamentation for fashionable female dress accessories.

1.7 Justification of the Study

The aspect of embellishing macramé with beads appears not to be common, although it is an aspect that is capable of increasing the interest in synthetic twine macramé and creating job opportunities. In Nigeria, the art of synthetic twine macramé is also popular as hobby to many

or as a way of making little money. Macramé jewellery has been popular for decades and is one of the simplest known jewellery making techniques (Spence, 2014).

The need to further promote and professionalise the art of synthetic twine macramé through the introduction of beads ornamentation for greater acceptability and job creation for many Nigerians are the factors that motivated the researcher to embark on this study.

Therefore, since beads ornamentation on synthetic twine macramé dress accessories have not been also effectively explored according to available literatures, this leaves a gap, hence the need for the study.

1.8 Basic Assumptions

The research was based on the following assumptions that:

1. Bead on synthetic twine macramé dress accessories will enhance their creative aesthetic quality.
2. The documentation of modern macramé dress accessories with beads will serve as good reference material for students venturing into macramé designs.

1.9 Significance of the Study

This research is significant educationally, aesthetically, socially, economically, and culturally.

Education: This study when completed will serve as a reservoir of knowledge, because it will be documented and kept in the library as an additional literature in the subject of modern macramé with bead design for the production of fashionable female dress accessories in particular and textiles in general. It will also create awareness among fashion designers and lovers of creativity in fashion and accessories.

Aesthetic: The introduction of beads on the macramé will give a good finishing and enhance its beauty, making it more acceptable to the public. Appropriate selection of twines and beads will produce a special effect on modern macramé, which will give a touch of class to the product not minding the cheap cost of the material used and that will boost its marketability.

Social: Designing macramé with beads will encourage fashion designers to have a change from what modern macramé was used to be and that will promote producer and client relationship. The world and Society of today is fast being driven by fashion, therefore fashion designers have to be innovative and creative because fashion designing seems to be one of the world most socializing profession. Lastly with the enhancement on macramé with beads, it will create an opportunity for itself of being adopted for "Aso ebi" which means group of friends wearing same accessories during occasion or an outing to symbolize unity, love and friendship.

Economical: This study will be important economically because if fully utilized will provide job opportunities, because small and large scale industries can be established. The act of ornamenting normal modern macramé with beads for the production of female dress accessories will be an added innovation in the Fashion World. Being creative and innovative is a necessity because fashion is the trend of the day and people's choice and interest is changing every day, designers must search for better ways of enhancing their products to promote marketability. This in turn can be a source of revenue generation for individuals.

Cultural: Nigerians are known to be lovers of hand crafted designs and beads ornamentation on body, apparel and accessories especially the Fulani people. This study will greatly have an impact culturally because it will bring the art of designing modern macramé with beads ornamentation closer to the people. Since it is a skill that can be acquired and those who acquired the skills can practice anywhere with interest, it is expected to gain more acceptance than the

imported and foreign manufactured products and can be preserved in Nigerian traditional society.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter covers the review of literatures that are related to this study. The sole aim was to retrieve more knowledge and ideas related to modern macramé with beads for the production of fashionable female dress accessories. The review was centered on the following sub topics which are pertinent in the study:

The historical background of macramé, **macramé as a hobby**, macramé techniques, types of macramé designs, macramé tools and materials, designing macramé, twine, types of twines, background history of beads, bead designs, types of beads, beads ornamentation in Nigeria, apparel, macramé female accessories, fashion design.

2.1 Historical Background of Macramé

The art of decorating with knots is believed to have originated from the 13th-century Arabian weavers; they knotted the excess thread and yarn along the edges of hand-woven fabrics into decorative fringes on bath towels, shawls, and veils. The original meaning of the Arabic word Migramah, from which the word macramé is derived, is variously rendered as "striped towel," "ornamental fringe," and "embroidered veil". (Moonlight Systems, 2014)

Moonlight Systems (2014) further revealed that as a result of the Moorish conquest the art of macramé was taken to Spain, and from there it spread throughout Europe. It was first introduced into England at the court of Queen Mary, the wife of William of Orange, in the late 17th century. Moonlight System (2014), further ascertained that Macramé reached its zenith during the Victorian era. Sylvia's Book of Macramé Lace, a favourite at that time, urged its readers "to work rich trimmings for black and coloured costumes, both for home wear, garden parties, seaside ramblings, and balls- fairylike adornments for household..." Few Victorian homes went unadorned. While the craze for macramé waned in subsequent years, it was then enjoying a renewed and widespread popularity as a technique for making wall hangings, articles of clothing, bedspreads, tablecloths, draperies, plant hangers, and other furnishings

Macramé is a wonderful and delightful craft employed to make several useful things from bags and hanging baskets to purely decorative objects like jewellery and wall hangings. Exquisite macramé patterns are used in plant hangers, creative arts, clothing and many other items. The ornamental knots of macramé can be even used in knife handles, bottle covers and tablecloth. Nowadays one can see macramé being used to cover lampshades, making of handbags or even a fine pair of shoes. Macramé jewelry is often made in combination of various beads made of glass, wood, pendants or shells. Gemstones are also widely used in macramé rings, Leather and fabric is used to craft accessories like belts created using macramé techniques. Beads, feathers, buttons, rings and shells add a decorative touch to a fine piece of macramé work. **One of the earliest recorded uses of macramé style knots as decoration appeared in the carvings of the Babylonians and Assyrians,** (Darnamics Home, 2014)**. Peter (2012) reported that in 1960s macramé became a popular craft and creative art technique in America and in Europe and**

was used to create lampshades, plant hangers, bracelets, necklaces, clothes, hammocks, window coverings, and wall hangings.

The various colours and textures of macramé make for a broad variety to select from. Materials range from various thickness of jute and hemp, to twine, coloured nylon and polyester fibres. Not only do wooden beads used in projects, but glass and ceramic beads are also being incorporated into projects these days as well. Macramé has developed...yes it's all a part of the imaginative process continuing on different levels. (Macramenia.com, 2010)

According to Dunmire (2014), "Macramé primary knots are the square knot and forms of hitching (full hitch and double half hitches). It has been used by sailors, especially in elaborate or ornamental knotting forms to make decorations. Macramé is viewed as a more masculine form of craft comparative to traditional knitting techniques, as evident in ancient Nordic tradition."In a craft-making context, macramé is used for tying or knotting cords (using various threads, string, or rope like jute or hemp) into geometric patterns to craft jewelers, plant holders, wall hangings, and home decorations.

2.1.1: Macramé as a hobby

Target Women.com (2014) and Macramenia.com (2010), observed that beside the many decorative items and useful products that macramé creates, there are other benefits derived from it. The hobby and skill of macramé means different things to different people, some twines and a few basic knots are all a hobbyist needs to explore the immense possibilities that macramé offers. Macramé is therapeutic in nature, pulling and working of the cords helps to strengthen the hands and arms. It helps to loosen the joints, some people find that macramé an art of repetitive knots used to create designs is meditative bringing with it peace and calmness of mind.

Target Women.com (2014) further opined that both novice macramé weavers and experts find the skill therapeutic, fun, creative, and satisfying. They further revelled that macramé projects require few instruments and supplies without any chemicals or fumes; it is definitely an earth-friendly and natural skill. Examples of instruments and materials used in macramé making are scissors twine cords, measuring tape, rubber bands, and candle among others. The fact that macramé is not just a decorative and functional art, it's fun, creative, therapeutic, satisfying and it offers with it a great opportunity to be explored. The art of macramé does not require sophisticated instruments and years of experience to practice the skill, which makes it suitable for this study.

2.1.2: Macramé techniques

People have been tying knots since the beginning of time and they serve both utilitarian and decorative purposes. Hoeschen (2014) described it as a fascinating combination of art and science. He also identified the following knotting styles as the basic step by step knots for macramé: overhand knot, larks head knot, square knot, alternating square knot, half hitch, alternating half hitch knot, horizontal double half hitch knot, diagonal double half hitch knot, vertical Larks head knot, and berry knot.

(i) Overhand Knot: Overhand knotting is learned from the experience of shoe lace tying.

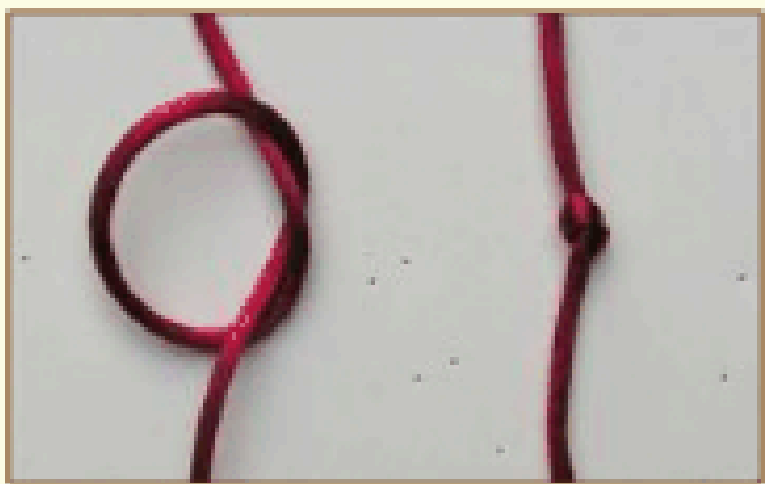
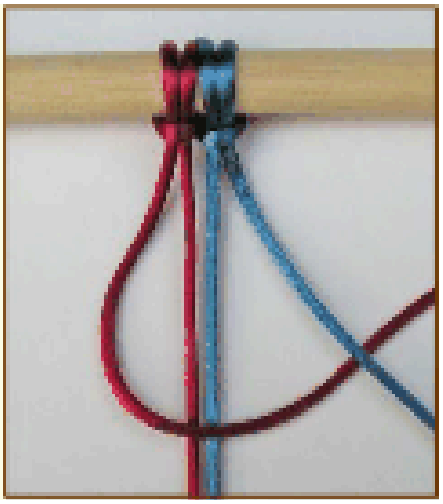


Plate 2.1: Overhand Knot by Hoeschen (2014)
Source: http://stonebrashcreative.com/MacrameTutorial.html

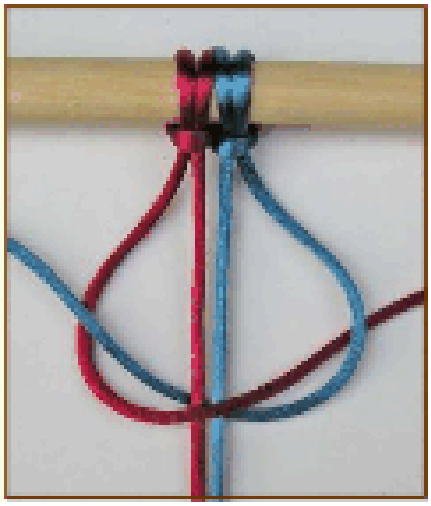
(II) Square Knot: The square knot is the basis of many macramé designs. It is also called a Flat Knot or Reef Knot.

Plate 2.2(a-j): Square Knotting styles 1 and 2 by Hoeschen(2004).
Source: http://stonebrashcreative.com/MacrameTutorial.html

Method 1:



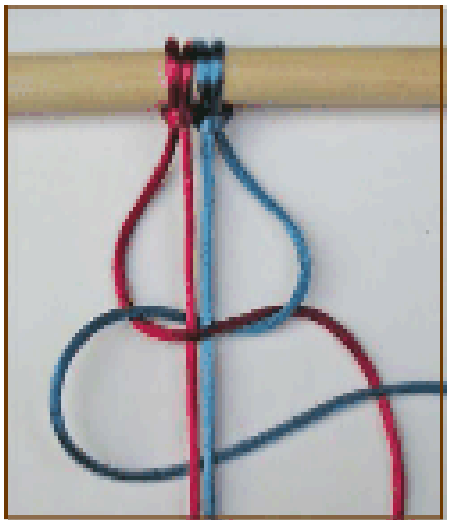
A



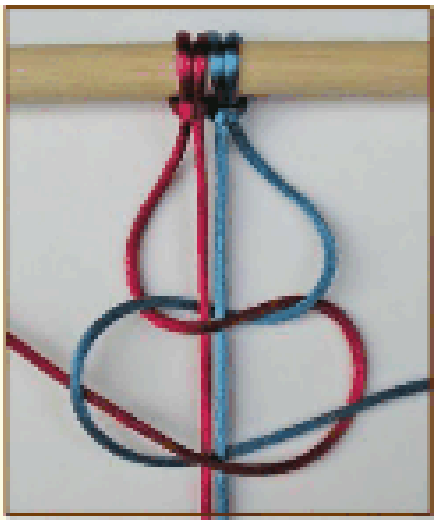
B

1. The left cord goes over the center cords, then under the right cord.

2. The right cord goes under the center cords, then comes up through the foundation cords and passes over the left cord.



C

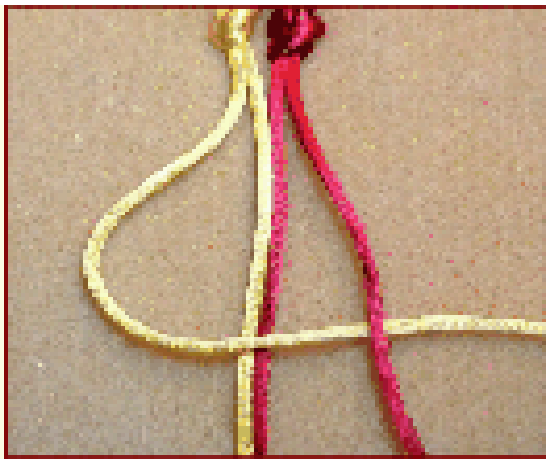


D

3. The left cord goes under the center cords, and over the right cord.

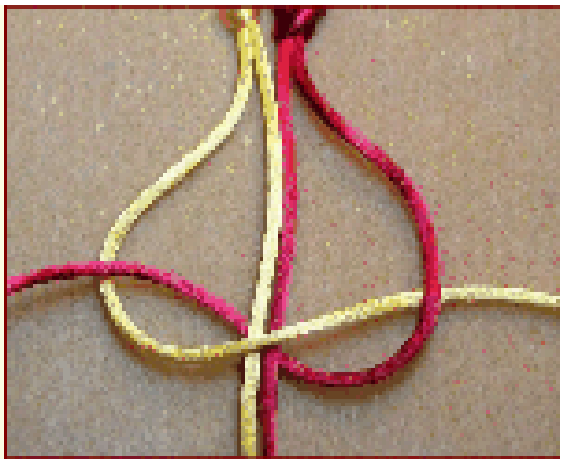
4. The right cord goes over the center and then down through the foundation cords and passes under the left cord.

Method 2:



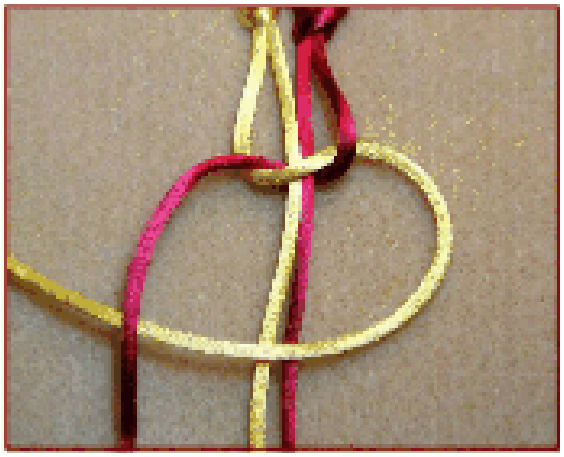
E

1. The left cord goes over the center, then under the right cord.



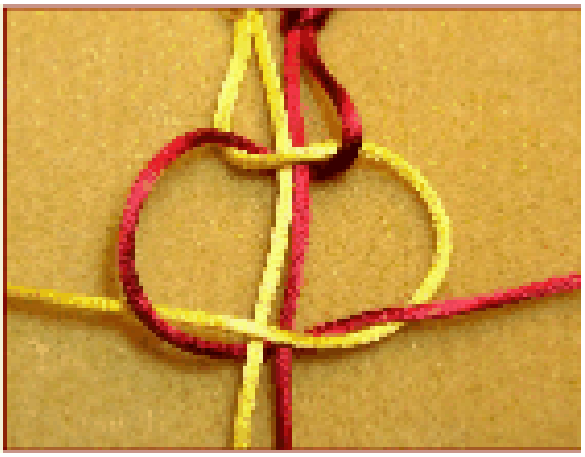
F

2. The right cord goes under the center, then comes up through the hole (and passes over the left cord).



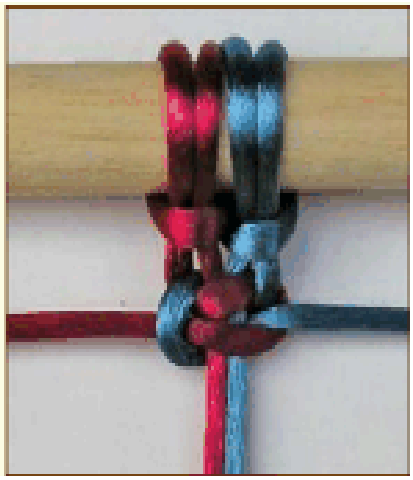
G

3. Right cord goes over the center, then under the left.



H

4. Left cord goes under the center, then comes up through the hole and passes over the right cord.



I

5. A single tightened Square Knot.

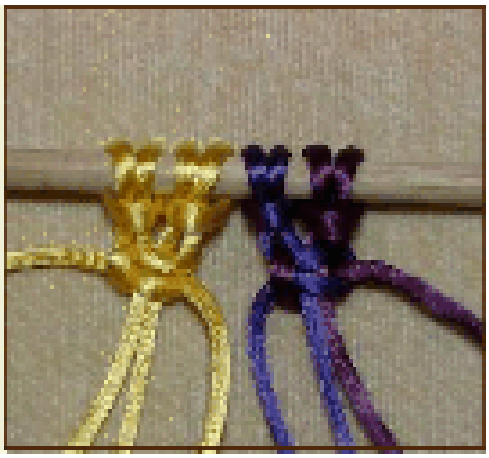


J

6. Three completed Square Knots. A row of knots is called a "sennit".

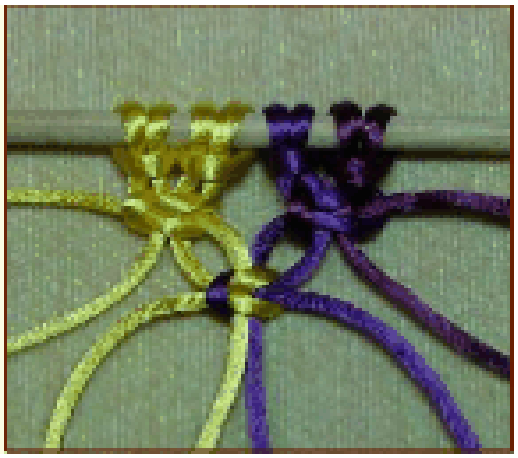
(ii) Alternating Square Knot: Eight cords were used in this sample, but a different number can be used according to the desired result.

Plate 2.2(k-l): Alternating Square knotting styles by Hoeschen (2004).
Source: http://stonebrashcreative.com/MacrameTutorial.html



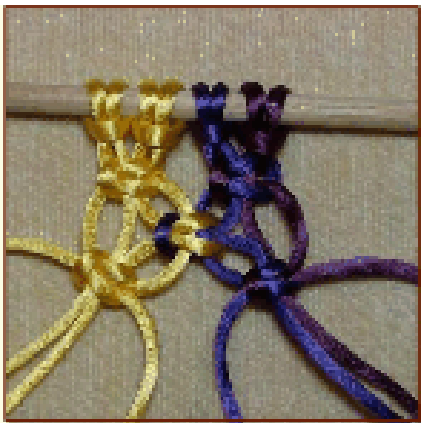
K

1. Begin with eight cords hanging down (four cords doubled) and tie a square knot with cords #1 and #4.Tie a second square knot using cords #5 and #8.



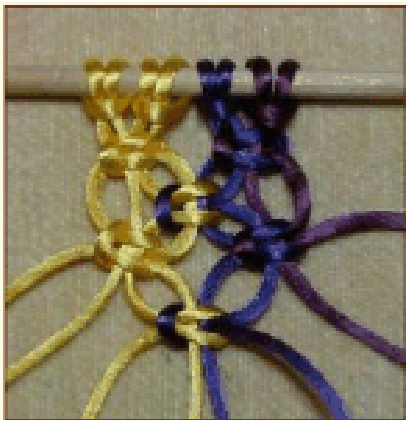
L

2. Tie a square knot using cords #3 and #6.



M

3. Repeat Step 1.



N

4. Repeat Step 2.

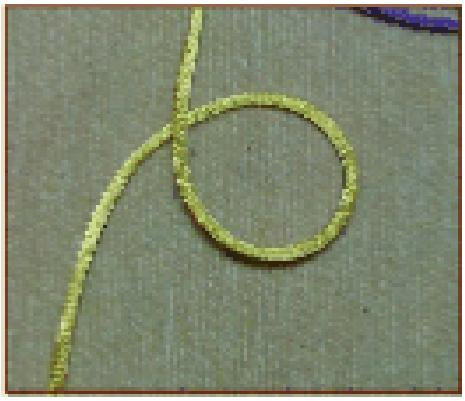


O

5. Keep alternating between Steps #1 and #2 until
it is as long as you want.

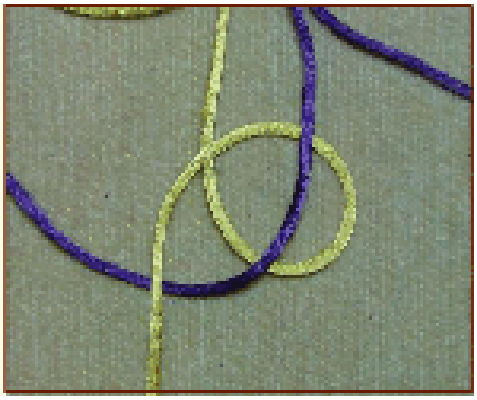
(iii) Josephine Knot Methods: This knot is also known as the Carrick bend.

Plate 2.3(A-E): Josephine knotting styles by Hoeschen (2004).
Source: Source: http://stonebrashcreative.com/MacrameTutorial.html



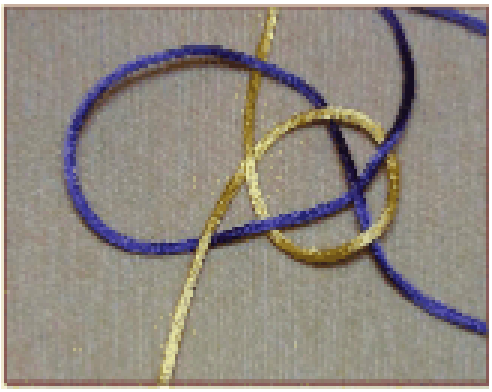
A

1. Use the left cord to make a right facing loop .The lower part of the cord should pass behind the upper part.



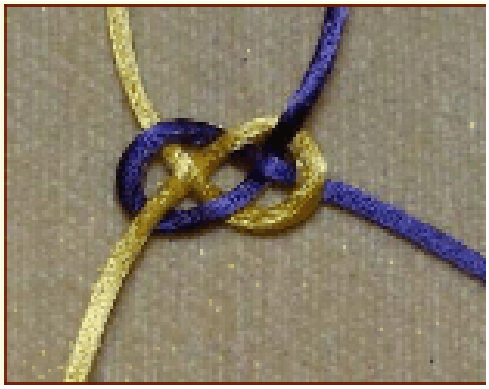
B

2. Take the right cord, lay it across the loop you made in Step1, and then pass it under the lower part of the left cord.



C

3. Bring the cord around, passing it over the left cord (above the loop), under the top part of the loop, over the part of cord that is laid on top of the loop, and under the outside part of the loop. Click on all the photos to enlarge them and see the cord path.



D

4. Gently tighten, keeping the two sides even.



E

For a double knot add a second cord to each side.

Several types and methods of knotting styles were reviewed here, but for this study the styles that were adopted and suitable for the study are the Square Knot, Alternating Square Knot, Josephine knot and Overhand Knot.

2.1.3: Types of macramé designs

According to Peter (2012) modern macramé is using some of the old 1970's style, but usually with improved design and variety of materials. There are many types of macramé which include micro, cavandoli, and chinese macramé.

i. **Micro-Macramé: This form is where fine cords, (which were not universally recognized as appropriate for macramé in the past), are used to create very precise and well-designed pieces of jewellery, fibre art, baskets and other items. It must be said that the predominant use of micro-macramé is in jewelleries, bracelets, earrings, necklaces, rings, anklets among others.**



Plate 2.4: Micro Macramé Bracelet
Source: http://www.knotjustmacrame.com/2013/06/new-in-my-shop-kits-for-micro-macrame.html



Plate 2.5: Micro Macramé Bracelet Watch
Source;http://www.knotjustmacrame.com/2013/10/micro-macrame-bracelet-watch-eclass.html

ii. **Cavandoli Macramé: This is another rapidly spreading type of "macramé" which owes its existence to weaving and basket-making, both of which use the technique of using half-hitches to create many different objects. An early exponent of cavandoli work which has alas passed is Luis Cienfuegos, who made huge wall-hanging tapestries of cavandoli work. In Africa, the Kenyans, Ghanaians and Navajo tribe in North America are extremely well-known for their cavandoli-style basket wares.**

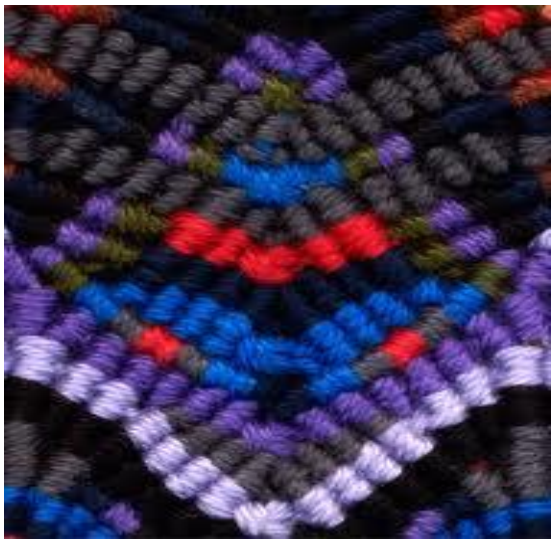


Plate 2.6: **Cavandoli Macramé**
Source; https://www.google.com.ng/search?Q=macrame&client=firefox-a&hs=6pe&rls=org.mozilla:en-



Plate 2.7: Cavandoli Macramé Lamp
Source; www.redbubble.com

iii. **Chinese Macramé:** Chinese macramé was used to decorate the palace halls and country households since ancient times. Chinese macramé has also appeared in paintings and other pieces of folk art. The royalty in China decorated their chairs, lady's dresses, mirrors, pouches, eyeglasses, fans and Buddhist rosaries with macramé. Chinese

macramé is ornamental and of immense aesthetic value, complicated Chinese macramé allows all kinds of variations that enhance its decorative value. These designs are visually enchanting and well appreciated by macramé lovers around the world; Chinese macramé is based on a dozen basic knot types named according to their distinctive shapes, uses and origins. The knots in Chinese macramé are pulled very tightly. They cannot be easily undone; they are very practical and come in exquisite symmetry. Chinese macramé, similar to the Chinese calligraphy, porcelain and painting is easily recognizable to admirers of Chinese culture as observed by Target Women, 2014.



Plate 2.8: Chinese Macramé knot by Free Macramé Patterns
Source; http://www.free-macrame-patterns.com/





Plate 2.9: Chinese Knotting Cord (Shambhala Bracelet Kit)
http://www.store.jewelsinfiber.com/kitshambbrac.html

2.1.4: Macramé tools and materials

Macramé **is one of the craft** that requires few tools or instruments, which can be purchased at a lower price or even improvised. Amble (1987) identified the following as tools used for macramé: board, cord, pins, scissors, tape, measure or measure stick, rubber bands, and bulldog clips.

2.1.5: Designing macramé

Amble (1987) ascertained that the overall design of a macramé is controlled by certain elements: the size of the piece, the type of cord or yarn, the colour or colours, and the knotting pattern to be employed. Designers keep the size and the complexity of the design in line with their ability, the time to spend, and the nature of the work, whether it will be a decorative or functional piece.

2.1.6: Female fashion accessories

A fashion accessory is an item which is used to contribute in a secondary manner, to the wearer's outfit. The term came into use in the 19th century, (Wikipedia, 2014). Accessories are often

chosen specifically to complement the wearer's look. Fashion accessories can be loosely categorized into two general areas: those that are carried and those that are worn. Traditional carried accessories include handbags, hand fans, parasols , umbrellas, canes, and ceremonial swords. Accessories that are worn may include jackets, shoes, ties, hats, bonnets, belts ,suspenders, gloves, muffs, jewellery, watches, sashes, shawls, scarves, socks, and stockings. In Victorian fashion accessories such as fans, parasols and gloves held significance for how women experienced gender, race and class. (Wikipedia, 2014)



Plate 2.10: Sareedreams macramé Bag
Source;http://sareedreams.blogspot.com/2012/08/embelishments-macrame.html



Plate 2.11: Macramé fashion Bag
Source; Macramé Cords Portalwww.macramecords.com



Plate 2.12: Little Missy Macramé Purse Source; www.craftsy.com



Plate 2.13: Macramé Purse (2008) Source; thisyearsdozen.wordpress.com

The styles of macramé bags, purses and other accessories above are source of inspiration and have set the foundation on which this study was built on.

2.2. Twine

"Twine" does not have a standard definition. The word may be used interchangeably with "thread," "string," or "cord." It refers to a narrow fabric composed of several different types of materials used in a variety of ways. In crafting, twine is used for knotting, knitting, crocheting, macramé, upholstering, rug-making, jewellery making (particularly rosaries and chaplets), and key chains. (Wise Geek, 2014)

2.2.1 Types of twines

Cabrera (2013) added by referring to twine as any type of thin cord used to tie things together. He classified twine into two categories, those that are made out of natural fibres - such as hemp or cotton and synthetic twine such as those made out of nylon. Natural twine is any thin cord made out of hemp, cotton, flax or even silk or sisal. These types of twines can come in coated and uncoated varieties. Most often, the uncoated types give much more traction as compared with the coated ones. Depending on the quality of the materials used, natural twines can be cheaper or more expensive than the synthetic varieties. Cabrera (2013) further added that Natural twines are most commonly used in making rugs, sewing upholstery, and in jewellery-making On the other hand, Synthetic twines are made up of manufactured materials such as acrylic, nylon, or polypropylene. These types of twines are often found in the coated version, which makes them sturdier since they are water-resistant. Fishing twine is an example of synthetic twine used in activities that require water immersion.

2.3: Background History of Beads

Beads are small, round and perforated objects which are usually strung to form necklaces or bracelets or attached to garments or articles of clothing for decorative effect. Sometimes they used them as currency, prayer material or for medicinal purposes. Beads are made up of the following materials: glass, copper, wood, silver, brass aluminum, bone, horn, shell, coral, pearl, jet, amber, and mineral, including precious stones, ceramics and plastics. Beads function as an important part of personal ornamentation. Bead-making is an ancient craft universally practiced among the various ethnic groups of Nigeria dating to antiquity. Nok culture provides evidence of the earliest civilization in Nigeria with some of its terra-cotta figures depicting human beings,

wearing what are presumably strings of stone beads around the necks, wrists and ankles as reported by Ibebabuchi, (2012).

According to **Donnette (2014),** the first bead made in Africa was created of special soft clay called faience, which is usually vivid blue or dusky green. African beads are still treasured and used throughout the African continent. Bead making industries still flourish among the Nupe peoples in Bida, Nigeria. To produce the desired colours of beads, Nupe bead-makers melt coloured glass from bottles or other glass beads in a small, wood-burning, clay furnace. Iron rods are used to form the molten glass into various shapes. The fluid colours of the irregularly formed glass beads convey a sense of elegance. **He** further revealed that among the Yoruba people, bead-making industry flourished in Ilorin Nigeria, beginning in the 1830s. The bead-makers acquired agate, carnelian, and red jasper stones through the trans-Saharan trade and shaped them into beads.

According to Ibebabuchi (2012), the wife of Oduduwa, Olokun Senaide established the art of glass bead-making in the ancient city of Ile-Ife, and Igbo-Olokun (Olokun Grave) is known to be her work-shop which covers some acres of land as long as 12 acres. Bida is noted for its flourishing bead-making industries for years. In Bida, craftsmen are famous for glass beads. They make the glass beads from discarded coloured glass which they melt down and form into beads. They also make their glass beads from a mixture of quartz, sand, chalk and natron. Besides Bida, cities like Ilorin, Kano and Vere in Adamawa are famous for local bead-making in Nigeria.

Beaded Splendor (2014), further stressed that since ancient times, African peoples have cherished beads and appreciated their beauty. Glass beads, in particular, are a common element of African adornment and are widely used in African clothing and regalia. There are two types of

beadwork specialists, the bead makers and the bead workers. The bead makers produce beads from various materials like glass, woods, plastic, ceramics and other raw materials while the bead workers are artists who create jewellery, garments, and regalia from beads produced by the bead makers. Artists must carefully consider the materials, colours, textures, shapes, and sizes of the beads to choose those that complement or contrast with one another. Beads have played an important role in the personal lives of Africans and in the court life of African kingdoms; they have been valued as currency and as an artistic medium. The materials bead workers have used in their artworks have varied over time; they include shells, stone, clay, metal, and glass.

eBay (2014), stated that the word bead comes from the Anglo Saxon words *bidden* (to pray) and *bede* (prayer.) Prayer beads are known world-wide, and help the user recite prayers and keep track of the sequence and number of the prayers. Beads haven been used in many cultures for centuries, Beads have been used as money and worn as jewellery to bring wisdom and fortune to the wearer. Beading is a favourite pastime for many people who express their creativity through this ancient craft. Today beads play an intricate role in modern fashion which they are widely used in the form of necklaces, bracelets and earrings (Emily Gems, 2012).

Artbeads.com (2014), stated that each bead they sell has a story, some of which go back to 30,000 B.C. Other beads have much more recent histories which involve the history of humankind. People's inventions and culture are reflected in beads which are in fact the oldest and most universal art form. Beads have manifested many meanings, from protection to currency, status and culture.

Indians.org (2014) further stressed that there is evidence that the descendants of Native Americans in prehistoric times used beads as adornment in jewelry as well as a way to trade. How these beads were crafted by hand said a lot about the methods and culture of the people of

the time, more certain is the fact that beads have a history with the Native American people. From the materials they used to how the beads were incorporated in their everyday lives, they tell a story. Some tribes according to Indians.org (2014) have “story bead” necklaces where symbols and figures were carved into flat pieces of turquoise or some other type of stone and strung with other beads. Mothers then used the necklaces to illustrate stories handed down from generation to generation. In some tribes, fashioning the beads was a sacred task while in others, only the women were allowed to create the beads. Regardless of who could or could not make the beads, there were a variety of processes that could be used. Most often, it was an old-fashioned stone drill bit pumped by hand or even an awl that created the hole in the bead so that it could be strung.

According to Webster(1957) in Sani and Anyaoha (2010) there is hardly any house today in Nigeria that does not have at least a piece of any type of bead, for example beads for beautification or prayers. Beads have so many functions: ceremonial, elegancy, royalty, therapy and currency. While McCallum (1997) in Sani and Anyaoha (2010) stated that hundreds of glass beads of seed pearls were embroidered on dresses, churches, small pictures, boxes, and were strung and knitted into ladies purses or used as fringes on dresses and lampshade. McCallum (1997) further stated that Americans and Africans wore beads embroidered on their clothes and bags for example, the skin tunics of the aprons or the Ndebele. Drewal (1998) revealed that Africans also trimmed hair dresses with beads and covered vessels and stools with them. “In Nigeria, especially the Yoruba culture has shaped the expressiveness associated with beads as temperament, empowerment, protection, potentiality, desire, wealth and well being. Beads are objects of a coloured and colouring form that reflects, transmits and transforms the objects and persons it adorns, and beads are aesthetical".

2.3.1 Bead designs

Beads in designs represent the African saying "Precious beads make no noise," meaning that a good person does not need to blow his own horn. (Ali & Gwari, 2011). Ibebabuchi (2012), states that bead-making is an ancient craft universally practised among the various ethnic groups of Nigeria dating to antiquity. Nok culture provides evidence of the earliest civilization in Nigeria with some of its terra-cotta figures depicting human beings, wearing what are presumably strings of stone beads around the necks, wrists and ankles. Africans wore beads to communicate cultural values in a symbolic language that expressed rank, religion, politics, and artistic attitudes.

Beads designing is a creative and an interesting skill, according to Sani and Anyaoha (2010), beading is generally a systematic procedures used in achieving a desired design depending on the kind of design or project to be executed. Orebiyii (2014), revealed the following bead designs and stitches as commonly used in Nigeria: Bead Matting and Weaving, Beaded Bead, Bead Crafting Vessels, Ball Pendant and Earrings, Single Strand Bead, Double or Multiple Strand Beads, Spiral Design, Ball Pendant, Four Ladder Stitch: Chavron Stitch, Spiral Rope Stitch, Peyote Stitch and the Herring Bone Stitch. Orebiyii (2014) further opined that forest and bush work are beading designs that have similar concept, the difference is the density of stitching either single or worked onto an already woven piece. Azi (2007), pointed out that it is difficult to put asunder aesthetics and finished beads work because their marriage to one another determines the final value of the works.

2.3.2 Types of beads

Beads Unlimited (2013) listed over a hundred types of beads from A-Z, among which are: Apple Jasper, Blood Stone Beads, Cherry Quarts, Denim Lapis, Emerald Beads, Fluorite Garnet Beads, Hemitite Beads, Idocrase Beads, Jade Beads, Leopard Skin Jasper, Malachite, Opal Beads, Peridot Beads, Quartz Crystal, Red Bamboo Coral, Sapphire, Tiger Eye, Unakite, White Sapphire, Yellow Calcite, and Zircon.

Nwokoye (2012) also ascertained the fact that there are many types of beads which can be used in beading and are readily in craft stores. They include metal beads, wooden beads, stone beads made of stones like limestone, bone beads, glass beads, and crystal beads. She further outlined the following beads as the most commonly used in Nigeria:

i. Pearls**:** Pearls are of two type's namely real pearls and cultured pearls, cultured pearls are usually man-made or reared artificially. They are inexpensive as compared to real pearls harvested from the ocean. There are also plastic pearls readily available but do not have the lustre shine.

ii. Glass Beads: Glass beads are commonly used in beading projects, some common ones are Czech glass beads or Indian glass beads. They are available in different designs such as leaf shape which makes them popular. Usually the Indian glass beads have colourful coatings and their designs are handmade.

iii. Crystal Beads: They are widely used in jewellery making as they give the jewellery a sparkle and glam finishing. The most popular ones are Swarovski crystal beads which have a lot of designs and cutting, there are imitations of crystal beads which are actually common glass beads and may be slightly cheaper than Swarovski crystal beads.

iv. Semi precious stone beads: These are semi precious stone beads which are processed to small beads. They come in number of shapes and sizes which can be used in beading projects.

v. Seed beads: These are tiny beads which come in different sizes, like 12/0, 15/0 etc. they are manufactured in a number of places but the usual ones are Japanese seeds beads(which are of a higher quality) and Taiwanese seed beads (which may not be even).

vi. Plastic Beads: These are commercial beads which are readily available and are inexpensive. They can be used in variety of beading projects from the simple to the complex ones. Plastic beads combined with metal beads are used widely in making children's jewellery as they are safer and difficult to break.

2.3.3 Beads ornamentation in Nigeria

Donnette (2014) opined that Beads were used in various parts of Africa as adornment or works of art. In some African economies they also served as currency. As adornment they were important in defining and identifying someone's status, as well as what tribe or group they belonged to. Nigeria used coral beads, brought in large quantities by the Portuguese, to make elaborate clothing and regalia for kings. Since ancient times, African cultures have cherished beads and appreciated their beauty. Glass beads, in particular, are a common element of African adornment and are widely used in African clothing and regalia.

For many decades, beads have been used in Nigeria by people of various ethnic groups for body adornment and other purposes for example as necklaces and bracelets. In the past and even to present day, waist-beads are used as an important form of adornment for girls till they reach puberty. Married and single ladies wear waist-beads under their wrappers or gowns to emphasize

their hips as generously proportioned hip is assumed to enhance feminine beauty. Female artists, performing certain cultural dances also wear costumes that have waist-beads as a prominent feature. (Ibebabuachi, 2012)

According to Adepegba (2013), Fulani women in Nigeria are well known for body adornment. Some of their jewels have some age-long value comparable to the values of *akori* or *iyun* and *segi* beads among the Edo or Yoruba respectively.

In Kontagora area, two types of rare beads which are very expensive are much valued by the nomadic Fulani women. The first is the *kanduji*, which as earlier mentioned in the introduction is worn by the Hausajin, a Fulani group considered by other Fulani groups as having deep knowledge of the Hausa language. The second, *maji*, this seems to be old demarcation beads of Islamic rosary as it is oblong in form. The women, however, put on jewels particularly chains of beads which at times are in quantities almost tantamount to the abuse of the items used. The nomadic Fulani also display ornaments on their wrists and ears. Generally speaking, the body ornaments of the nomadic Fulani are so distinctive that they are not hard to distinguish anywhere among other Nigerians.

Similarly, Duru (2009), stated that the Yoruba people believe that beads of the waist is said to posses the power to attract and evoke deep emotional responses in addition to being a sign of success and affluence, synonymous with feminism as well as spiritual well being. The Yoruba people refer to the waist beads as “Ileke”, “Lagidigba” meaning something big, thick or massive. It is believed that the waist beads posses some erotic appeal powers to provoke desire or deep emotional response on the opposite sex. Waist beads are also used for birth control; the beads are laced with charms and worn by the women to prevent conception.

Duru (2009) further opined that beads are precious ornaments of the Yoruba people and that it helps to portray the chastity of a maiden or women sensuality. Brides seduce their spouses with the beads they adorn, which some of them are said to lace their beads with charm to make them irresistible to the male folks. The Yoruba people can easily comment on women's moral standing in the olden days by interpretation of the movement of the waist beads adorned by women. The way a woman moves her buttocks can depict her morals either seductive or reserve. The Yoruba people have a popular saying that "it is the beads that makes the buttocks to shake". Other users of the waist beads in Yoruba land are the "Orisa" or devotes of water deities and other priestesses, who adorn the waist beads for protection against spiritual attacks as well as part of their dress regalia.



Plate 2.14: Nomadic Fulani women of Kontagora area wearing *maji* neck beads.
source:http://www.webpulaaku.net/defte/adepegba/body_ornaments.html



Plate 2.15a: Yoruba woman waist bead
Source:http://yeyeolade.wordpress.com /2009/04/28/yoruba-girlswomen-wear-waist-beads-and-this-is-what-it-culturally-means-from-guardian-newspapersnigeria/



Plate 2.15b: Yoruba woman waist bead
Source:http://yeyeolade.wordpress.com/2009/04/28/yoruba-girlswomen-wear-waist-beads-and-this-is-what-it-culturally-means-from-guardian-newspapersnigeria/

2.4: Apparel

Burke (2006) in Ali & Gwari (2011) stated that clothing has always been both a necessity with regard to human civilization and means of showcasing ones culture and interests. Social status, religious leanings, cultural diversity and professional status can all be amply reflected by ones clothes. Bennett (2002) in Dutsenwai (2011) defined tailoring and sewing as " joining together by means of needle and thread pieces of fabrics and other materials to make wearing apparel and accessories, household furnishing and other items"

As Line (2009) in Ali & Gwari (2011) is of the view that, the finest clothing ever made is a person's skin, but of course, society demands something more. So the quest for better clothing, better fabric and trendier garments continues unabated aided by technological advancements. Gwari (2010) also stressed that Africa is blessed with rich diversity of indigenous cultures, and this is explicitly evident in Africa Fashion and Textiles. Therefore, the synthetic twine macramé female fashion accessories produced are to compliment and enhanced African fashion, clothing and textile design.

2.5 Fashion Design

Beiley (2007) stated that the realm of fashion design, by its sheer glamour and grace, has always been exciting and intriguing. When we talk of fashion design, it implies a form of art that incorporates the nuances of creating clothes and accessories. The history of fashion design can be traced back to the beginning of the19th century when the designs were the product of the dresses worn in the royal courts.

The concept of design has found its way and it is necessary as well as consistent with the aesthetic needs of today's society. It represents a thought-shift of modern society and is consistent with the developmental speed of modern society (Okewu, 2014). In the design and decoration of synthetic twine macramé with beads ornamentation, the decorative pattern design should be achieved using a number of design techniques. Not only do these designs arouse visual impressions, they also impart emotional responses to their consumers.

According to Ada (2011), fashion design works are part of textile design professions that have been playing the role of vehicles for vocational training and self reliance in present day Nigerian society. Fashion designers acquire their sources of design and inspiration from objects and visual forms found within their environment.

According to Olugbamigbe (2010), fashion Design has developed from an upcoming to an established and much in-demand career. It holds a great potential of employment opportunities in the rapidly expanding designer labels, luxury brands, apparel retail brands and the ready-to-wear fashion industry.

Uzoanya in Olugbamigbe (2010) observed that there is something different in the quality of the designs produced by trained artists and those untrained hands because of the intricacy of the teaching taken by trained artists, they are able to reason outside the unusual.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter enumerates the methodology, research design, materials, collection of data and method of analysis that were employed in exploring synthetic twine macramé with beads ornamentation in the production of fashionable female dress accessories.

3.1 Research Methodology

The study adopted the experimental and practice-based research methodology, according to Sullivan (2005) in Gundu (2014), the exploratory and creative investigations that occur in studios, galleries and other places where artists work, are legitimate forms of research grounded in art practice. In order to understand the Practiced based research, one needs to understand the emergence of the qualitative paradigm as an alternative to the quantitative paradigm. Therefore, the experimental and practice-led research method was employed for this study; it involves the trying of beads on modern synthetic twine macramé for the production of female fashionable dress accessories.

3.2 Research Design

This study employed the "ADDIE" research model, this in addition to the adopted experimental design method is to ensure that the evidence obtained enables the researcher to effectively address the research problem logically and unambiguously as possible. Ryder (2012), Stated that "Models, like myths and metaphors, help us to make sense of our world. A model offers the means of comprehending an otherwise incomprehensible problem. An instructional design model gives structure and meaning to an identified problem, enabling the designer to negotiate the design task with a semblance of conscious understanding. Models help us to visualize the problem, to break it down into discrete, manageable units. The value of a specific model is determined within the context of use. Like any other instrument, a model assumes a specific intention of its user. A model should be judged by how it mediates the designer's intention, how well it can share a work load, and how effectively it shifts focus away from itself toward the object of the design activity".

Forest(2014), states that ADDIE Model is an iterative instructional design process, where the results of the formative evaluation of each phase may lead the instructional designer back to any previous phase. The end product of one phase is the starting product of the next phase. Forest (2014) further identifies the following as the five components of the Addie model. Analysis, Design, Development, Implementation and Evaluation:

Analysis: The analysis phase can be considered as the "Goal-Setting Stage". The focus of the designer in the analysis phase is on the target audience, and target objectives of the project.

Design: This stage determines all goals, tools to be used to gauge performance, various tests, body, subject matter analysis, planning and resources. This is where all approach should be done as planned while following a very specific set of rules. This systematic approach makes sure everything falls within a rational and planned strategy or set of strategies that has an ultimate goal of reaching the project's targets.

Development: The Development stage starts the production and testing of the methodology being used in the project. In this stage, designers make use of the data collected from the two previous stages and use this information to create a programme that will relay what needs to be taught to participants. If the two previous stages required planning and brainstorming, the Development stage is all about putting it into action.

Implementation: The implementation stage reflects the continuous modification of the program to make sure maximum efficiency and positive results are obtained. Here is where Industrial Design's strive to redesign, update, and edit the course in order for it to be delivered effectively. Procedure is the key word here, Design evaluation is done in the implementation phase. Designers play a very active role in this stage which is very crucial for the success of the project.

Evaluation: The last stage of the ADDIE method is Evaluation. This is the part where the project is being subjected to meticulous final testing of the what, how, why, when of the things accomplished (or were not accomplished) of the entire project. This phase can be broken down into two parts, Formative and Summative. Formative evaluation is present in each stage of the ADDIE process. Summative evaluation consists of tests designed for domain specific criterion-related referenced items and providing opportunities for feedback from the users which were identified.

The Addie research design was adopted for this study, all the five components of Addie methods were followed strictly in the production process.

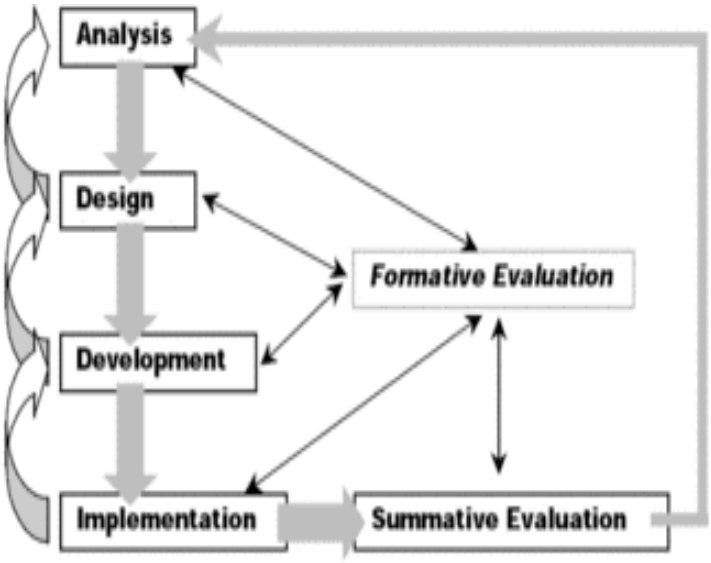


Figure 3.1: *ADDIE Research Model*
Steven J. McGriff (2012)
http://educationaltechnology.net/the-addie-model-instructional-design/

3.3 Population of the Study

The primary population of this study comprised of twines and beads, several kinds of beads such as crystal beads, glass beads, pearls, semi precious stone beads, seed beads, while twine cords such as satin cord, polypropylene cord, nylon cord, parachute cord, hemp cord, among others were purchased. A prior study was conducted to ascertain the appropriateness and suitability of the twines and beads that were used for this study. The secondary population of this study is Faculty of Environmental Design Students, Ahmadu Bello University Zaria.

3.4 Sample and Sampling Technique

The purposive sampling technique was employed in selecting the samples for the study, samples were selected based on the researcher's judgment and prior knowledge that the sample can provide access to the desired research goals. The primary samples of this study were synthetic twines which are examples of polypropylene cords and assorted beads. The choice of these materials was guided by their appropriateness and qualities because synthetic twines are durable, cheap, water proof and strong. These materials are available in different designs, shapes, sizes and colours. The secondary population of this study is Department of Industrial Design Students, Faculty of Environment Design, Ahmadu Bello University, Zaria.

3.5 Choice of Colours of Twines and Beads

Colours are fundamental aspect of design, they constitute one of the Elements of Design. With the understanding that colours have great impact on design and also affect people's choice just as colours apply to them. The designer therefore manipulated the colours of twines and beads to suit feminism. Examples of colours employed are; Natural Colours, Primary Colours, Secondary Colours, Tertiary Colours, Complimentary Colours, and Harmonious Colours.

3.6 Production Procedures

The procedures employed in the production of synthetic twine macramé fashionable female dress accessories with beads ornamentation were broken down in line with the adopted research design as follows:

(i) Conceptual stages

(ii) Design stages

(iii) Actualization stages: Simple stages - Moderate stages – Advanced stages (Fig 3.2).

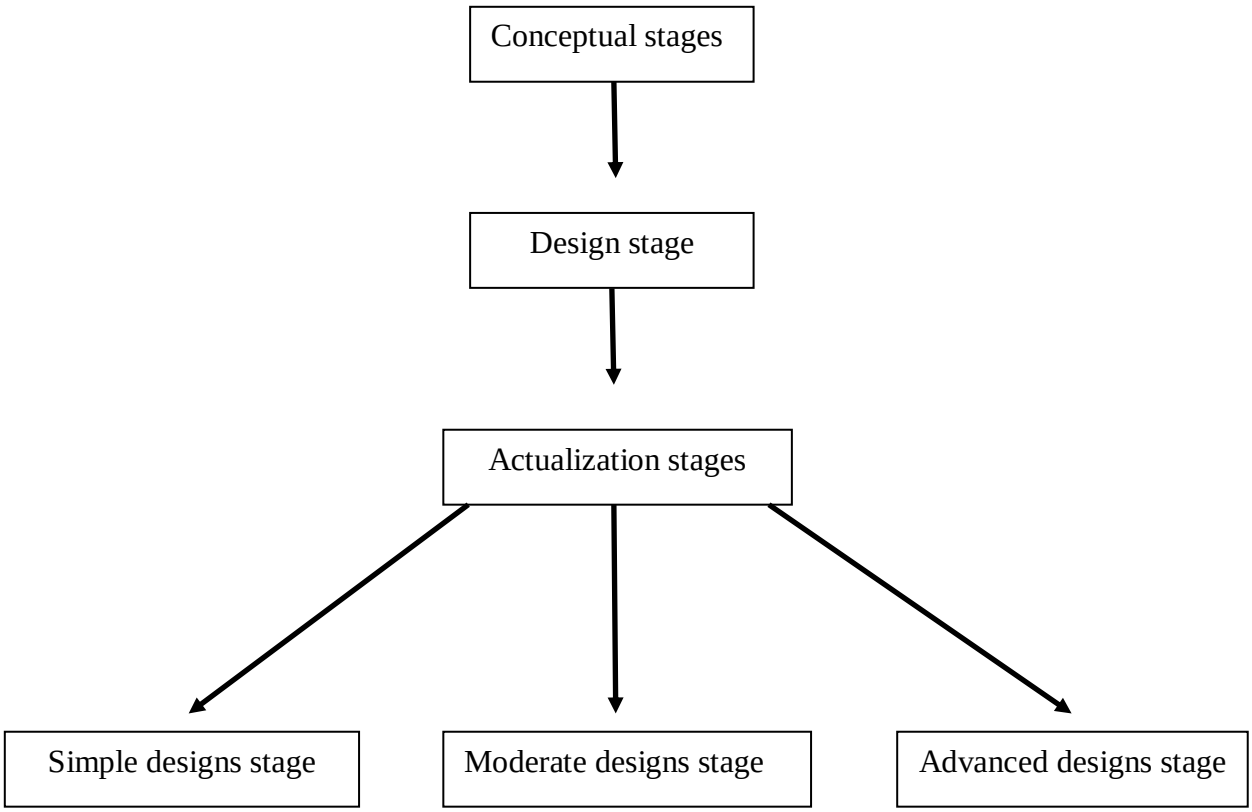


Figure 3.2: Stages of Production
Source – The researcher (2015)

3.7 Design Stages

3.7.1 Colour sketches

The following sketches were drawn to serve as a guide or plan to facilitate the computer aided designs and general production of the proposed female macramé dress accessories. The designs show a graduation from the simple design stage, moderate design stage up to the advanced design stage. The effects of bead ornamentation had on the product are also visible on the sketches; see Plate 3.1(a-n)

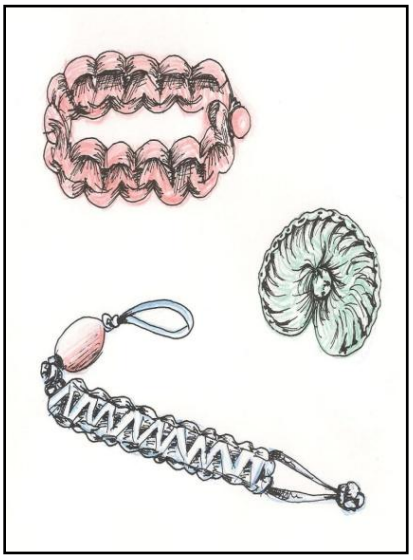


Plate 3.1a : Flower Appendages for Footwear
Source – The researcher (2014)

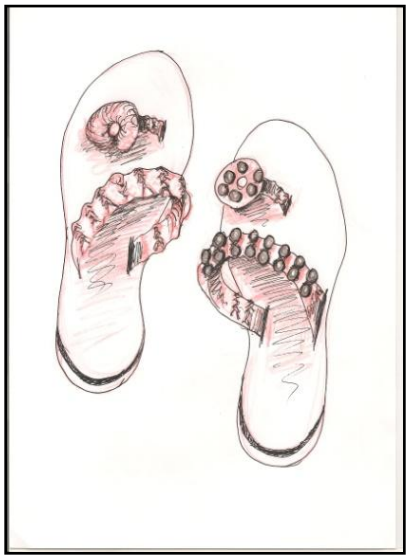


Plate3.1b: Macramé foot wear with beads and without beads
Source – The researcher (2014)

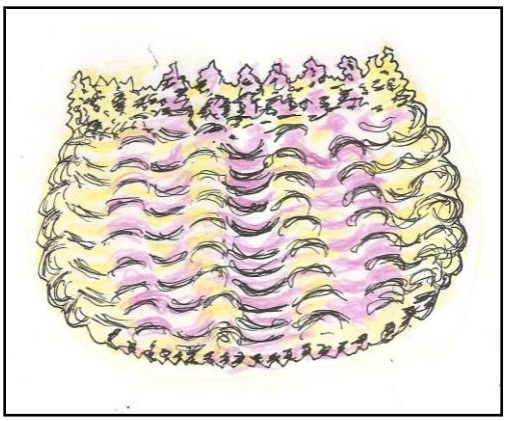


Fig 3.1c: Yellow-purple Purse
Source – The researcher (2014)

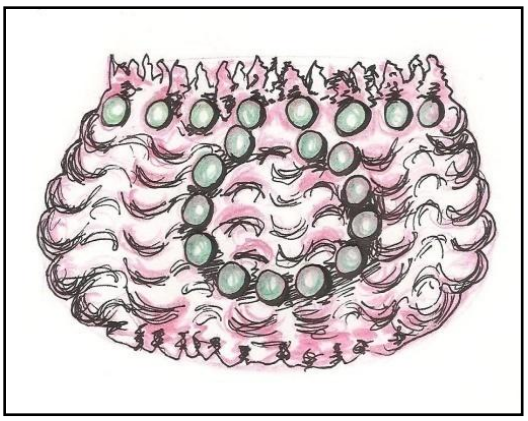


Fig 3.1d: Pink Purse with beads
Source – The researcher (2014)

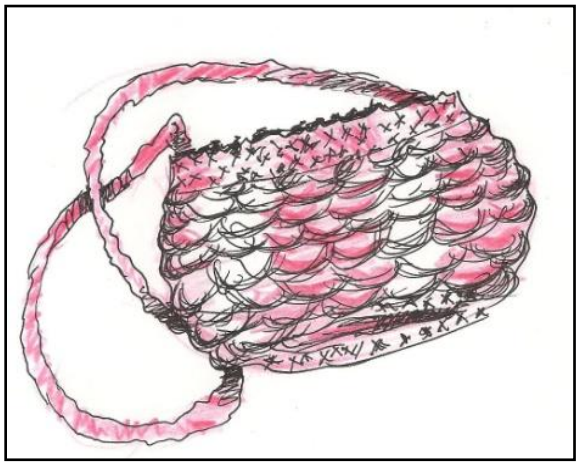


Plate 3.1e: Red-white Cross body bag without beads
Source – The researcher (2014)



Plate 3.1f: Black hand bag with beads
Source – The researcher (2014)

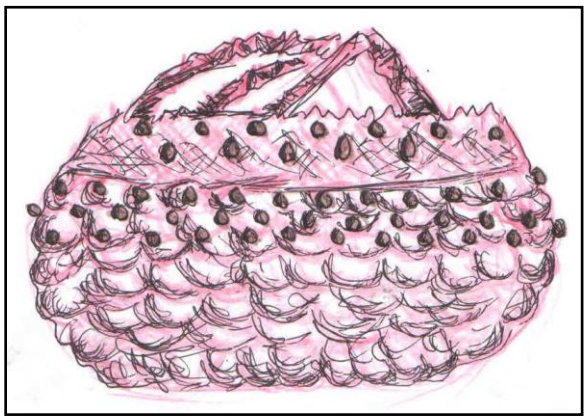


Plate 3.1g: Pure pink hand bag with beads
Source – The researcher (2014)

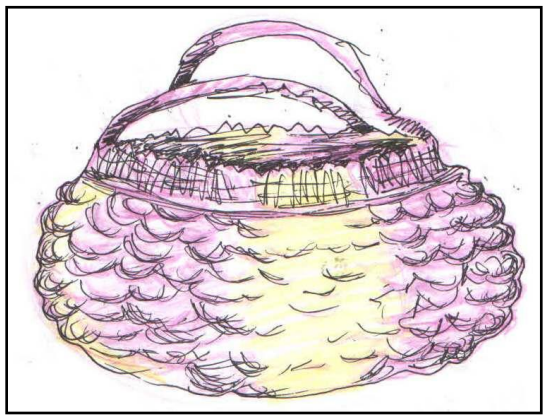


Plate 3.1h: Purple-Red-white hand bag without beads
Source – The researcher (2014)



Plate 3.1i: Pink-Brown hand bag with beads
Source – The researcher (2014)

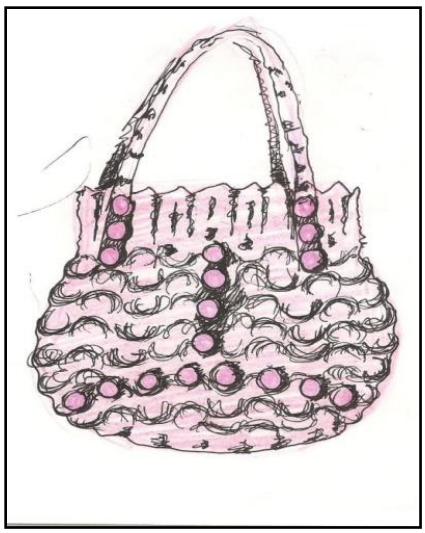


Plate 3.1j: Pink hand bag with beads
Source – The researcher (2014)

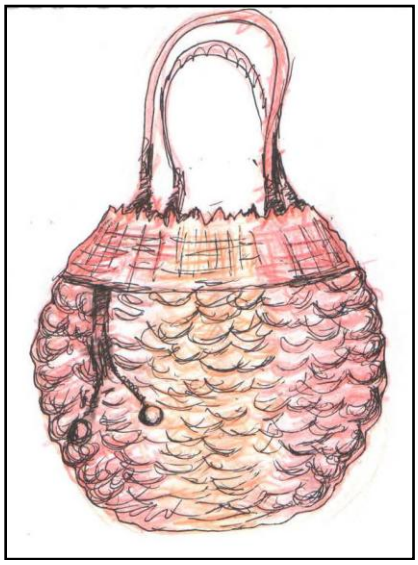


Plate 3.1k: Red-yellow hand bag with beads
Source – The researcher (2014)

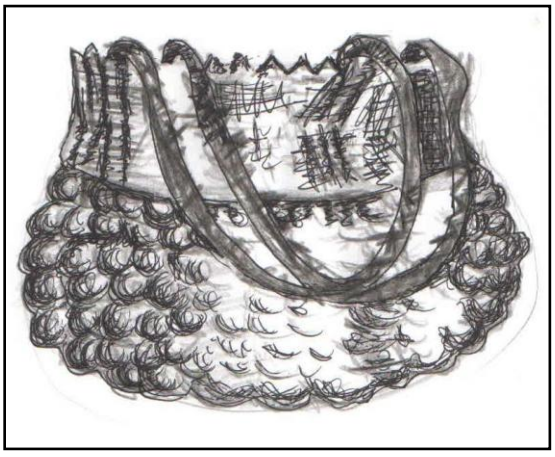


Plate 3.1l: Black hang bag without beads
Source – The researcher (2014)



Plate 3.1m: Black-white hand bag with beads
Source – The researcher (2014)

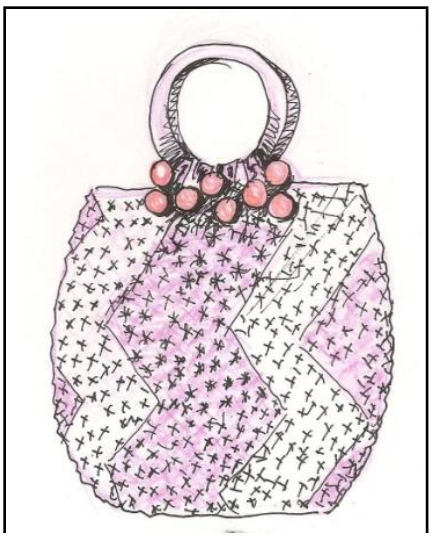


Plate 3.1n: Red-white hand bag with beads
Source – The researcher (2014)

3.7.2 Computer aided designs

The following are computer aided designs of the proposed female macramé dress accessories, it was a developmental process on the colour sketches above before they were actually produced. The designs show a graduation from the simple, moderate and advanced design stages. The effects of beads ornamentation had on the product are also visible on the computer aided designs; see Plate 3.2(a-u)

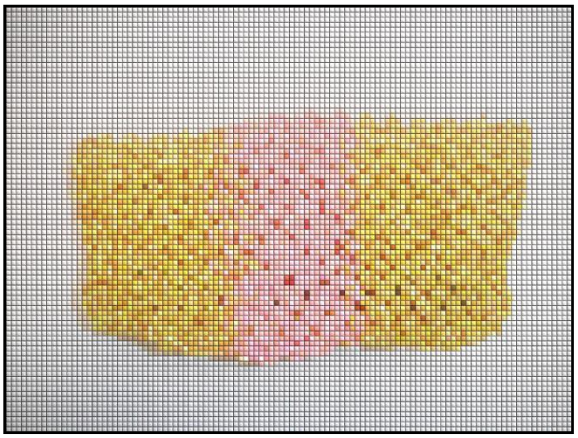


Plate 3.2a: Yellow-pink simple purse with square knots all through
Source – The researcher (2015)

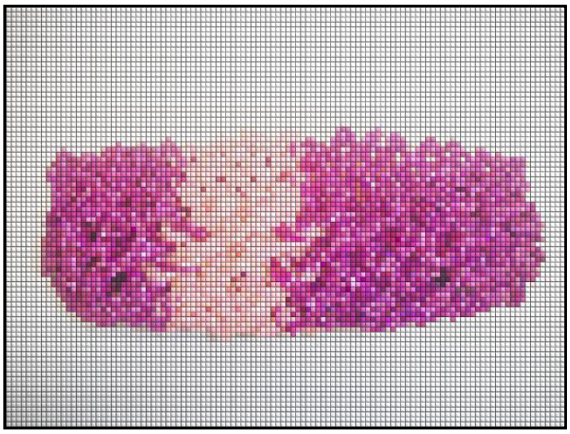


Plate 3.2b: Purple-pink simple purse with square knots and Josephine knot
Source – The researcher (2015)

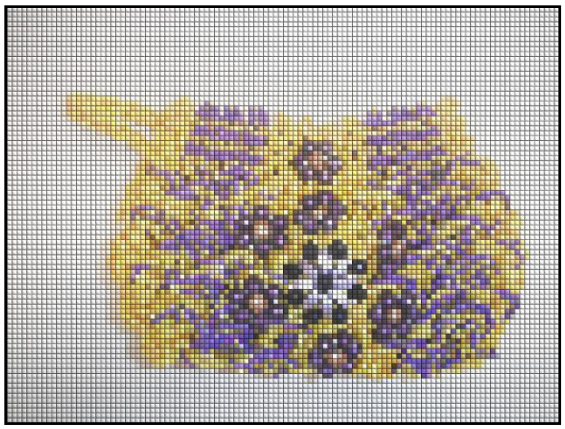


Plate 3.2c: Yellow-purple Simple Purse with square knots and Josephine knots
Source – The researcher (2015)

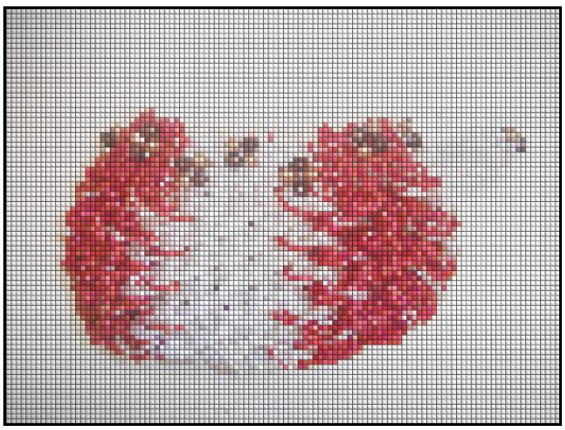


Plate 3.2d: Red-white Simple Purse with square knots and Josephine knots
Source – The researcher (2015)

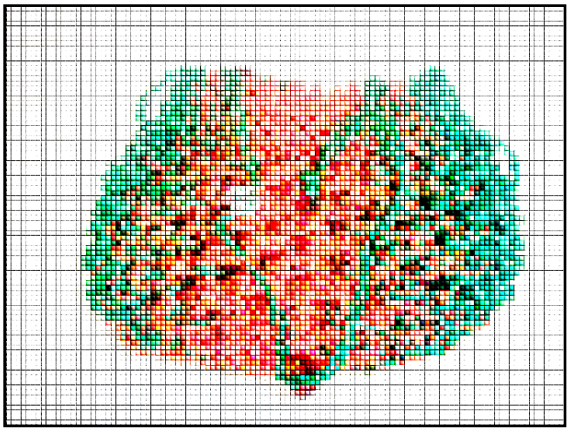


Plate 3.2e: Green-orange Moderate Cross body bag with square knots and Josephine knots
Source – The researcher (2015)

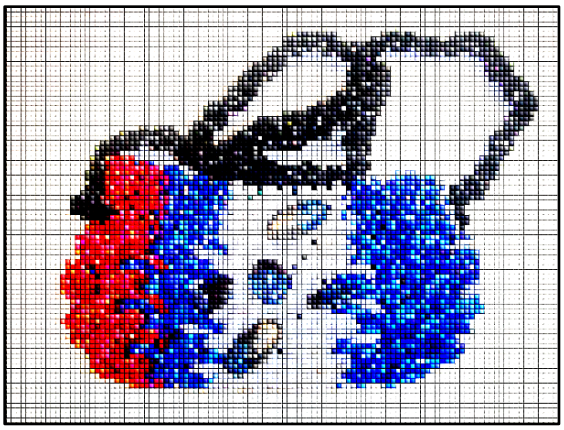


Plate 3.2f: Multi-coloured Moderate Clutch bag with square knots and Josephine knots
Source – The researcher (2015)

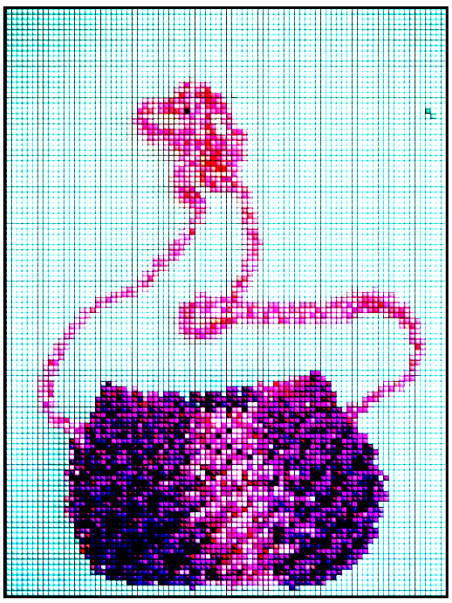


Plate 3.2g: Purple-Pink Moderate Cross body purse with square knots and Josephine knots
Source – The researcher (2015)

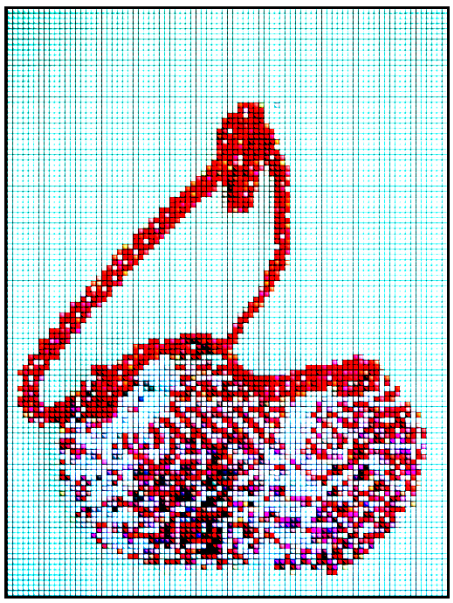


Plate 3.2h: Red-white Moderate Cross body Clutch with square knots and Josephine knots
Source – The researcher (2015)

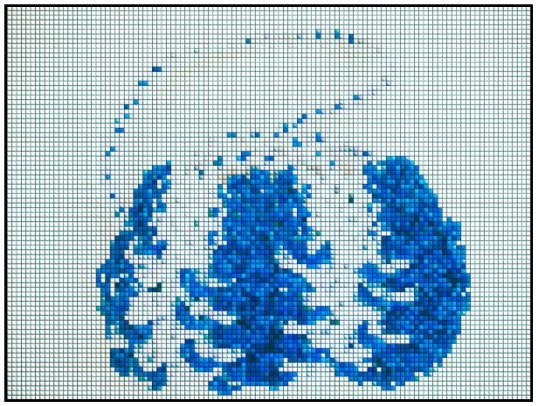


Plate 3.2i: Blue-white Moderate Cross body purse with square knots and Josephine knots
Source – The researcher (2015)

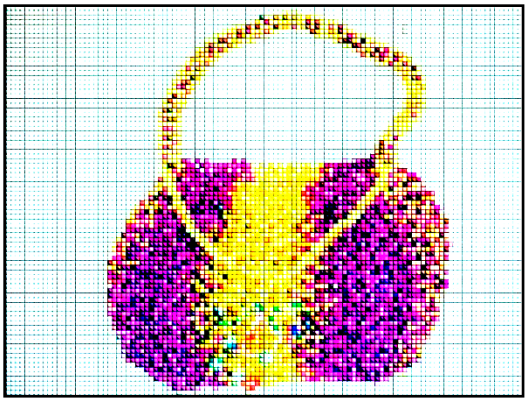


Plate 3.2j: Purple-yellow Moderate Tote bag with square knots and Josephine knots
Source – The researcher (2015)

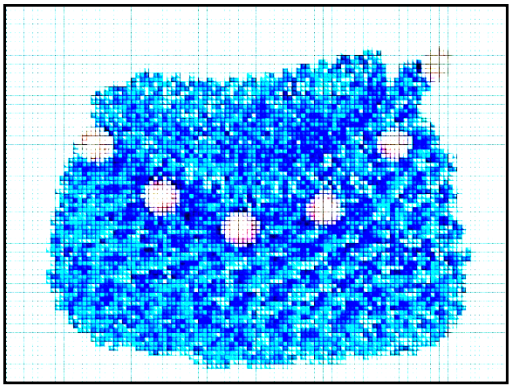


Plate 3.2k: Pure-blue Moderate Tote bag with square knots and Josephine knots
Source – The researcher (2015)

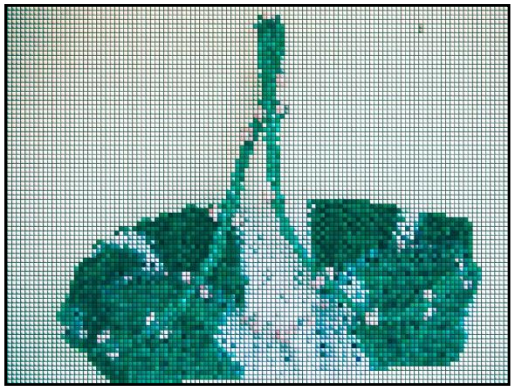


Plate 3.2l: Green-white Moderate Cross body bag with square knots all through
Source – The researcher (2015)

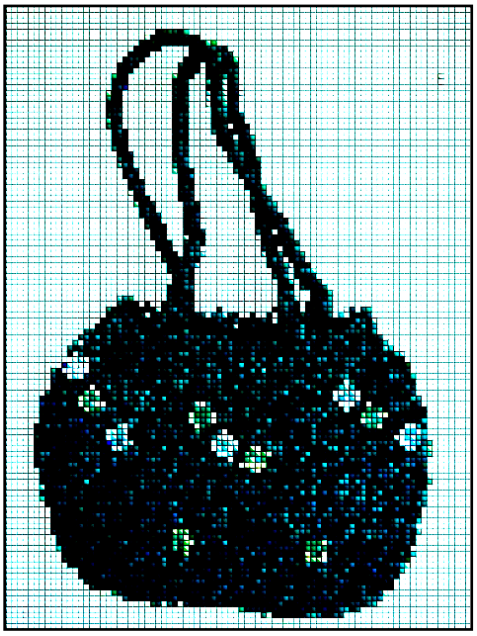


Plate 3.2m: Pure-black Moderate Tote bag with square knots and Josephine knots
Source – The researcher (2015)

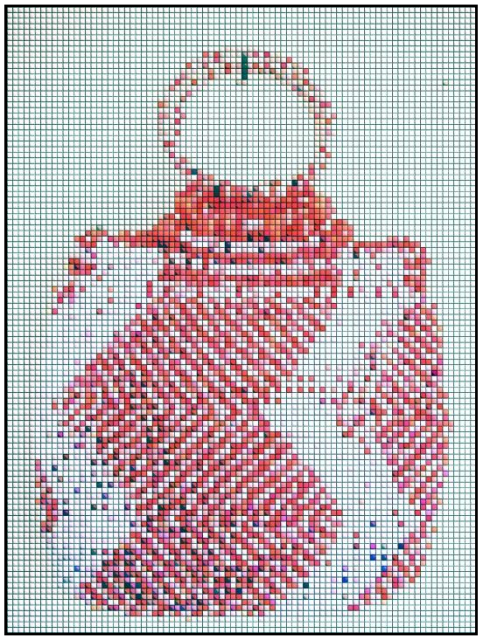


Plate 3.2n: Red-white Advance Tote bag with square knots all through
Source – The researcher (2015)

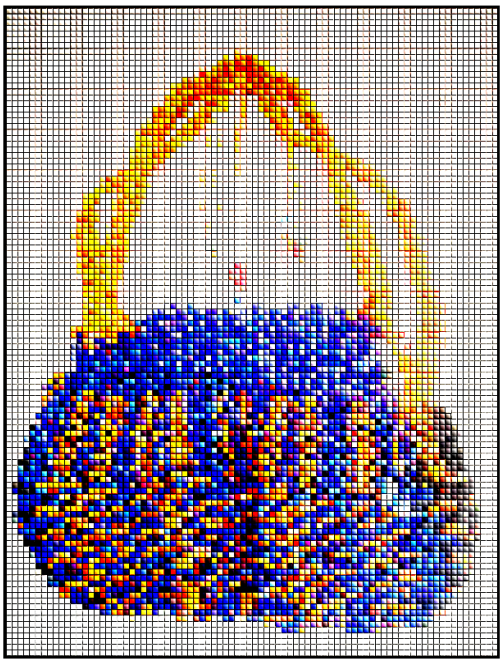


Plate 3.2o: Blue-orange and black Advance Tote bag with square knots and Josephine knots
Source – The researcher (2015)

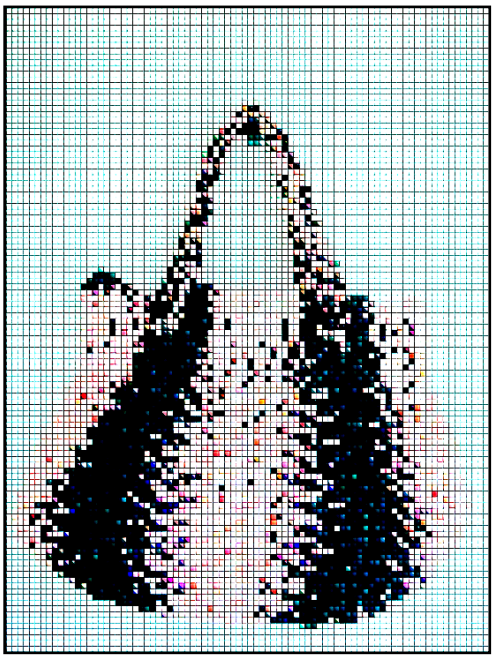


Plate 3.2p: Pink-brown Advance Tote bag with square knots and Josephine knots
Source – The researcher (2015)

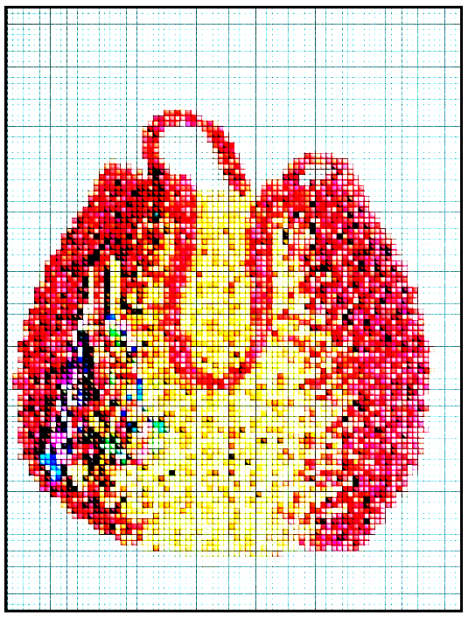


Plate 3.2q: Red-yellow Advance Tote bag with square knots and Josephine knots
Source – The researcher (2015)

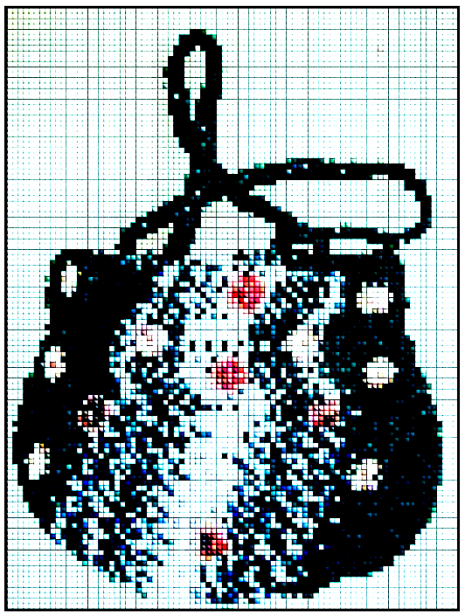


Plate 3.2r: Black-white Advance Tote bag with square knots and Josephine knots
Source – The researcher (2015)

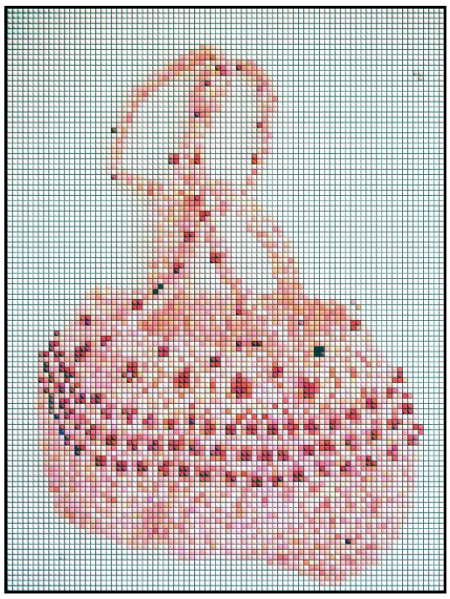


Plate 3.2s: Pure-black Advance Tote bag with square knots and Josephine knots
Source – The researcher (2015)

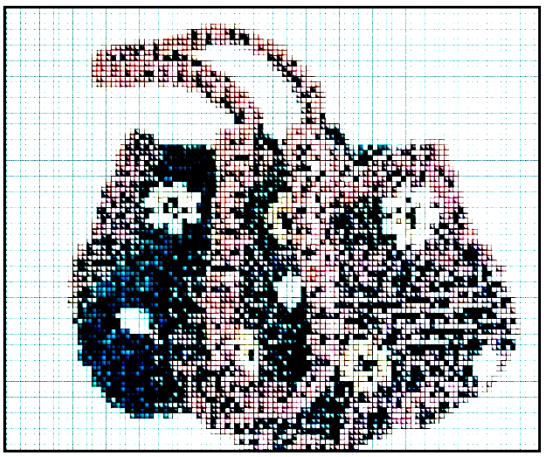


Plate 3.2t: Brown-black Advance Tote bag with square knots and Josephine knots
Source – The researcher (2015)

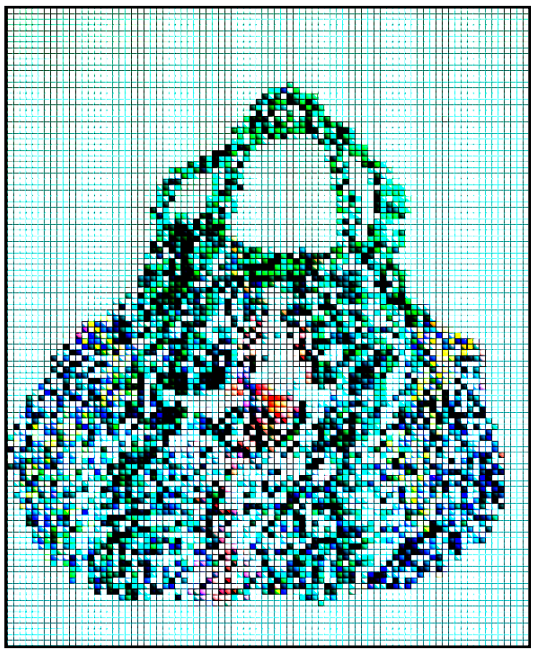


Plate 3.2u: Multi-coloured Advance Tote bag with square knots and Josephine knots
Source – The researcher (2015)

3.8 Materials and Methods

The materials that were used for this study includes the following items;

- Synthetic Twine: This is the basic material and it is responsible for the dress accessories structure as a result of weaving.
- Beads: This was for ornamenting the dress accessories made for creative outcome
- Measuring Tape: This was for measuring twine lengths for the different sizes of dress accessories.
- Scissor: It was for cutting of twines after measurement or cutting off excess twines.
- Fishing Line: For attaching beads to the dress accessories.

- Needles: For inserting fishing line strand through the beads and also for attaching beads on the bags and footwear dress accessories.
- Candle light: For burning rough edges of cut out strands
- Matches: for lightening candles
- Rubber Band: For grouping and holding selected strands together

3.9 Preparation of Synthetic Twine

Synthetic Twines of assorted colours were obtained in the form of bundles, see Plate 3.3a. The twine was sorted from the bundle into wraps, see Plate 3.3b. Each unit was unwrapped, see Plate 3.3c. The unwrapped twines were measured into desired meters for weaving, see Plate 3.3d. These were followed by sorting of different colours of twine strands depending on the project to be executed see Plate 3.3e.



Plate 3.3a: Multiple Bundles of Synthetic Twine
Source – The researcher (2015)



Plate 3.3b: Multiple colours of Synthetic Twine wraps
Source – The researcher (2015)



Plate 3.3c: Unwrapping of Synthetic Twine wrap.
Source – The researcher (2015)

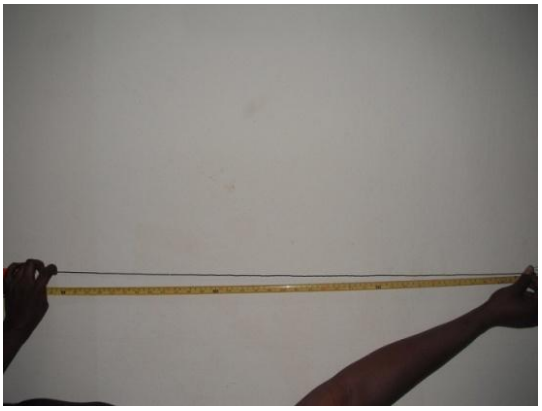


Plate 3.3d: Measuring weaving yards.
Source – The researcher (2015)



Plate 3.3e: Sorted strands
Source – The researcher (2015)

3.10 Estimation of Materials and Measurement Employed in Each Stage of Production

Table 3.1: Simple Stage accessories materials estimation

	Number of Twine Strands	**Length of Twine Strands**
Body of the bag	**60**	1.5 metres each
Handle of the bag	**8**	6 metres each
Base of the bag	**8**	2 metres each
Foot wear	**16**	6 metres each

rope		

Table 3.2: Moderate Stage accessories materials estimation

	Number of Twine Strands	**Length of Twine Strands**
Body of the bag	**72**	4 metres each
Handle of the bag	**24**	9 metres each
Base of the Bag	**8**	3.5 metres each
Foot wear rope	**20**	6 metres each

Table 3.3: Advanced Stage accessories materials estimation

	Number of Twine Strands	**Length of Twine Strands**
Body of the bag	104	5 metres each
Handle of the bag	128	9 metres each
Base of the bag	24	4 metres each
Foot wear rope	28	6 metres each

3.11 Production

3.11.1 Weaving of bag handle

Overhand knotting was used as a divider before the handle weaving was commenced, (see Plate 3.4a). It helps in giving an equal measurement for the handle, (see Plate 3.4b and Plate 3.4c). The handle of each bag accessories starts with single square knotting to the length desired, (see Plate 3.4d). The thickness of the handle depends on personal choice and number of twine strand used. Attaching of handle to the bag body is done in two ways, either weaving the handle into the bag body or joining to the bag body after some length of weaving with the aid of square knot and overhand knot from within see (Plate 3.4e).



Plate 3.4a: Over – Hand Knots for handle weaving.
Source – The researcher (2015)



Plate 3.4b: Handle Weaving in Progress.
Source – The researcher (2015)

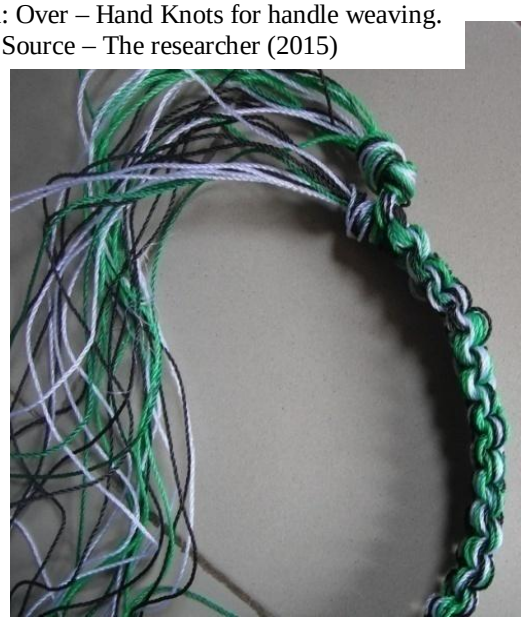


Plate 3.4c: Over – Hand Knots and one side weaved handle.
Source – The researcher (2015)



Plate 3.4d: Single Square Knotting for bag accessory handle.
Source – The researcher (2015)



Plate 3.4e: Handle Weaved into the bag body
Source – The researcher (2015)

3.11.2 Bag body weaving

The bag body weaving began with making of single square knots, sorted and counted (see Plate 3.5a). Alternating square knot was used to join the handle and the single square knots together (see Plate 3.5b). Alternating square knotting built the bag and gave the starting a firm holds and tiny patterns (see Plate 3.5c). Josephine knotting followed, which was used in working out the body of the bag products, the large Josephine knotting patterns that constituted the body of the bags enlarged the bags (see Plate 3.5d). Alternating square knot was still introduced at the lower part of the bag body to gather the loosed Josephine knots together, after several lines of weaving. Overhand knot was used in replacing short twine strand during weaving and to end the weaving process, excess strands were trimmed and melted with candle light to avoid unraveling, (see Plate 3.5e and Plate 3.5f).



Plate 3.5a: Single Square Knots
Source – The researcher (2015)



Plate 3.5b: Attached single square knots to handle for bag body weaving
Source – The researcher (2015



Plate 3.5c: Alternating Square Knots Weaving
Source – The researcher (2015



Plate 3.5d: Josephine Knotting
Source – The researcher (2015



Plate 3.5e: Replacing of Short Twine Strand and Melting
Source – The researcher (2015)



Plate 3.5f: Excess Strands Locked, Trimmed and Melted
Source – The researcher (2015)

3.11.3 Weaving and concluding bag base

The melted overhand knots aided in weaving the base of all bag dress accessories (see plate 3.6a). Alternating square knotting was used in weaving the base of all the bag accessories produced with the aid of the melted overhand knots which served as a frame round the floor of the bags giving it a firm grip, the excess strands used in weaving the base were then trimmed and melted also. And that concluded the base weaving (see plate 3.6b) showing the interior base and (plate 3.6c) showing the exterior base.



Plate 3.6a: Ending of bag base using the over – hand knots trimmed and melted.
Source – The researcher (2015)

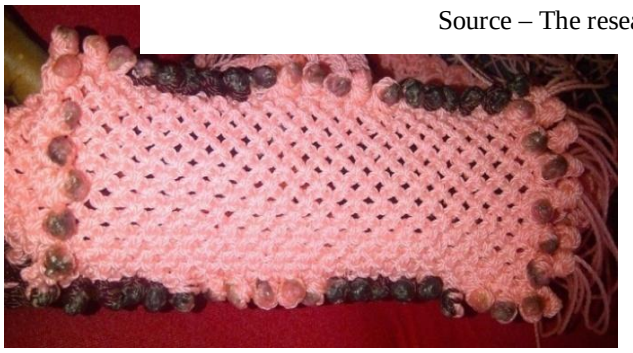


Plate 3.6b: Weaved base from the interior
Source – The researcher (2015)

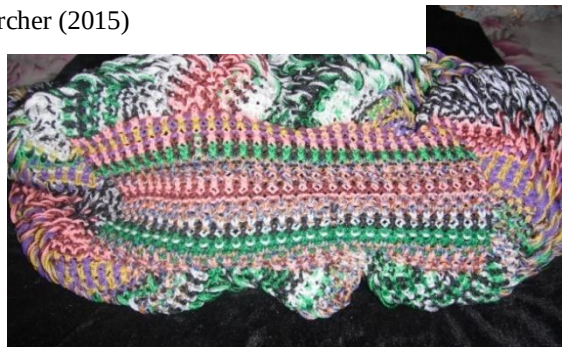


Plate 3.6c: Bag base from the exterior
Source – The researcher (2015)

3.11.4 Weaving of foot wear dress accessories

Weaving of the foot wear dress accessories began with sorting of twines, measurement, weaving of single square knots, sorted and counted just as in the bag weaving, (see plate 3.7a). Alternating square knotting technique was adopted in joining the weaving strands together to form a unit for larger footwear accessories while single square knotting style was used for designs with single or slim footwear strands (see plate 3.7b and 3.7c) for completed single square knot footwear.



Plate 3.7a: Single square knots for footwear accessory
Source – The researcher (2015)



Plate 3.7b: Single square knotting
Source – The researcher (2015)



Plate 3.7c: Completed foot-wear accessory rope
Source – The researcher (2015)

3.12 Foot-Wear Making

Foot-wear dress accessories were produced in line with the designed sketches, the researcher employed the assistance of a cobbler in producing the foot wears. The processes involved were, sorting of footwear ropes, (see appendix 1, plate 1a). Designing and making of the footwear, inner layer and soles, (see appendix I, plate 1b). Lining of the footwear accessory, (see appendix I c). Selection of mode, (see appendix I, plate d). The footwear ropes were measured and sized

on the mode, see appendix I, plate 1e. Gum was applied unto the inner layers, soles and ropes and were all fixed together carefully to produced the completed foot wears, (see appendix I, plate 1f).

3.13: Beads Preparation

Assorted Beads of different colours and types were obtained in two forms; the packaged and stranded beads (see plate 3.8a and plate 3.8b). The beads were unpacked and the stranded beads were loosened and sorted out for each pattern and design. (See plate 3.8c). The bead preparation started with sorting for appropriate beads and bead colour for each design. Some beads were attached just the way they were, while some were further redesigned into flower like beads appendages to suite the bags for greater harmony, enhancement and aesthetics (see plate 3.7d and plate 3.8e).



Plate 3.8a: Packaged Beads
Source – The researcher (2015)



Plate 3.8b: Stranded Beads
Source – The researcher (2015)



Plate 3.8c: Unpacked and Loosened Beads
Source – The researcher (2015)



Plate 3.8d: Grey and Black Beads Appendages
Source – The researcher (2015)



Plate 3.8e: Wine, Pink and Cream Colour Beads Appendages
Source – The researcher (2015)

3.13.1 Beads ornamentation on dress accessories

Fishing line strands were used in attaching beads unto some bag designs, (see plate 3.9a). While in some bag designs the beads were inserted into the strands of the bag during weaving depending on the bead size and how it can conveniently be inserted, (see plate 3.9b).



Plate 3.9a: Attaching beads on bag accessories.
Source – The researcher (2015)



Plate 3.9b: Inserting beads into weaving strands
Source – The researcher (2015)

3.13.2 Beads ornamentation on foot-wear

Fishing line strands were also used in attaching beads unto the foot wear designs, the beads were selected in line with the ones used in ornamenting the bags accessories. Some of the beads were attached as a single unit, (see plate 3.9a). While some of the beads were further redesigned into bead appendages for greater enhancement, (see plate 3.9b).



Plate 3.10a: Ornamenting foot wears with beads
Source – The researcher (2015)



Plate 3.10b: Ornamenting foot wears with bead appendages
Source – The researcher (2015)

3.14 Interior Lining and Zipping of Bag

The last process involved in the production of macramé dress accessories was the lining of the bags at the interior part with fabrics to give a tight finish to the inside of the bag, the fabrics were sawn to the size of the bag, (see appendix II, plate 1a). Zip was attached on the sown cloth material, (see appendix II, plate 1b). The cloth material sown and zipped was inserted into the bag, see appendix II, plate 1c. It was adjusted and positioned for equal attachment. Lastly followed by the tacking of interior lining unto the bag using needle and thread, (see appendix II, plate 1d).

3.15 Estimation of Cost Implication of Materials Employed in Each Stage of Production

Cost implications for the three stages of production are given below. The estimates exclude tools and minor materials used.

Table 3.4: Estimate for Simple Stage production

Materials	Quantity	Cost	Total
Twines	2 wraps	N100/wrap	N200
Beads	2packs	N50/pack	N100
Lining	Quarter Yard	N30/quarter yard	N30
Zip	One Zip	N10	N10
Foot wear	1	N650	N650
		Grand total	**N990**

Table 3.5: Estimate for Moderate Stage production

Materials	Quantity	Cost	Total
Twines	7 wraps	N100/wrap	N700
Beads	4 packs	N100/pack	N400
Lining	Half Yard	N60/half yard	N60
Zip	One Zip	N30	N30
Foot wear	1	N650	N650
		Grand total	**N1840**

Table3. 6: Estimate for Advanced Stage production

Materials	Quantity	Cost	Total
Twines	20 wraps	N100/wrap	N2,000
Beads	10 packs	N50/pack	N500
Lining	One Yard	N120/yard	N120
Zip	One Zip	N50	N50
Foot wear	1	N650	N650
		Grand total	**N3320**

3.16 Maintenance of Synthetic Twine Macramé Dress Accessories

Synthetic twine macramé dress accessories are found to be strong and durable, with all the high qualities they possess it will also be of great significance that users of this dress accessories should take good care by not exposing the accessories to unnecessary sun light. The effect from

sunlight can weaken and fade the bags and foot wears from their original colours. Macramé accessories should not be bare also to fire as it may destroy the accessories completely by melting them down since they are synthetic (rubber) in nature. Lastly as any other accessories, proper care should be given to the dress accessories, by dusting and washing to remove dirt's and unwanted stains from them.

3.17 Instruments for Data Collection

This study employed the use of four survey methods in collecting both primary and secondary data; they are direct observation, interview, and photography for primary data collection while a questionnaire aided in the collection of secondary data.

3.18 Instrument Administration for Collection of Secondary Data

According to Wimmer and Dominick (2011) in Salahu (2014), Purposive sampling can be used to select participants based on their willingness to be studied or on their knowledge of a particular topic. In this regard, the choice of sampling technique and respondents were based on the above criteria knowing well that purposive sampling involves the use of the researcher's knowledge of the population in terms of research goals. The fieldwork was carried out within the four sections of the Department of Industrial Design, Faculty of Environment Design, Ahmadu Bello University, Zaria.

3.19 Data Analysis

The data analysis involved a descriptive discussion of information collected, oral and recorded information obtained through direct observation, interviews and photography were documented

and edited. While data collected from the secondary source were analyzed using statistical tools of frequency and percentage for interpretations of the questionnaires that were administered, the statistical tools were further interpreted into tables and pie-chart for easy understanding. The products produced were evaluated to determine if the set objectives were met successfully. This involved checking, counter checking and comparison. Data from interviews and questionnaires are textual and can be difficult to analyse but the richness of the data provided substantial and useful results when the data was treated. The analysis for the qualitative data in this study involved the use of content analysis as elaborated in Wilkinson and Birmingham (2003) and Tewksbury (2009).

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter presents the data collected using four survey methods, direct observation, interview, photography and questionnaire which was the instrument used in the collection of secondary data. The data collected were analyzed and interpreted in line with the research objectives.

4.1 Data Presentation

Purposive Sampling was used in administering one hundred and twenty questionnaires to the respondents that participated. A number of one hundred and seventeen questionnaires were returned and three were not returned. The returned questionnaires were therefore coded and counter checked before the data analysis, presentation, and interpretation. During the process of coding, five questionnaires were removed for being grossly under filled and providing incomplete information. Thus, the researcher was left with one hundred and twelve questionnaires for the analysis and interpretation. This therefore, provides the research with one hundred and twelve returned response rate which was considered adequate and significant for the study. Below are the data analysis, presentations, interpretations and results of findings made:

4.2. Results of Socio-Demography of Respondents

Table 4.1: Ages of Respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	1	0.9	0.9	0.9
	BELOW 17 YRS	5	4.5	4.5	5.4
	18-25 YRS	77	68.8	68.8	74.1
	26-35 YRS	26	23.2	23.2	97.3
	36-45 YRS	3	2.7	2.7	100.0
	Total	112	100.0	100.0	

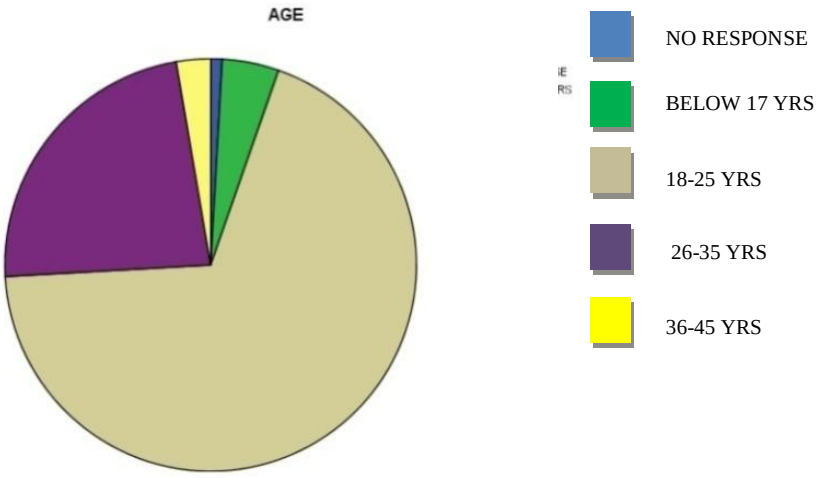


Figure 4.1: Ages of respondents

From the above pie-chart, the age distribution of respondents shows that there was no response form 0.9% respondents, followed by respondents below the ages of 17 years with 4.5%, 68.8% of the respondents were between the ages of 18-25 years, while 23.2 respondents stated that they were between the ages of 26-35, with 23.2% respondents between the ages of 36-45 years old respectively with 2.7%. This shows that the respondents interviewed were majorly young people.

Table 4.2 Respondents Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	MALE	75	67.0	67.0	67.0
	FEMALE	37	33.0	33.0	100.0
	Total	112	100.0	100.0	

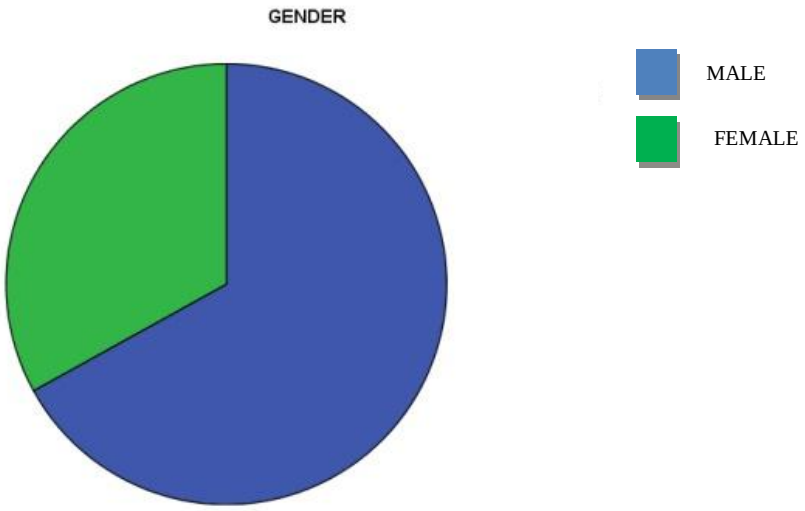


Figure 4.2: Respondents gender

The pie-chart above shows that 67.0% of the respondents were men while 33.0% of them were women. This was as a result of men being more interested in the study. It is worthy to note that the art of synthetic twine macramé is not a gender biased vocation

Table 4.3: Marital Status of Respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	2	1.8	1.8	1.8
	SINGLE	97	86.6	86.6	88.4
	MARRIED	11	9.8	9.8	98.2
	SEPARATED	2	1.8	1.8	100.0
	Total	112	100.0	100.0	

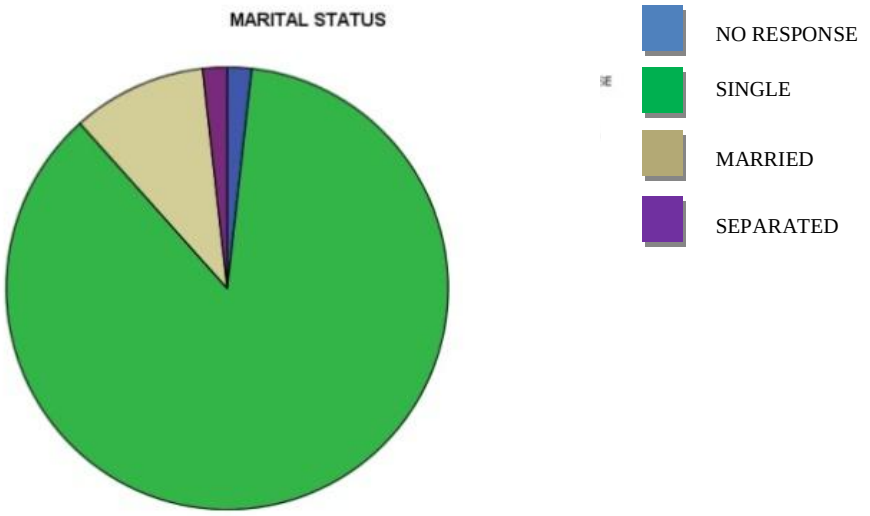


Figure 4.3: Marital status of respondents

The above pie-chart shows that there was no response from 1.8% of the respondents about marital status. From the chart, 86.6% of the respondents are single, 9.8% are married while 1.8% were married but separated. This shows that majority of the respondents were not married and can have more time to be devoted to learning.

Table 4.4 Religion of Respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	3	2.7	2.7	2.7
	MUSLIM	54	48.2	48.2	50.9

	CHRISTIAN	54	48.2	48.2	99.1
	TRADITIONAL WORSHIPER	1	0.9	0.9	100.0
	Total	112	100.0	100.0	

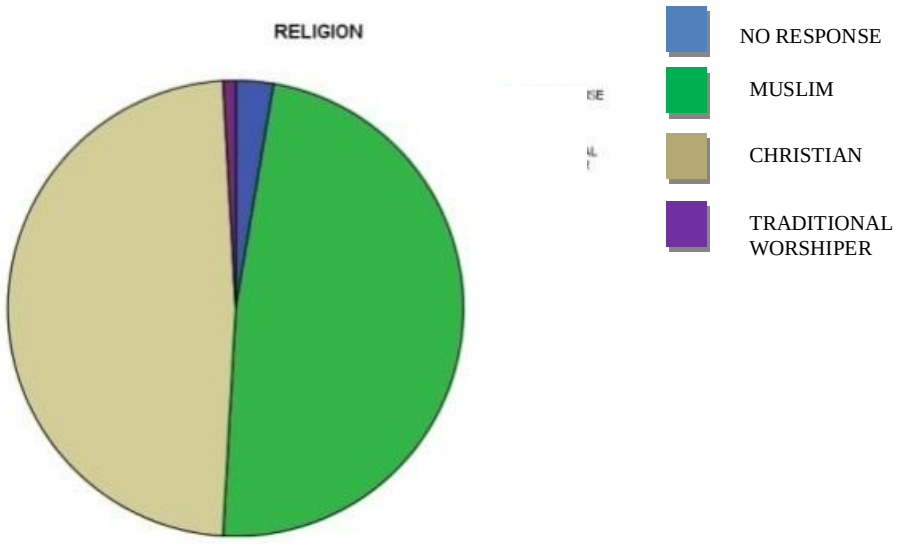


Figure 4.4: Religion of the respondents

The result shows that there was no response on religion from 2.7% of the respondents, 48.2% of the respondents were Muslims, 48.2% were Christians, while 0.9% were traditional worshipers. This shows that irrespective of religious believes, synthetic twine macramé dress accessories is welcomed and appreciated by all.

Table 4.5 Employment Status of Respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	1	0.9	0.9	0.9
	EMPLOYED	5	4.5	4.5	5.4
	SELF EMPLOYED	9	8.0	8.0	13.4
	UN-	5	4.5	4.5	17.9

	EMPLOYED				
	STUDENT	92	82.1	82.1	100.0
	Total	112	100.0	100.0	

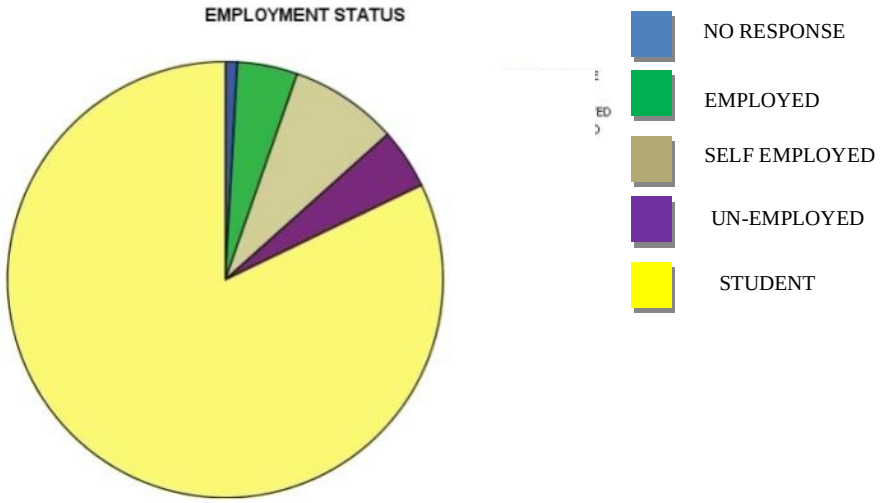


Figure 4.5: Employment status of respondents

There was no response on employment from 0.1% of the respondents, 4.5% were employed, 8.0% are self employed, 4.5% were unemployed, while 82.1% were students. The enthusiasm showed by students on this study shows that if this art is introduced as part of their courses, they will gladly learn it. The skill of synthetic twine macramé with beads ornamentation can also assist students while in and out of school to make ends meet.

4.2.2 Analyses of Response to Questions**.**

Table 4.6: Question 1: Do you know what synthetic twine is?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	1	0.9	0.9	0.9
	YES	78	69.6	69.6	70.5
	NO	33	29.5	29.5	100.0
	Total	112	100.0	100.0	

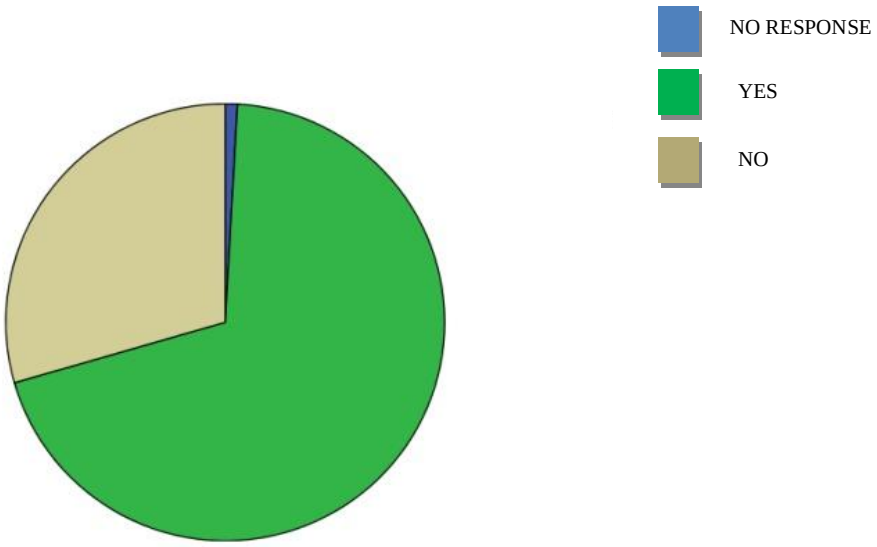


Figure 4.6: Responses on the respondent's knowledge of synthetic twine

There was no respond from 0.9%, 69.7% had previous knowledge of synthetic twine, 29.5% had no previous knowledge of synthetic twine. The above result shows that majority of respondents are conversant with the materials. This goes to show that synthetic twine is a common material that is easy to come by without stress.

Table 4.7: Question 2. Do you know what macramé is?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	YES	72	64.3	64.3	64.3
	NO	40	35.7	35.7	100.0
	Total	112	100.0	100.0	

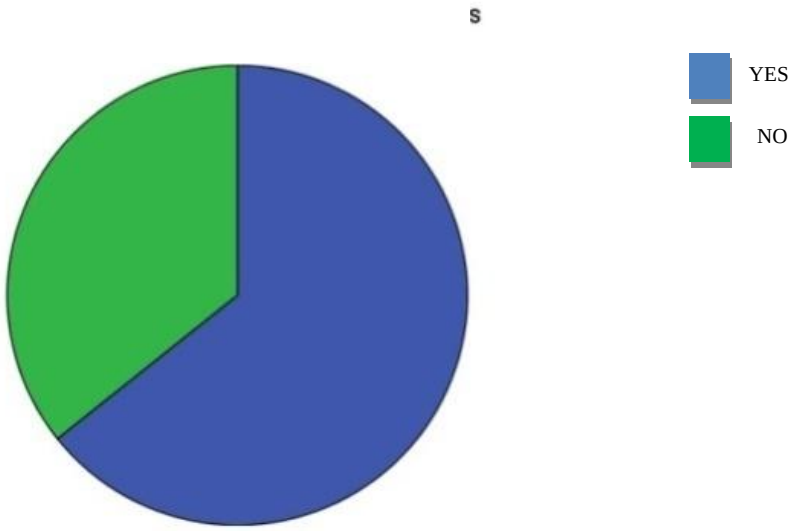


Figure 4.7: Responses on Macramé Knowledge

The above analysis showed that 64.3% are conversant with the term macramé, while 35.7% do not know what macramé is. Majority are aware of what macramé is. This might be connected to the fact that the respondents are from the Department of Industrial Design where they might have heard of macramé.

Table 4.8: Question 3: Do you know what beads are and what they are used for?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	2	1.8	1.8	1.8
	YES	99	88.4	88.4	90.2
	NO	11	9.8	9.8	100.0
	Total	112	100.0	100.0	

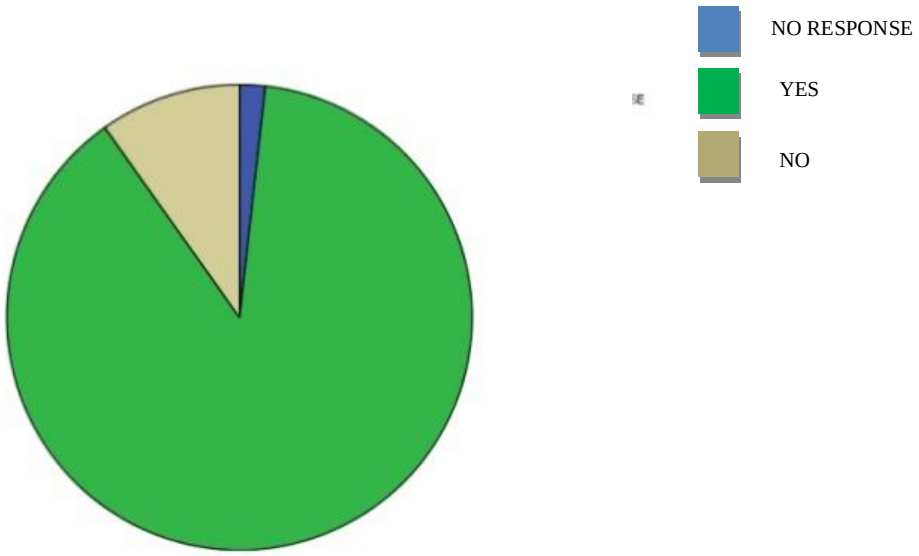


Figure 4.8: Responses on the respondents' knowledge of beads and what they are used for

The analysis here showed 1.8% did not respond, 88.4% of respondents attested that they are familiar with the term beads, conversely, 9.8% had no knowledge of beads. This equally shows that beads are common materials that can be easily acquired.

Table 4.9: Question 4: Do you know what synthetic twine macramé is?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	YES	70	62.5	62.5	62.5
	NO	42	37.5	37.5	100.0
	Total	112	100.0	100.0	

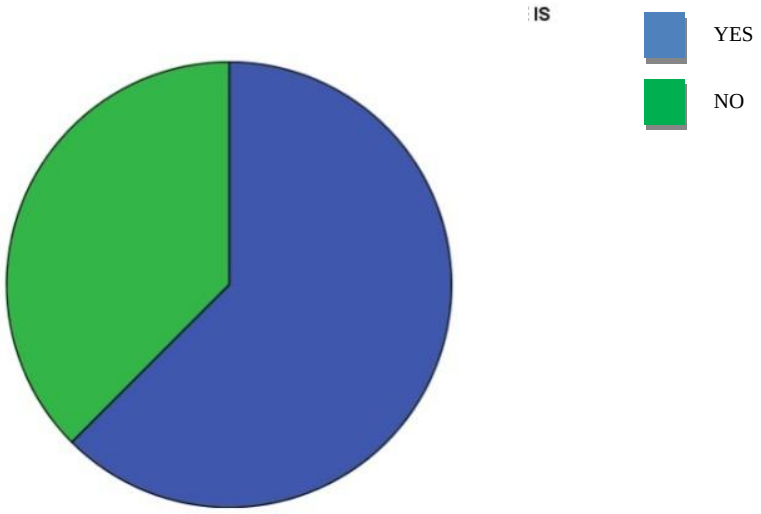


Figure 4.9: Responses on the respondents' knowledge of synthetic twine macramé

The analysis above revelled that 62.5% have knowledge of synthetic twine macramé, while 37.5% affirmed that they have no knowledge of synthetic twine macramé. This confirms that to a large extent, the respondents are familiar with synthetic twine macramé.

Table 4.10: Question 5: Do you know that synthetic twines are cheap, available and durable?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	1	0.9	0.9	0.9
	YES	78	69.6	69.6	70.5
	NO	33	29.5	29.5	100.0
	Total	112	100.0	100.0	

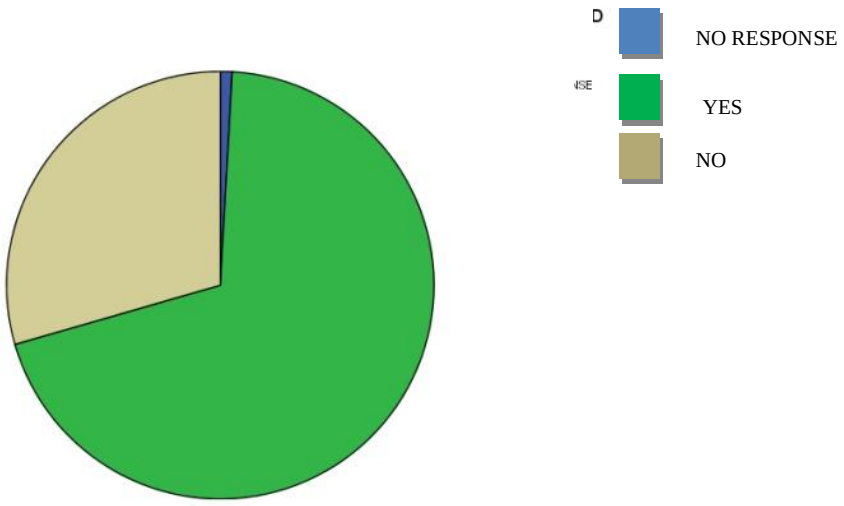


Figure 4.10: Responses on the qualities of synthetic twine

The presentation above stated that there was no response from 0.9% respondent, 69.6% of the respondents are aware that synthetic twines are cheap, available and durable, while 29.5% of the respondents stated that they had no idea or not aware that synthetic twines are cheap, available and durable. From the above pie-chart, it can be concluded that majority of the respondents know that synthetic twines are cheap, available and durable.

Table 4.11: Question 6: How did you get to know about synthetic twine macramé?

Table 4.11a: SCHOOL COURSE WORK

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	88	78.6	78.6	78.6
	YES	24	21.4	21.4	100.0
	Total	112	100.0	100.0	

Table 4.11b: THROUGH THE RESEARCHER

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	62	55.4	55.4	55.4

	YES	50	44.6	44.6	100.0
	Total	112	100.0	100.0	

Table 4.11c: TELEVISION, MAGAZINES AND POSTERS

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	106	94.6	94.6	94.6
	YES	6	5.4	5.4	100.0
	Total	112	100.0	100.0	

Table 4.11d: FRIENDS OR FAMILY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	91	81.3	81.3	81.3
	YES	21	18.8	18.8	100.0
	Total	112	100.0	100.0	

Table 4.11e: (INTERNET)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	101	90.2	90.2	90.2
	YES	11	9.8	9.8	100.0
	Total	112	100.0	100.0	

Table 4.11f: ROAD SIDE DESIGNERS

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	105	93.8	93.8	93.8
	YES	7	6.3	6.3	100.0
	Total	112	100.0	100.0	

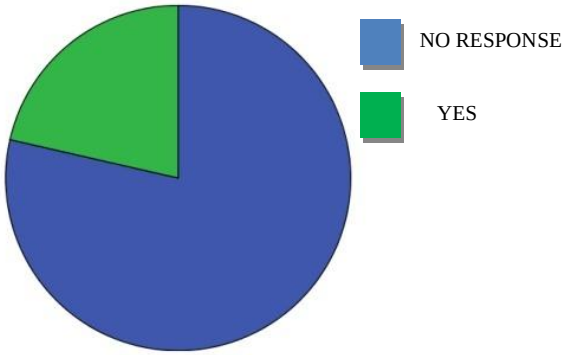


Figure 4.11a: SCHOOL COURSE WORK

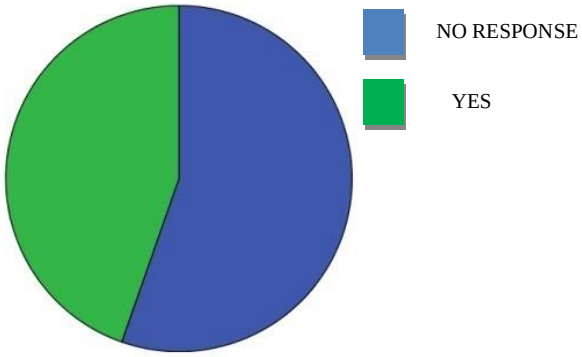


Figure 4.15b: RESEARCHER

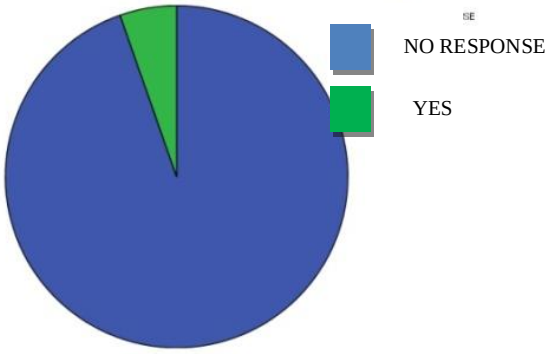


Figure 4.15c: TELEVISION, MAGAZINES AND POSTER

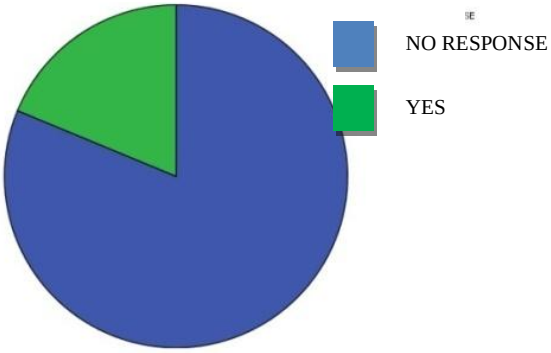


Figure 4.15d: FRIENDS /FAMILY

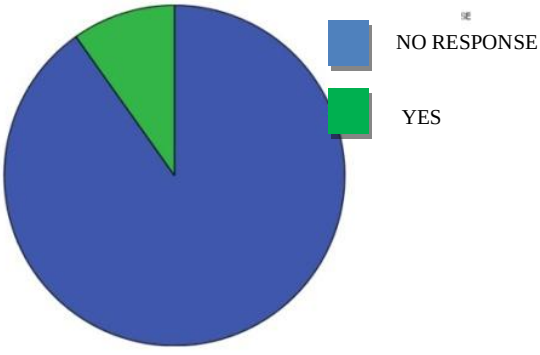


Figure 4.15e: INTERNET

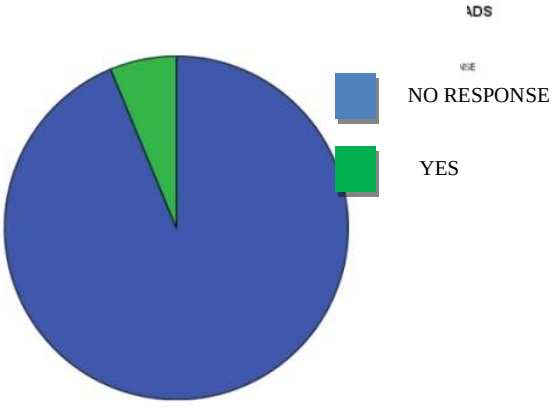


Figure 4.15f: ROADS SIDE DESIGNERS

Figure 4.11 (a–f): Responses on how the respondents got to know about synthetic twine macramé dress accessories

The above results illustrates that 21.4% got to know about synthetic twine macramé from school course work, 44.6% from the researcher, 5.4% got to know through television, magazines, and posters, 18.8% through friends and family, 9.8% from the internet and 6.3% got to know about synthetic twine macramé accessories through road side designers of the art. It is obvious that majority of respondents discovered the art of synthetic twine macramé through this study which is a pointer to the reality that this kind of study is first of its kind according to available literature and from respondents.

Table 4.12: Question 7: What was your experience with the synthetic twine macramé dress accessories with beads ornamentation?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	4	3.6	3.6	3.6
	EXTREMELY INTERESTING	41	36.6	36.6	40.2
	VERY INTERESTING	42	37.5	37.5	77.7
	MODERATELY INTERESTING	19	17.0	17.0	94.6
	SLIGHTLY INTERESTING	6	5.4	5.4	100.0
	Total	112	100.0	100.0	

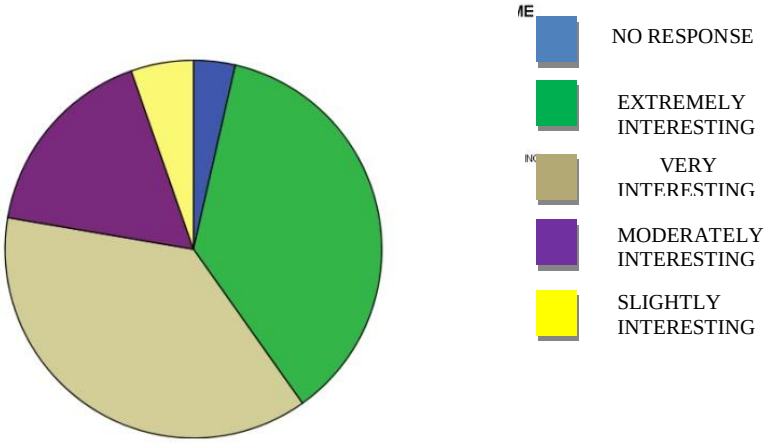


Figure 4.12: Responses on the respondents' experience with synthetic twine macramé dress accessories

There was no response form 3.6% of the respondents on their experience with synthetic twine macramé dress accessories with beads ornamentation, 36.6% of the respondents affirmed extreme interest, 37.5% had very interesting experience, 17.0% had moderate interest, while 5.4% opined slight experience with the synthetic twine macramé dress accessories with beads ornamentation. This gives an idea that majority are excited about synthetic twine macramé dress accessories with beads ornamentation.

Table 4.13: Question 8: Did synthetic twine macramé with beads ornamentation make any difference?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	1	0.9	0.9	0.9
	YES	95	84.8	84.8	85.7
	NO	16	14.3	14.3	100.0
	Total	112	100.0	100.0	

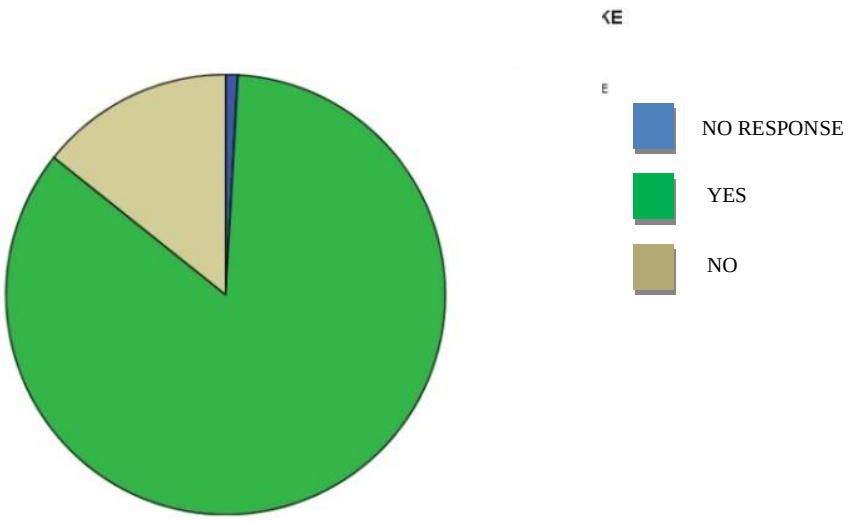


Figure 4.13: Responses on difference created by beads on synthetic twine macramé dress accessories

There was no response from 0.9% of the respondents on whether bead ornamentation made a difference on synthetic twine macramé, 84.8% of the respondents agreed that bead made difference on the synthetic twine macramé while 14.3%) of the respondents are of the view that there was no difference as a result of beads ornamentation on synthetic twin macramé. This reveals that beads ornamentation added creative aesthetic value to synthetic twine macramé accessories produced.

Table 4.14: Question 9: In comparing synthetic twine macramé dress accessories with other contemporary accessories, what will be your take?

	Frequency	Percent	Valid Percent	Cumulative

					Percent
Valid	NO RESPONSE	4	3.6	3.6	3.6
	HIGHLY CREATIVE	57	50.9	50.9	54.5
	CREATIVE	48	42.9	42.9	97.3
	SLIGHTLY CREATIVE	3	2.7	2.7	100.0
	Total	112	100.0	100.0	

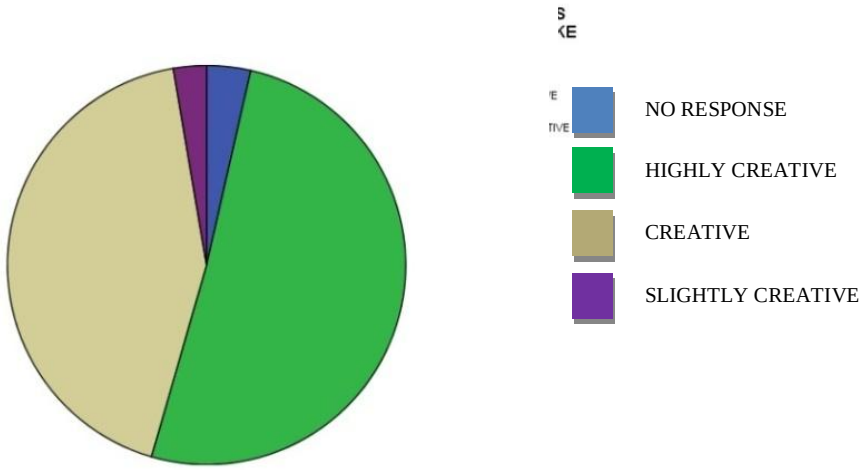


Figure 4.14: Responses on comparing synthetic twine macramé with other contemporary accessories

There was no response from 3.6% of the respondents, 50.9% of the respondents established that the macramé dress accessories with beads ornamentations are highly creative, 42.9% responded that they are creative, while 2.7% are of the view that macramé accessories with beads ornamentation are slightly more creative than the contemporary accessories. The deduction here is that synthetic twine macramé with beads ornamentation, can to some level compete with the contemporary female dress accessories that are obtainable today.

Table 4.15: Question 10: Which of the following factors matters most to you when choosing synthetic twine macramé dress accessories with beads ornamentation?

Table 4.15a: AVAILABILITY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	92	82.1	82.1	82.1
	YES	20	17.9	17.9	100.0
	Total	112	100.0	100.0	

Table 4.15b: QUALITY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	49	43.8	43.8	43.8
	YES	63	56.3	56.3	100.0
	Total	112	100.0	100.0	

Table 4.15c: CONVENIENCE

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	86	76.8	76.8	76.8
	YES	26	23.2	23.2	100.0
	Total	112	100.0	100.0	

Table 4.15d: SIMPLICITY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	86	76.8	76.8	76.8
	YES	26	23.2	23.2	100.0
	Total	112	100.0	100.0	

Table 4.15e: DURABILITY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	77	68.8	68.8	68.8
	YES	35	31.3	31.3	100.0
	Total	112	100.0	100.0	

Table 4.15f: COLOUR

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	80	71.4	71.4	71.4
	YES	32	28.6	28.6	100.0
	Total	112	100.0	100.0	

Table 4.15g: DESIGN

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	66	58.9	58.9	58.9
	YES	46	41.1	41.1	100.0
	Total	112	100.0	100.0	

Table 4.15h: SHAPE/FORM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	101	90.2	90.2	90.2
	YES	11	9.8	9.8	100.0
	Total	112	100.0	100.0	

Table 4.15i: FRIENDS RECOMMENADATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	109	97.3	97.3	97.3
	YES	3	2.7	2.7	100.0
	Total	112	100.0	100.0	

Table 4.15j: LOW PRICE

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	92	82.1	82.1	82.1
	YES	20	17.9	17.9	100.0
	Total	112	100.0	100.0	

Table 4.15k: SALESPERSON'S RECOMMENDATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	109	97.3	97.3	97.3
	YES	3	2.7	2.7	100.0
	Total	112	100.0	100.0	

Table 4.15l: PRODUCT MAKEUP MATERIALS

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	103	92.0	92.0	92.0
	YES	9	8.0	8.0	100.0
	Total	112	100.0	100.0	

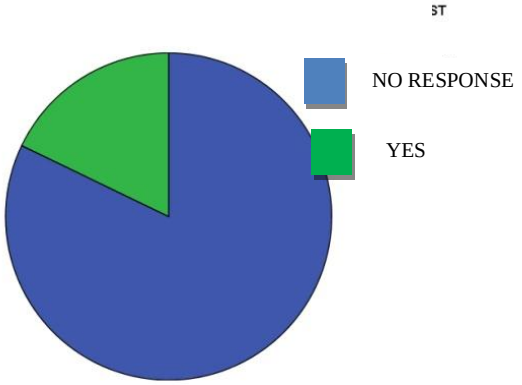


Figure 4.15a: AVAILABILITY

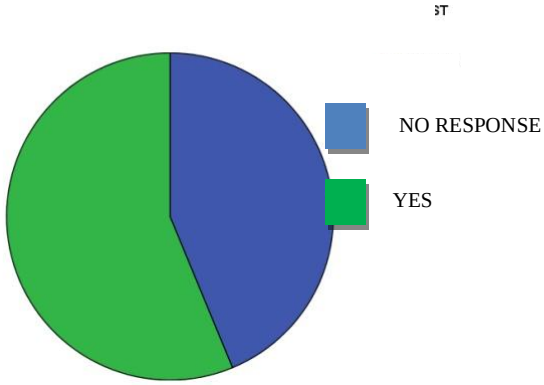


Figure 4.15b: QUALITY

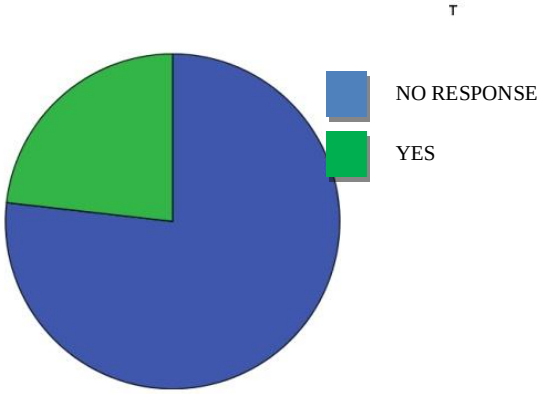


Figure 4.15c: CONVENENIENCE

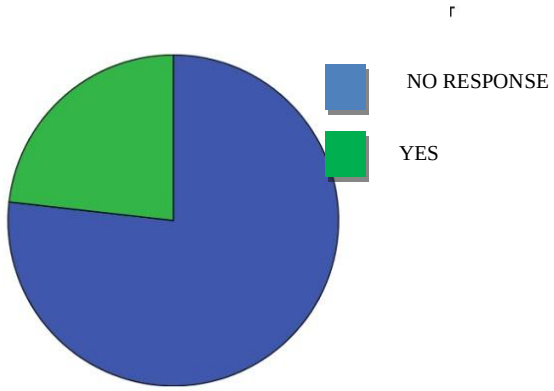


Figure 4.15d: SIMPLICITY

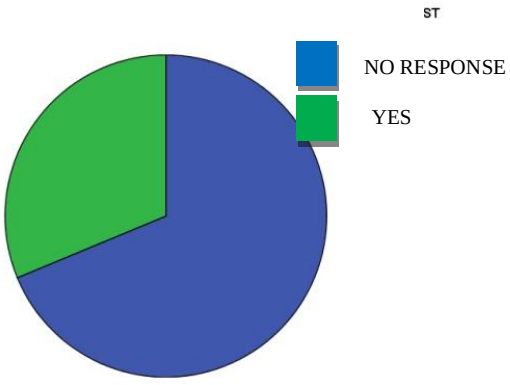


Figure 4.15e: DURABILITY

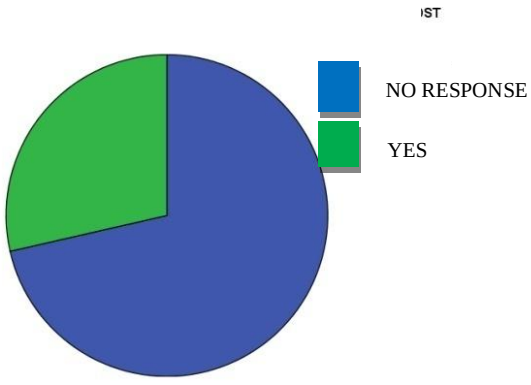


Figure 4.15f: COLOUR

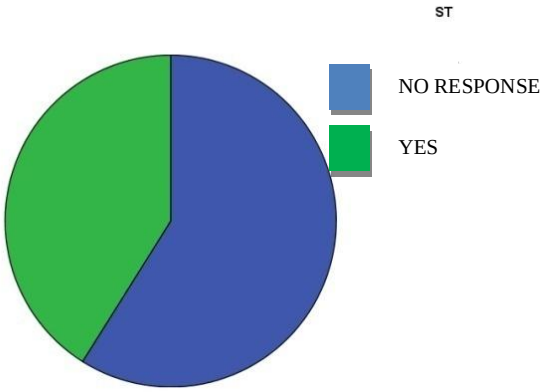


Figure 4.15g: DESIGN

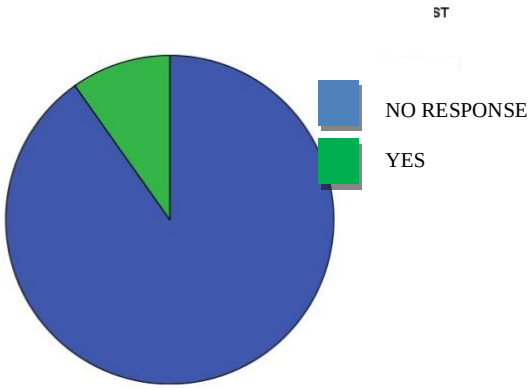


Figure 4.15h: SHAPE/FORM

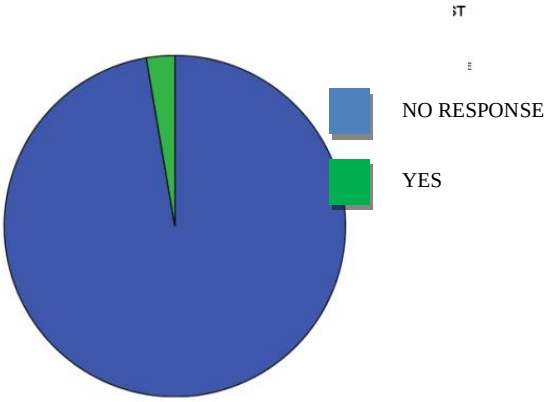


Figure 4.15i: FRIENDS RECOMMENDATION

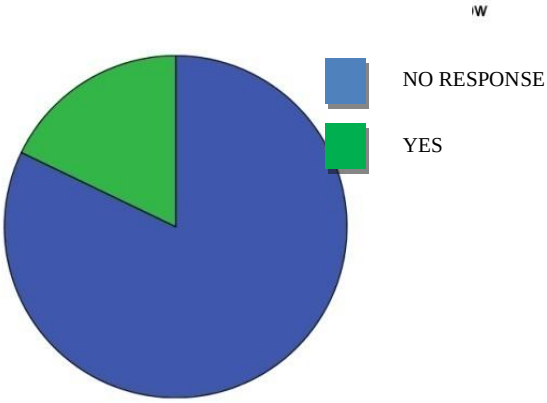


Figure 4.15j: LOW PRICE

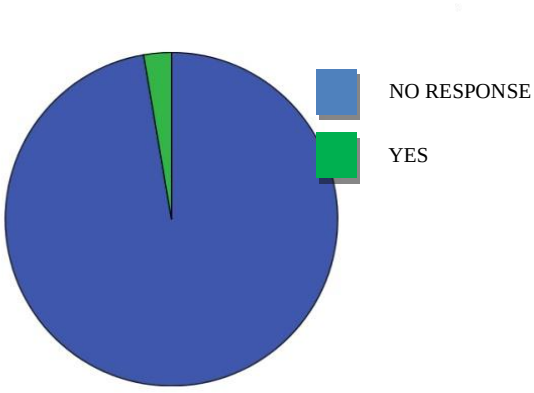


Figure 4.15k: SALES PERSON'S RECOMMENDATION

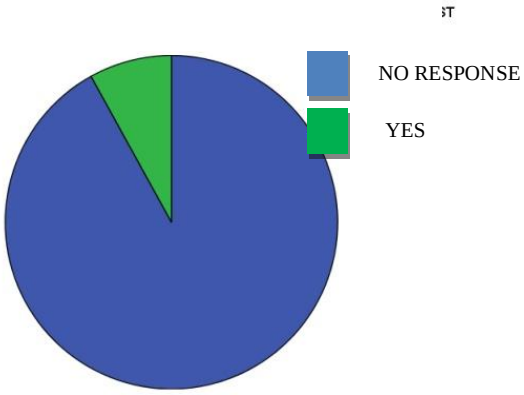


Figure 4.15l: PRODUCT MAKEUP MATERIALS

Figure 4.15(a –l): Responses on the factor that matters most to the respondents when choosing synthetic twine macramé dress accessories

From the numerous charts above, the following were the views of the respondents on factors that matters most to them when choosing synthetic twine macramé accessories, 17.9% revealed that availability of the products matters most to them, 56.3% subscribe to the quality of synthetic twine macramé dress accessories, 23.2% affirmed to the convenience of the accessories, 23.2% went for the simplicity of the products, 31.3% state that the durability is the factor they watch out for, 28.6% are for the colour of the accessories, 41.1% suggest that the macramé dress accessories design is the key factor they look out for, 9.8% are of the view that shape and form matter most, 2.7% said their friend's recommendation is all they need in making choice the products, 17.9% are attracted by the products low price,2.7% said their choice depends on the sales persons recommendation while 8.0% of the respondents based their choice on the product makeup materials. Just as people differs, so their choices. People prefer to look out for design these days, no wonder most opinion about what to look out for in choosing synthetic macramé dress accessories with beads ornamentation settled for design.

Table 4.16: Question 11: Can the introduction of beads ornamentation on macramé dress accessories, be said to have added creativity and aesthetic quality to the art of synthetic macramé?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	4	3.6	3.6	3.6
	YES	100	89.3	89.3	92.9
	NO	8	7.1	7.1	100.0
	Total	112	100.0	100.0	

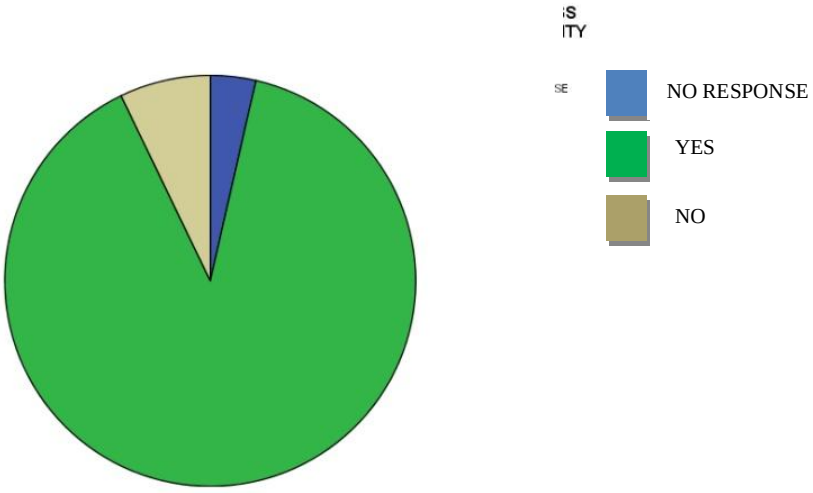


Figure 4.16: Responses on the introduction of beads on macramé bags and foot wears dress accessories and its creativity

The above representation shows that there was no responds from 3.6% of the respondents represented on whether beads ornamentation have added creativity and aesthetic quality to synthetic twine macramé, 89.3% of the respondents affirmed that beads had greatly enhanced the products produced while 7.1% of the respondents revelled that they don't believe beads had added creativity or aesthetic quality to synthetic twine macramé dress accessories. These shows that majority of the respondents agreed with the hypothesis that beads ornamentation can enhance and add creativity to macramé synthetic twine dress accessories.

Table 4.17: Question 12: How willing are you in promoting the use of macramé dress accessories?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	4	3.6	3.6	3.6
	EXTREMELY WILLING	41	36.6	36.6	40.2
	VERY WILLING	46	41.1	41.1	81.3
	MODERATELY WILLING	15	13.4	13.4	94.6
	SLIGHTLY WILLING	5	4.5	4.5	99.1
	NOT WILLING AT ALL	1	0.9	0.9	100.0
	Total	112	100.0	100.0	

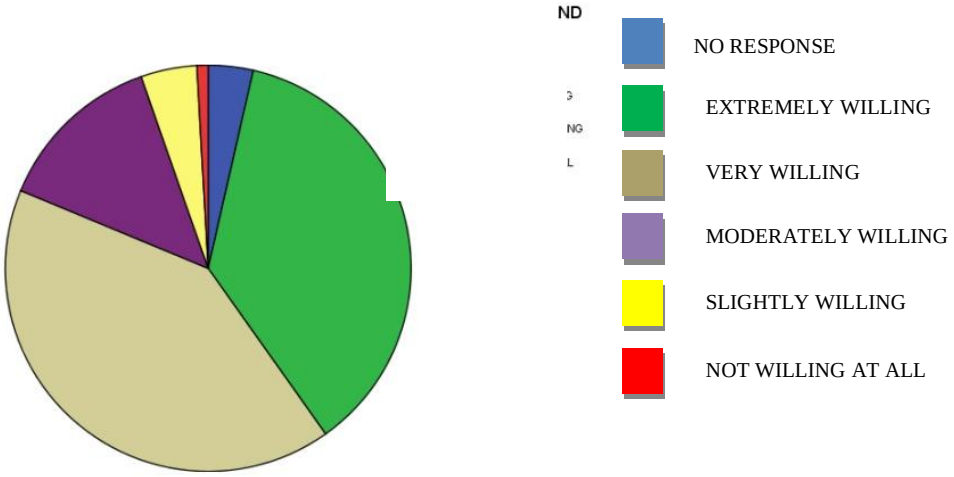


Figure 4.17: Responses on wiliness to promote the use of macramé dress accessories

The analysis above showed that there was no response from 3.6% of the respondents, 36.6% of the respondents are extremely willing to promote the use of synthetic twine macramé, 41.1% are very willing to promote the products, 13.4% are moderately willing to promote the macramé

accessories, 5.4% are slightly willing to promote the use of synthetic twine macramé dress accessories while just 0.1% not willing to promote the products at all. The willingness shown by the respondents towards the promotion of synthetic twine macramé dress accessories with beads ornamentation shows that they are impressed with the products and will be willing to learn and make a leaving out of the art.

Table 4.18: Question 14: Do you know synthetic twine macramé with beads ornamentation could be a rewarding skill acquisition for revenue generation if properly learnt?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	4	3.6	3.6	3.6
	YES	98	87.5	87.5	91.1
	NO	10	8.9	8.9	100.0
	Total	112	100.0	100.0	

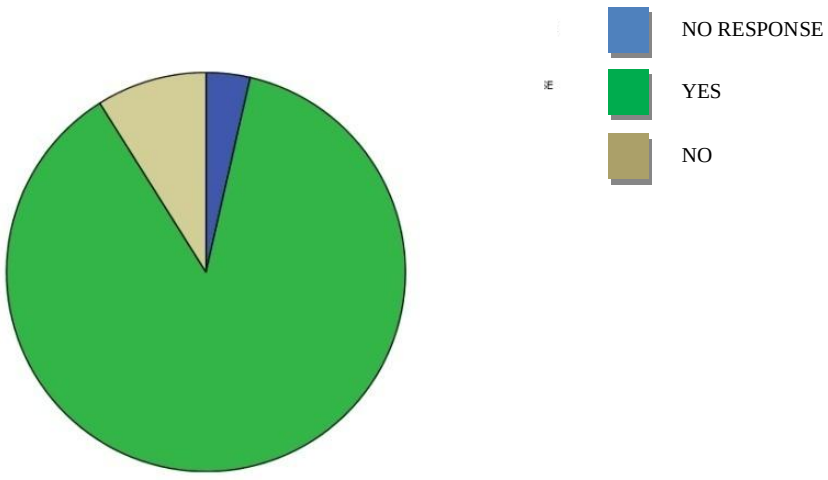


Figure 4.18: Responses on synthetic twine macramé with bead ornamentation as a means for revenue generation

There was no response from 3.6% of the respondents, 87.5% of the respondents agreed that the skill can be rewarding and source of revenue generation, while 8.9% do not think the production

of synthetic twine macramé dress accessories with beads ornamentation could be a rewarding skill for revenue generation. It has been established here by the respondents that the skill of synthetic twine macramé could be a rewarding venture for revenue generation.

Table 4.19: Question 15: Will you be willing to learn the art of synthetic twine macramé dress accessories with beads ornamentation?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	10	8.9	8.9	8.9
	YES	88	78.6	78.6	87.5
	NO	14	12.5	12.5	100.0
	Total	112	100.0	100.0	

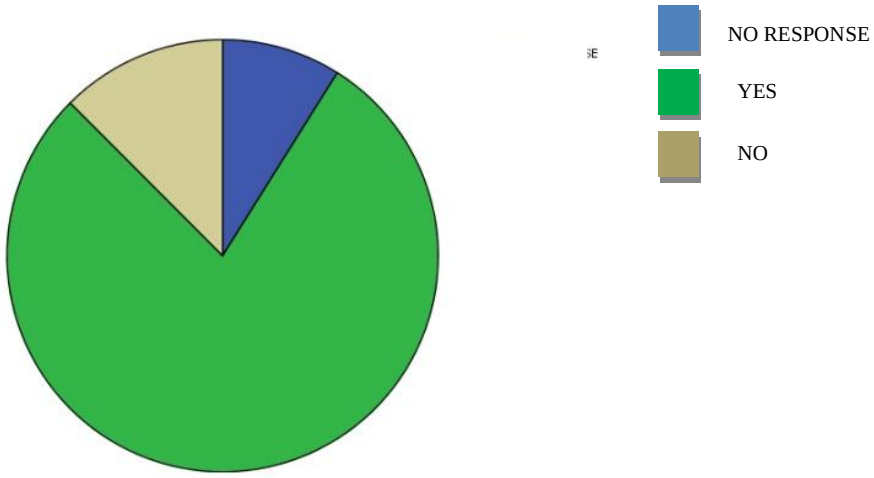


Figure 4.19: Responses on willingness to learn synthetic twine macramé with bead ornamentation

There was no response from 8.9% of the respondents. 78.6% are willing to learn the skill of synthetic twine macramé with beads ornamentation, while 12.5% showed no willingness to learn

the skill. It has been established here by the majority of the respondents that they are willing to learn the skill of synthetic twine macramé with beads ornamentation. This shows that students will be happy to have this as a course of study for them.

Table 4.20: Question 16: What is your general assessment on synthetic twine macramé with beads ornamentation?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	NO RESPONSE	5	4.5	4.5	4.5
	EXCELLENT	53	47.3	47.3	51.8
	VERY GOOD	47	42.0	42.0	93.8
	AVERAGELLY GOOD	6	5.4	5.4	99.1
	POOR	1	0.9	0.9	100.0
	Total	112	100.0	100.0	

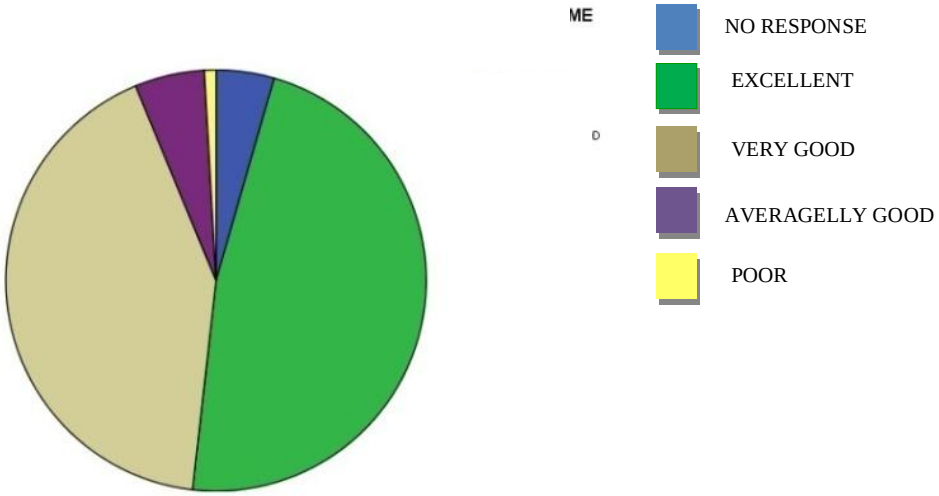


Figure 4.20: Responses on general assessment on synthetic twine macramé with beads ornamentation.

In conclusion, 4.5% did not respond, 47.3% gave an excellent assessment, 42.0% scored the accessories very good, 5.4% gave the accessories average score, while 0.9% scored the product poor. Majorly, the accessories have been adjudged excellent.

4.3 Result of Design Stage

Designs made before the actualization of the actual items gave a foresight and guidance to the choice of shapes of bags, colours and bead types, as well as of handles and appendages. The designs also assisted in keeping the production process in developmental order and making sure the research goals were realized.

4.4 Result of Synthetic Twine Preparation

Twine materials preparation successfully marked the beginning of the process of production as twine was unwrapped, measured and grouped according to colours.

Materials estimation shows that for a simple bag accessories stage, the body of the bag took sixty strands measuring 1.5 meters each. For the handle of a simple stage bag, eight strands measuring six meters each were used, the base of the simple stage bag also took eight strands measuring two meters each, while the foot wear rope took sixteen strands measuring six meters each.

Estimation for moderate bag accessories materials shows that the body of the bag took seventy two strands measuring four meters each. For the handle of a moderate stage bag, twenty four

strands measuring nine meters each were employed, the base of the moderate stage bag took eight strands measuring 3.5 meters each, while the foot wear took twenty strands measuring six meters each.

Lastly materials estimation for advanced stage bag accessories shows that the body of the bag consumed one hundred and four strands measuring five meters each. For the handle of the moderate stage bag, one hundred and twenty eight strands measuring nine meters each were used, the base of the moderate stage bag took twenty four strands measuring four meters each, while the bag base took twenty eight strands measuring six meters each.

From the above analyses of twine material estimation, it shows that the bigger the bag the more materials it consumed.

4.5 Result of Handle Weaving

As a result of the over - hand knotting which served as a divider or stopper, a thick woven square knot handle length was achieved. This shows that over-hand knotting is the most suitable knotting technique to be used in order to achieving equality of handle length.

4.6 Result of Bag Body Weaving

Square knotting weaving techniques as employed in the beginning of the bag body resulted in a strong and firm grip to the top most part of the bag, while Josephine knot employed on the body resulted in quick enlargement of bag and also defines the shape of the bag. Square knot used under the Josephine knot helped in gathering the lower part of Josephine knots of the body together for conclusion. Over hand knotting as also employed at the end of the bag body gave opportunity for concluding and trimming of excess strands before weaving the base.

4.7 Result of Bag Base Weaving

Square knotting gave a good flat and strong platform for the bag floor. This shows that apart from using square knot for bag weaving, it is also the best for bag base weaving because of its intricate design patterns and firm knots.

4.8 Result of Constructing Foot Wears

Square knotting weaving techniques were purely employed in weaving the footwear accessories, the knotting style resulted in a strong and firm weaving of the foot wear dress accessories. This made the footwear solid and durable. Durable foot wares that matched designs of the hand bags were achieved.

4.9 Result of Beads Preparation

Sorting of beads resulted in making decision on the types and colours of beads that were suitable for each design. Sorting of beads also helped in deciding the method used in attaching beads on the accessories. The sorting of beads colours and method of attaching them helped in creating a unique, harmonious and satisfying ornamentation of synthetic macramé accessories with beads.

4.10 Result of Bead Ornamentation

The fishing line strand used in attaching the beads to the accessories produced firm beads attachment and a transparent unsuspecting finish. Finally the beads attached to the bags and foot wears produced creative and textual variety as well as classic and more aesthetic female synthetic macramé accessories. This shows that synthetic twine macramé accessories can be well enhanced for greater appreciation with beads.

4.11 Result of Interior Lining and Zipping of Bag

This is the last process of macramé bag accessories production, otherwise call the finishing stage. The lining sawn in the interior part of the bag shows a perfect finished, which can protects tiny objects in the bag such as biro, pencil, keys and needles from dropping. It covers the melted overhand knot from the interior that can be unpleasant to the eyes and also gives the hand a smooth feel from inside the bag. This shows that macramé bags and foot wears dress accessories will not be completed and well finished without the use of lining.

While the zip serves as a lock, cover or protection to the entrance of the bag, it protects bag contents from being misplaced and makes it a bit difficult for thieves and unwanted intruders to get access to the interior easily.

4.12 Result of Producing Synthetic Twine Dress Accessories with Beads Ornamentation

Plate 4.1

Green-Red-Orange foot wears with beads were designed with square and alternating square knots all through, while cream beads were used in the ornamentation. The beads were attached in a standing order to create variety and make the design different from others. This shows a unique and well manipulated design pattern created with the beads.

Plate 4.2

Black-pink foot wears with beads were designed with square and alternating square knots all over, while glass gold beads were used for the ornamentation. The beads were attached as single

unit. This resulted in classy and footwear dress accessories because the glass beads used have shining look.

Plate 4.3:

Purple-pink simple purse without beads was designed with Square knot at the rim while the body was designed with Josephine knots. This shows combination of two knotting technique.

Plate 4.4:

Purple-pink simple purse without beads was designed with square knots all through. Using just one knotting technique "square knots" to produce a piece is also possible as it creates a unique pattern.

Plate 4.5:

Yellow-purple simple purse with beads was designed with square knots at the rim while the body was designed with Josephine knots. Purple, gold and black beads appendages were ornamented on it.

Plate 4.6:

Red-White simple purse with beads was designed with square knots at the rim while the body was designed with Josephine knots. Gold and brown beads appendages were used for the ornamentation.

Plate 4.7:

Purple-pink moderate cross body purse with beads was designed with square knots at the rim while the body was executed in Josephine knots. Purple, light purple, white, gold and black beads appendages were used for the ornamentation.

Plate 4.8:

Blue-white moderate cross body purse with beads was designed with square knots at the rim while the body was designed with Josephine knots. Tiny gold, red and black beads were used for the ornamentation.

Plate 4.9:

Green-orange moderate "cross body bag" with beads was designed with square knots at the rim while the body was designed with Josephine knots. Ox-blood red and crystal white beads were used for the handle ornamentation.

Plate 4.10:

Pure-blue moderate "Tote bag" with beads was designed with square knots at the rim while the body was designed with Josephine knots. Red beads were used for the ornamentation on the handle.

Plate 4.11:

Red-white moderate "cross body clutch" and footwear with beads was designed with square knots at the rim while the body was designed with Josephine knots. Brown beads were used for the ornamentation, while the footwear was designed with pure square knots.

Plate 4.12:

Multi-coloured moderate "clutch bag" with beads was designed with square knots at the rim while the body was designed with Josephine knots. Yellow-gold beads were used for the ornamentation.

Plate 4.13:

Pure-pink advanced "Tote bag" and footwear with beads was designed with square knots at the rim while the body was designed with Josephine knots. Ox-blood red beads were used for the ornamentation.

Plate 4.14:

Pure-black moderate "tote Bag" with beads was designed with square knots at the rim while the body was designed with Josephine knots. Crystal white, crystal yellow and crystal pink beads were used for the ornamentation.

Plate 4.15:

Green-white moderate "cross body bag" with beads was designed with square knots all through the body while a little part of the cover was designed with Josephine knots. Baby-pink and light blue beads were used for the ornamentation.

Plate 4.16:

Green-red and black advanced "Tote Bag" with beads was designed with square knots all through. Crystal white, crystal purple crystal yellow and crystal black beads were used for the ornamentation.

Plate 4.17:

Purple-yellow moderate "Tote bag" and foot wear with beads was designed with square knots at the rim while the body was designed with Josephine knots. Multi-coloured beads were used for the ornamentation.

Plate 4.18:

Blue-orange advanced "Tote Bag" and footwear with beads was designed with square knots at the rim while the body was designed with Josephine knots. Multi-Coloured beads were used for the ornamentation.

Plate 4.19:

Green- black- orange advanced "Tote Bag" and footwear was designed with square knots all through, a unique pattern of zig-zag was created during the weaving also colour combination of the weaving twine. Blue and white beads were used for the ornamentation on the bag and footwear.

Plate 4.20:

Red-white advanced "Tote bag" with footwear with beads was designed with square knots all through, while the purse was designed with square knots at the rim and Josephine knots for the body. Red ball beads were used for the ornamentation, while the footwear was designed with pure square knots and ornamented with twine flower appendages.

Plate 4.21: Brown-black advanced "Tote Bag" with beads was designed with square knots at the rim while the body was designed with Josephine knots. Gold, cream and white bead appendages were used for the ornamentation.

Plate 4.22:

Pink-brown advanced "Tote Bag" and footwear with beads was designed with square knots at the rim while the body was designed with Josephine knots. Brown and gold bead appendages and single beads were used for the ornamentation.

Plate 4.23:

Red-yellow "Tote bag" and footwear with multi-colour twine stripes advanced "Tote bag" with beads was designed with square knots at the rim while the body was designed with Josephine knots. Multi-coloured beads were used for the ornamentation.

Plate 4.24:

Black-white advanced "Tote Bag" and footwear with beads was designed with square knots at the rim while the body was designed with Josephine knots. Cream, ox-blood red and pink bead appendages were used for the ornamentation.

Plate 4.25:

Multi-coloured advanced “Tote bag” and footwear with beads was designed with square knots at the rim while the body was designed with Josephine knots. Multi-coloured beads were used for the ornamentation. This was the biggest bag produced with multi-colour twine and beads.

4.13 Pictorial Result of Female Fashionable Dress Accessories with Beads Ornamentation Produced:



Plate 4.1: Green-Red-Orange footwear with cream beads
Source – The researcher (2015)



Plate 4.2: Black-pink footwear with gold glass beads
Source – The researcher (2015)



Plate 4.3: Purple-pink simple Purse
Source – The researcher (2015)



Plate 4.4: Yellow-pink Simple Purse
Source – The researcher (2015)



Plate 4.5: Red-White Simple Purse
Source – The researcher (2015)

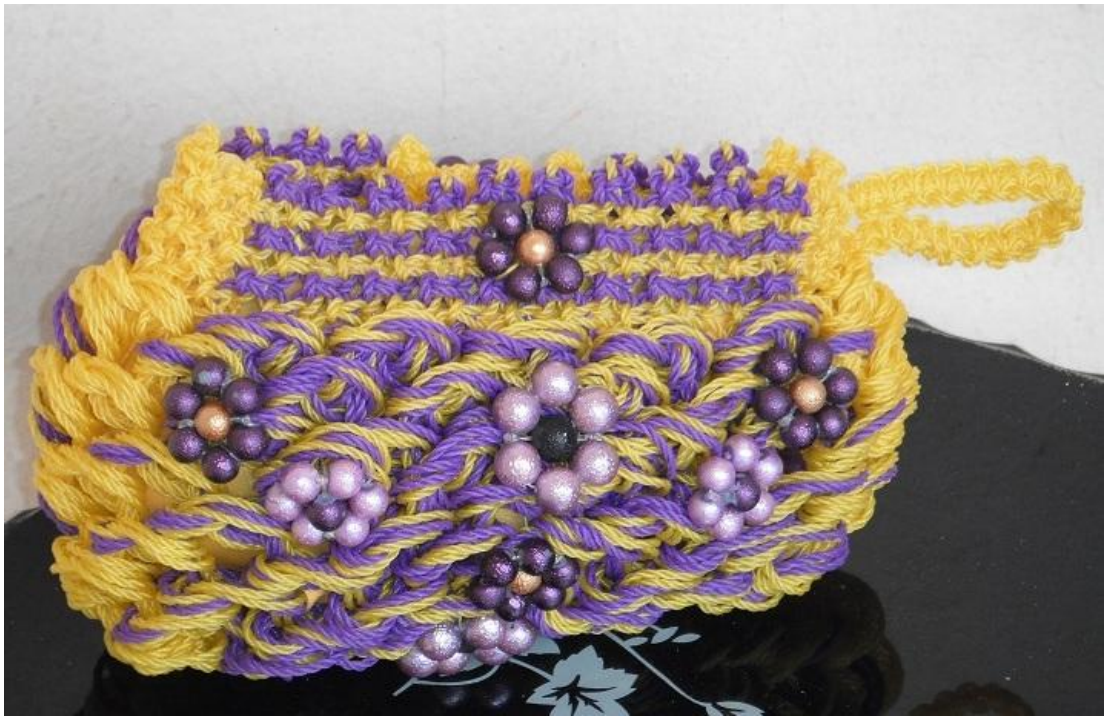


Plate 4.6: Yellow-Purple Simple Purse
Source – The researcher (2015)



Plate 4.7: Purple-Pink Moderate Cross body Purse
Source – The researcher (2015)



Plate 4.8: Blue-White Moderate Cross body Purse
Source – The researcher (2015)



Plate 4.9: Green-Orange Moderate Cross body Bag
Source – The researcher (2015)



Plate 4.10: Blue Moderate Tote Bag
Source – The researcher (2015)



Plate 4.11: Red-White Moderate Cross body Clutch with Footwear
Source – The researcher (2015)



Plate 4.12: Multi-Colour Moderate Clutch Bag
Source – The researcher (2015)



Plate 4.13: Pink Advanced Tote Bag and Foot-wear
Source – The researcher (2015)



Plate 4.14: Black Moderate Tote Bag
Source – The researcher (2015)



Plate 4.15: Green-White Moderate Cross body Bag
Source – The researcher (2015)



Plate 4.16: Green-Red and Black Advanced Tote Bag
Source – The researcher (2015)



Plate 4.17: Purple-Yellow Moderate Tote Bag with foot-wear
Source – The researcher (2015)



Plate 4.18: Blue-Black-Orange Advanced Tote Bag with Foot-wear
Source – The researcher (2015)



Plate 4.19: Green- Black and Orange Advanced Tote Bag with Foot-wear
Source – The researcher (2015)



Plate 4.20: Red-White Advanced Tote bag with Footwear
Source – The researcher (2015)



Plate 4.21: Brown-Black Advanced Tote Bag
Source – The researcher (2015)



Plate 4.22: Pink-Brown Advanced Tote Bag with Foot wear
Source – The researcher (2015)



Plate 4.23: Red-Yellow with multi-colour twine stripes Advanced Tote Bag
Source – The researcher (2015)



Plate 4.24: Black-White Advanced Tote Bag with Foot-wear
Source – The researcher (2015)



Plate 4.25: Multi-Colour Advanced Tote bag with Foot-wear
Source – The researcher (2015)

4.14 Result of Cost Estimation for different stages of production

The simple stage of synthetic twine macramé bag production gave a total cost of the sum of nine hundred and ninety naira (N990).

The moderate stage of synthetic twine macramé bag production gave a total cost of the sum of one thousand, eight hundred and forty naira (N1840).

The advanced stage of synthetic twine bags production gave a total cost of the sum of three thousand, three hundred and twenty naira (N3320).

The above cost estimation points to the clear fact that the more advanced the production was, the more materials it required and ultimately the higher the cost.

4.15 Findings

Below are the findings of this study:

1. The documentation of the processes involved in the production of synthetic twine macramé fashionable female bags and footwear dress accessories with beads ornamentation will contribute to the scanty of literatures in this subject and will also serve as a guide to anyone who wishes to undertake similar project.
2. The result from the data analysis showed that the art of synthetic twine macramé is not a gender biased vocation.
3. The enthusiasm showed by the students on the study shows that if this art is introduced as part of their courses, they will gladly accept it.
4. The study showed that majority of the respondents are conversant and familiar with synthetic twine. It further revealed that synthetic twine and beads are common materials that are affordable, available and durable.
5. The result showed that majority of the respondents got to know the art of synthetic twine macramé through this study.
6. The study further revealed that the respondents were extremely excited about the study and discoursed with the researcher on collaborative work, organising workshops and entrepreneur training.

7. The result showed that people prefer to look out for design when choosing synthetic macramé dress accessories with beads ornamentation over other qualities.
8. The willingness shown by the respondents towards the promotion of synthetic twine macramé female dress accessories with beads ornamentation shows that they were impressed with the products and were willing to learn and make a leaving out of the art. It has been established also by the respondents that the skill of synthetic twine macramé could be a rewarding venture for revenue generation.
9. Synthetic twine has been found to be an affordable, durable, strong and available material with varied bright colours for the production of fashionable female dress accessories.
10. It was gathered from the respondents that beads ornamentation added originality and also ascertained that to some levels synthetic twine macramé with beads ornamentation can compete favourably with the contemporary female dress accessories that are obtainable today.

4.16 Discussion

Product evaluation is a vital aspect of product development that cannot be ignored by industrial designers and producers. For a design to be termed successful, the researcher or designer must open up and subject the products produced for evaluation and critics. In so doing, there will be room for improvements. Synthetic twine macramé dress accessories with beads ornamentation haven been produced, were taken to the field for assessment and were adjudged acceptable by the respondents. But this is not to say there are no shortcomings as sported by few of the respondents from the works produced especially further suggestions for improvement on fixing of the internal lining and zips.

The basis or subject matter of this study is not to focus on the interior finishing, but the concept of beads ornamentation on synthetic twine macramé accessories. The researcher used beads to create interesting visual compositions on synthetic twine macramé to enhance the aesthetic quality of macramé dress accessories thereby making them more acceptable.

Mixed media was a strong tool used in exploring beads ornamentation on synthetic twine macramé. Beads and macramé are two areas in textile and fashion that was effectively manipulated for greater enhancement of synthetic twine macramé dress accessories. According to Graven (1994) in Asmah(2013), mixed media was advocated by the early Dadaists in one way to debunk what he calls the high art, and in another, to bring art and real life together. Dona (1969) also in Asmah(2013) opines that mixed media provides artists with amazing range of materials and ideas that can easily be expressed by both young and older artists. Mixed media allows the artist to take a fresh look at the most ordinary item and separate them from their everyday environment and uses. Beads as a tool for mixed media offer a limitless opportunity for self-expression.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter is a summary of the entire study including the problem, objectives, procedures for collecting and treatment of data as well as the findings of the study, conclusion and recommendations. The exploratory study of modern macramé with beads ornamentation for the production of fashionable female dress accessories attempted to bring together two different materials (mix media), to design and use beads ornamentation on synthetic twine macramé to produce fashionable female dress accessories.

5.1 Summary

The main objective of the study was to explore the possibilities of ornamenting modern macramé with beads for the production of fashionable female dress accessories. Hence, the problem of the study was the designing and production of fashionable female dress accessories for greater appreciation and patronage.

This study which is experimental carried out a number of experimental works using twine and beads, and produced functional and fashionable female dress accessories mainly bags and foot wears. The exploratory study of modern macramé with beads ornamentation for the production of fashionable female dress accessories was made possible by identifying suitable materials which were employed in the study, recognizing the appropriate techniques that was employed in making the bags, designing and producing the different stages of macramé dress accessories with beads ornamentation and documenting the processes in literal format. All these were targeted at achieving the aim of the study which resulted in the findings.

5.2 Summary of Findings

1. Overhand knots, Square knots and Josephine knots among other macramé techniques as employed in the study have proved to be effective and reliable in evolving firm and strong female dress accessories. They exhibited unique design patterns.
2. Designing of macramé dress accessories that were made in three stages that is simple, moderate and advanced stages before they were finally produced resulted in proper studying of the processes and also served as a guide to further manipulation of the designs of the female dress accessories.
3. It was found that beads enhancement on macramé dress accessories made the products more elaborate, classic and added creative aesthetic value to synthetic twine macramé dress accessories produced.
4. The study has proven that the art of synthetic twine macramé female dress accessories could be a strong entrepreneur skill that can lead to a better growth in the socio-cultural

and economic empowerment of individuals and communities by creating job opportunities and self reliance.

5.3 Conclusions

Based on the findings of this study, the following conclusions were reached:

1. The exploratory study of modern macramé accessories with beads ornamentation evolved creative and improved female dress accessories that can fit well into feminist desire of creative and unique appearance and at the same time, stand the test of time.
2. Synthetic twine macramé can be of great advantage if properly engaged by individuals to boost entrepreneur and small scale business for economic empowerment.
3. Synthetic twine macramé and beads ornamentation (mixed media) is a "fallow ground" that could be advantageous to designers. It is a way of showcasing creativity and enhancing aesthetic value of products which range from product of utility to that of decoration.

5.4 General Recommendations

1. It might be innovative to explore the combination of fabrics and synthetic twine macramé for a different fashion outfit.
2. Designers and entrepreneurs venturing into small scale businesses should further maximize the availability of synthetic twine materials and beads for the production of fashionable female dress accessories.
3. This study was limited to the use of synthetic twines as a medium, other twines could be identified and engaged for macramé general dress accessories production.

5.5 Recommendation for Further Studies

1. Further research should be geared towards the use of synthetic twine macramé for the production of caps, hats and other dress accessories as this study will serve as a guide for such research.
2. The researcher recommends that further study should be geared towards the interior finishing of synthetic twine macramé for a better interior finishing with the possibilities of using leather for interior lining of macramé bag dress accessories
3. This study employed the square knot, Josephine knot and overhand knot techniques of macramé, further study can be carried out using the Barry knot, Lark's head knot, Double half hitch knot and Bobbles knots macramé techniques for their unique patterns and designs.

5.6 Contribution to Knowledge

1. The ornamentation of beads on macramé dress accessories enhanced its creative aesthetic value, therefore, making the products more elaborate, classic and acceptable.
2. Synthetic twine macramé female dress accessories if properly learnt could be a strong entrepreneur skill that can lead to a better growth in the socio-cultural and economic empowerment of individuals and communities by creating job opportunities and self reliance.
3. The documentation of the processes involved in the production of synthetic twine macramé fashionable female bags and footwear dress accessories with beads

ornamentation has contributed to the scanty literatures in this subject and will also serve as a guide to students who wishes to undertake similar project.

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APPENDIX I

Construction of Foot Wears



Plate I a: Sorting of the footwear ropes
Source – The researcher (2015)



Plate I b: Footwear inner layer and soles
Source – The researcher (2015)



Plate I c: Lining of the footwear ropes
Source – The researcher (2015)



Plate I d: Footwear Modes
Source – The researcher (2015)



Plate I e: Measuring and Sizing of footwear rope design
Source – The researcher (2015)



Plate I f: Completed Footwear Accessories
Source – The researcher (2015)

APPENDIX II

Lining of Bag Interior and Zipping



Plate 1a: Sawing of interior lining
Source – The researcher (2015)



Plate 1b: Zip fixed on the interior lining
Source – The researcher (2015)



Plate 1c: Putting of lining into the bag Interior
Source – The researcher (2015)



Plate 1d: Fixing of interior lining unto the bag
Source – The researcher (2015)

APPENDIX III

QUESTIONNAIRE

EXPLORATORY STUDY OF MODERN SYNTHETIC TWINE MACRAMÉ WITH BEADS ORNAMENTATION FOR THE PRODUCTION OF FASHIONABLE FEMALE ACCESSORIES

I am Deborah Haruna Maidoki, An M.A. Student of Industrial Design Department, Ahmadu Bello University Zaria, carrying out research with the above topic.

The present society is such that people are exploring all possible ways to curtail the rising scourge of unemployment that has bedeviled it. The art of being creative is an aspect that so many people are into now for the sake of survival.

Therefore this study sought to enhance the aesthetic quality of Synthetic Twine Macramé Accessories with Bead Ornamentation for greater patronage.

I would be glad if you can help in answering the following questions. Be assured that your response would be used strictly for the purpose of this research and treated Confidential.

Thank you.

Date_____ Signature_____

INSTRUMENT FOR DATA COLLECTION

TOPIC: Exploratory Study of Modern Synthetic Twine Macramé with Beads Ornamentation for the Production of Fashionable Female Bags and Footwear's Accessories

Section A: Personal Data

NAME: _____ (optional)

AGE: Below 17 ☐ 18-25 ☐ 26-35 ☐ 36-45 ☐ Above 46 ☐

GENDER: Male ☐ Female ☐

MARITAL STATUS: Single ☐ Married ☐ Widowed ☐ Separated ☐ Divorced ☐

RELIGION: Muslim ☐ Christian ☐ Traditional Worshiper ☐

EMPLOYMENT STATUS: Employed ☐ Self Employed ☐ Un-employed ☐ tudent ☐ Retired ☐

Section B: General Questions

S/N		Remarks
1.	Do you know what synthetic twine is?	
	Yes	
	No	
2.	Do you know what macramé is?	
	Yes	
	No	
3.	Do you know what beads are and what they are used for?	
	Yes	
	No	
4.	Do you know what synthetic twine macramé is?	
	Yes	
	No	
5.	Do you know that synthetic twines are cheap, available and durable?	
	Yes	
	No	
6.	How did you get to know about synthetic twine macramé? (Check all that apply to you)	

	School course work	
	Through the researcher	
	Television, Magazines and posters	
	Friends or family	
	Internet	
	Road side designers	
	Others (please specify)	
7.	What was your experience with the synthetic twine macramé accessories with beads ornamentation?	
	Extremely Interesting	
	Very Interesting	
	Moderately Interesting	
	Slightly Interesting	
	Not Interesting at all	
8.	Did synthetic twine macramé with beads ornamentation make any difference?	
	Yes	
	No	
9.	In comparing synthetic twine macramé and bead accessories with other contemporary accessories, what will be your take?	
	Highly Creative	
	Creative	
	Slightly Creative	
	Not Creative at all	
10.	When choosing macramé bags and foot wear products, which of the following factors will matter to you most? (Check all that apply to you)	
	Availability	
	Quality	
	Convenience	
	Simplicity	
	Durability	
	Colour	
	Design	
	Shape/Form	
	Friend's recommendation	
	Low Price	
	Salesperson's recommendation	
	Product makeup materials	
	Others (please specify)	
11.	Can the introduction of beads ornamentation on macramé bags and foot wears accessories, be said to have added creativity and aesthetic quality to the art of synthetic macramé?	

	Yes	
	No	
13.	How willing are you in promoting the use of macramé bags and foot wears accessories?	
	Extremely willing	
	Very willing	
	Moderately willing	
	Slightly willing	
	Not willing at all	
14.	Do you know synthetic twine macramé with beads ornamentation could be a rewarding skill acquisition for revenue generation if properly learnt?	
	Yes	
	No	
15.	Will you be willing to learn the art of synthetic twine macramé with bead ornamentation?	
	Yes	
	No	
16.	What's your general assessment on synthetic twine macramé with bead ornamentation?	
	Excellent	
	Very Good	
	Averagely Good	
	Partially Good	
	Poor	
	Other (please specify)	