

PRODUCTION AND ACCEPTABILITY OF PATCHWORK AS HOUSEHOLD

ARTICLES AMONG ACADEMIC STAFF IN FUNAAB

CHAPTER ONE

1.0 INTRODUCTION

1.1 BACKGROUND OF STUDY

Patchwork is the method of sewing; using scraps fabrics arranged creatively form combinations of design and color (Amubode, 2006). Patchwork also means the combination of pieces of cloth sewn together to make a larger whole (Bridget, 2014). Patchwork could range from the use of random scraps of fabric crudely joined together to create a piece of cloth to a decorative needlework stitched using selected fabric shapes and colors to achieve a pleasing design. It is an uncommon craft used for making beautiful articles out of scraps of fabrics which are to be thrown away (Jill and Joan, 1977). Patchwork can be traced back to the eighteenth century, where needlework stands as the domestic techniques in creating fabrics. Patchwork was originally invented as a means either for making something serviceable out of snippets of scarce and precious fabric or for making an extended fabric by joining several lengths of narrow hand woven widths together. Instances of this early patchwork can be seen on the sails of the Nile boats depicted on the wall paintings at Thebes. Patchwork can mainly be classified as block, crazy, log cabin, mosaic and some special patchworks viz., tucked, folded star and twisted squares (Sujata, 2009). In the seventeenth century, quilting was greatly used for bedspreads. Its popularity continued up to the middle of the eighteenth century when the textile industry developed new woven and printed fabrics. The novelty of these new fabrics became the fashion, patches and scraps of them were taken and pieced together to make coverlets and wall hangings

to echo the design of the brightly printed fabrics. From then up to recent times there has been little interest in patchwork, quilting and appliqué in Europe though there was a brief burst of enthusiasm for a combination of patchwork and quilting in the middle of nineteenth century. By the twentieth century the hardships of the past were over, indeed all types of handwork were laid aside in favor of the machine made goods. This state of affairs continued up to the middle of twentieth century when a need to create something of one's own interest and creativity was appreciated resulting in resurgence of many old crafts (Valentin, 1973). Patchwork, appliqué work and quilting are closely allied forms of needle lore and are often used together to decorate or design the fabric. Patchwork is made from fragments of fabric pieces together to make a whole. Patchwork was originally invented as a means either for making something serviceable out of snippets of scarce and precious fabric or for making an extended fabric by joining several lengths of narrow hand woven widths together. Instances of this early patchwork can be seen on the sails of the Nile boats depicted on the wall paintings at Thebes. Patchwork can mainly be classified as block, crazy, log cabin, mosaic and some special patchworks viz., tucked, folded star and twisted squares.

In sewing, appliqué refers to a needlework technique in which pieces of fabric or other materials are sewn or embroidered onto another piece of fabric to create designs, patterns or pictures. Appliqué cloth is an important art form in Benin, West Africa, particularly in the area around Abomey, where it has been traditionally used since the 18th century and the kingdom of Danhomè. Appliqué is used extensively in quilting. "Dresden Plate" and "Sunbonnet Sue" are two examples of traditional American quilt blocks that are constructed with both patchwork and appliqué.

The modern patchwork quilt is frequently made to be displayed on the wall as an art object and not to be used as an item of bedroom furnishing. This apparent elevation of the status of patchwork is a recent phenomenon and, as such, removes the needlework from its historical position as the source of functional, if decorative, domestic textiles. However an analysis of eighteenth-century patchwork confirms that most surviving patchwork items from the period were bedcovers and demonstrates the importance of considering them in their correct context as coverings that were created to provide warmth and decoration on a bed.

In the eighteenth century, rugs, caddows, quilts, coverlets, counterpanes and hilling were words used to identify bedcovers. All these terms appear regularly in documents, but it is necessary to bring together documentary and material evidence in order to understand what these descriptions actually meant and how they might relate to surviving patchwork objects. this study of the use, type, fabric and design of bedcovers in relation to the bed on which they were laid, as well as the bed hangings, bedding and other bedroom textiles which may match or provide a contrast to their style, allows a better appreciation of the material culture of the bedroom. It helps discern how owners, makers, appraisers, robbers, pawnbrokers, legal officials and tradesmen categorized the bedcover types and whether they understood their differences (Bridget, 2014). Patch construction can be used for household articles such as clothes, overall, sheets, pillow cases, blankets (Melita, 1978, Anyakola and Eluwa, 1994).

1.2 STATEMENT OF THE PROBLEM

Method of disposal of left over fabric by fashion houses leads to environmental pollution (Sachin, Anantraj and Ravindra, 2010; Oroniran, 2015). Most garment constructor dispose their garment pieces on illegal dump-site, some burn it up, causing the exposure of carbon-monoxide to the atmosphere, disrupting the ozone layer and air pollution to the people around. The land

that the burning takes places are also affected as the micro-organism there are killed. The scrap fabric can also be left un-kept and so wind blow it away to the environment, while some disposed them into the canals, causing drainage blockage and leading to environmental flooding and house disaster. Patchworks can be used to construct or make a lot of designs in the household such as production of garment for wear, for bed sheets, table cloth, pillow case, flower vase, aprons and appliqué for in interior designs in the home.

The problem of this study is the high level of pollution caused by left over scrap materials in local garment shops.

1.3 BROAD OBJECTIVES

This study will be assessing the product and acceptability of patchwork as household article among academic staff of FUNAAB.

SPECIFIC OBJECTIVES

The specific objectives of this study are:

1. To determine the socio-demographic characteristics of the respondents.
2. To assess the respondents acceptability of the patchwork as household articles.
3. To identify the attributes considered by the respondents in selecting household articles.
4. To determine the respondents perception of patchwork as household articles.

1.4 HYPOTHESES

1. There is no significant relationship between socio-demographic characteristics and acceptability of the respondents.

2. There is no significant relationship between attribute and perception of patchwork as household articles of the respondents.

1.5 RESEARCH QUESTION

1. What is the socio-demographic characteristic of the respondents?
2. What is the perception of patchworks for household articles?
3. What is the level of acceptability of the respondents?
4. What are the attribute considered in selecting your household articles?

1.6 SIGNIFICANCE OF THE STUDY

The research work will involve the recycling of waste fabrics to produce patchworks for household articles like bed-sheet, table cover, pillow case, apron and apron will reduce environmental pollution. The study will bring about job provision (part-time job) for interested person in the field. Awareness and practice of patchwork from scrap fabrics for construction of household articles from local garment shops. Market will be created for those collecting waste fabrics for sale and commercial viability of household articles made with waste fabrics from fashion house will be boosted.

1.7 SCOPE OF STUDY

The scope of this study is to produce bed spread and the pillow case from fabric patches for household articles and to assess the acceptability among academic staff in the Federal University of Agriculture, Abeokuta Ogun State.

1.8 DEFINATION OF TERMS

- Patchwork –A patchwork is a decorative quilt made of pieces of cloth having diverse sizes, colors, and shapes sewn together either to form a regular pattern or in a deliberately mismatched fashion without a pattern.
- Acceptability – The quality of being acceptable, receive, especially with consent, with favor, or with approval. It also means to receive with adequate satisfactory. In simple words means I accept your proposal, amendment or excuse.
- Production – The act of producing, making or creating something.
- Household- Collectively, all the persons who live in a given house; a family including attendants, servant e.t.c.
- Article- A part or segment of something joined to other parts, or in combination, forming a structured set.

Household articles- These are various objects and items in the home. It includes temporary or permanent machinery and appliances and also furniture or interior furnishings.

CHAPTER TWO

2.0 LITERATURE REVIEW

Most of literatures review is based on history of household crafts, needle work, quilting and patchwork quilt value. However, literature pertinent to this study will review patchwork as household article, its acceptability and what value it adds to people.

2.1 CONCEPTUAL FRAMEWORK

Patchwork is a needlework in which small pieces of cloth in different designs, colors or textures are sewn together for a piece of cloth or patchwork (Oxford Living Dictionary, 2017). It is also regarded as handcraft. Handcraft, also known as craftwork or simply craft, is a type of work where useful and decorative devices are made completely by hand or using only simple tools. Usually the term is applied to traditional means of making goods. The individual artisanship of the items is a paramount criterion; such items often have cultural and/or religious significance. Usually, what distinguishes the term handcraft from the frequently used category arts and crafts is a matter of intent: handcraft items are intended to be used, worn, etc, having a purpose beyond simple decoration. Handicrafts are generally considered more traditional work, created as a necessary part of daily life, while arts and crafts implies more of a hobby pursuit and a demonstration/perfection of a creative technique. It is also regarded as needlework, because in the early nineteenth century when it started in Britain and America in the home, it was created with the needle. Needlework is a broad term for the handicrafts of decorative sewing and textile arts. Anything that uses a needle for construction can be called needlework. The definition may expand to include related textile crafts such as Quilting, Appliqué, Patchwork, Embroidery, Crochet, Knitting, Tatting, Lace, Braiding, Tassel making and Tapestry. Hence reviews on

quilting and other related needlework *viz.*, appliqué, patchwork and embroidery are compiled and presented herewith. Patchwork is made from fabric, one of the significant transforming commodities of the period. Strategies adopted for the sourcing of the materials for patchwork relate directly to the current thinking about shops and shopping and reflect the changing tastes for cloth in the period. The ongoing debate concerning the dominance of cotton in all markets toward the end of the eighteenth century has relevance when considering the materials to be found in patchwork. . Patchwork features over seven pages in the dictionary and is described having advantages since it is ‘useful and ornamental’ and uses ‘odds and ends of silk, satin, or chintz that would otherwise be thrown away’. The majority of the patterns and techniques described small projects to be made in silk, satin, velvet and even kid or leather, although cotton cretonne, twill or chintz were listed as suitable ‘for carriage rugs, couvrepieds and poor peoples’ quilts’.

2.2 DIFFERENT TYPES OF PATCHWORK

- Mosaic Patchwork Construction
- Block patchwork
- Crazy patchwork
- Combination of patchwork

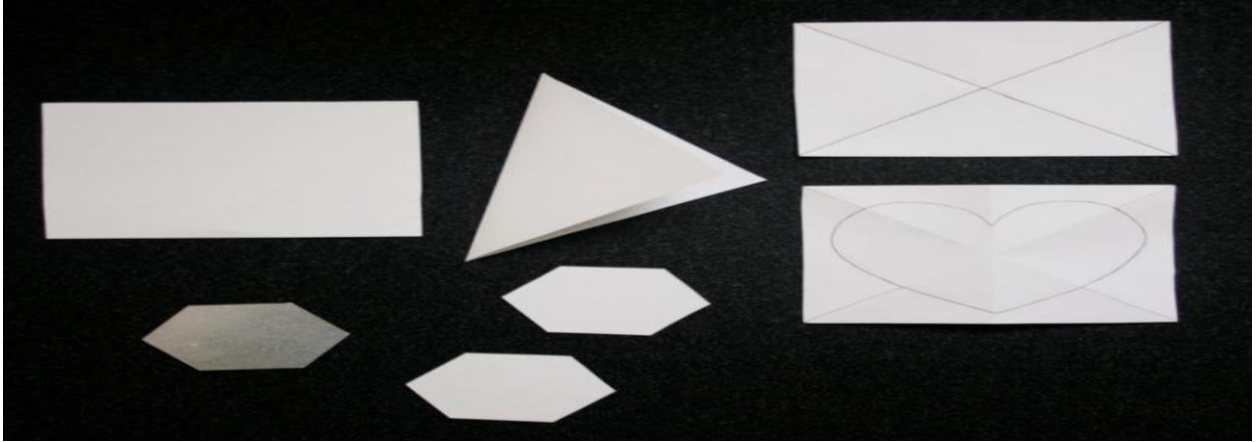


Figure 1, source: Bridget Long (2014)

Mosaic patchwork

Intricate patchwork of shapes like hexagons and diamonds that gives mosaic tiled effect is called mosaic patchwork. Many mosaic patchworks are one geometrical shape but some include more than one shape - octagons with square and hexagons with diamonds.

Tumbling block mosaic patchwork produces three dimensional effects that look more striking and active, making it suitable for household utility articles.

Block patchwork

Block patchwork patterns are the grid patterns but not necessarily grouped into grids of even size. The block design was planned on the tissue paper before actual stitching. The size of the individual blocks with respect to the ultimate size of the household articles were designed and standardized based on an informal survey conducted in the local market. Innumerable block patterns can be created viz., basket, card trick, grandmother's fan, standing star, variable star and so on. Standing star design locally called the (comb) pattern was selected for production of value added articles).

Crazy patchwork

Crazy patchwork is simple and speedy which needs no templates but sewn directly onto a base fabric. It is also referred as "scrap patchwork". Embroidery stitches, hand or machine sewing form an integral part of surface decoration. The crazy units may be of any shape, size and edges but need to be kept to manageable size. Fabrics are chosen at random and shapes are cut as required. Traditional quilt makers use similar type of appliqué where in square and rectangle pieces are sewn on to the base cloth haphazardly. Therefore, to maintain traditional folk appearance, crazy patchwork was selected for preparing value added articles.

Combination of patchwork

Owing to the diminishing popularity of the traditional handmade patchwork, it was felt necessary to revive the traditional quilt making technique by diversifying its utility and improving its surface appearance by using patchwork technique. Traditional quilting involves arrangement of patches (appliqué) invariably along with running stitches over minimum three layers of fabrics. Hence, number of layers and the typical darning stitches were retained for preparing value added diversified products.

2.3 METHOD OF PATCHWORK

This study of patchwork relates to more recent work which portrays some women as capable mistresses of their own sphere, able to move between public and private spaces and make decisions on how they spent their leisure time. It engages with the debate that the later 21st century saw a widening of the school curriculum for girls and enhanced opportunities for self-education at home. Patchwork are created through pieces of waste cloth arrange in an orderly and neat manner to sewn and create a fabric. Arrangement of the pieces can be in horizontal, vertical, and continuous stitches.

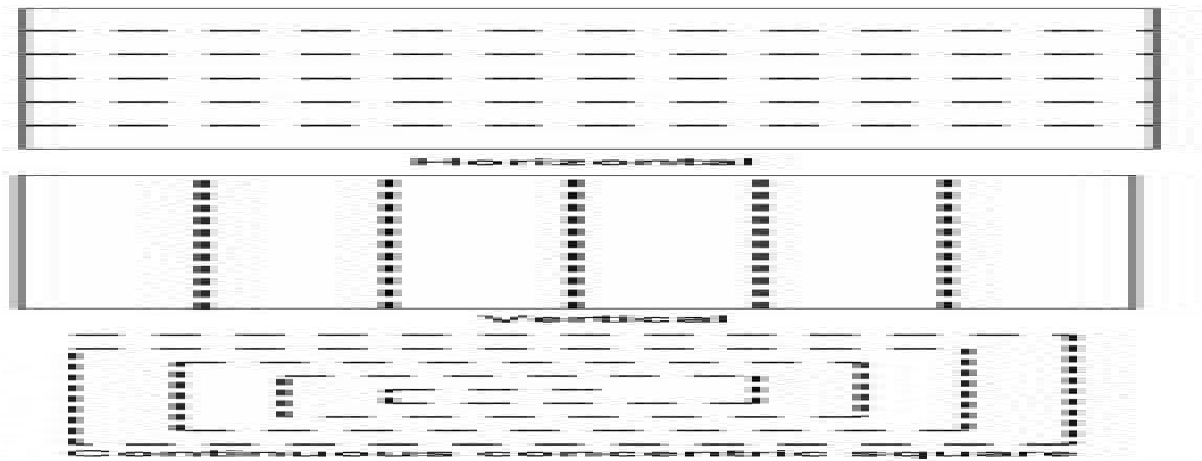


Figure 2, source: Bridget Long (2014)

Measuring and cutting blocks

Cutting and measuring of waste fabric are done to create a pattern or block needed to be used to create value to the products and the number of pattern requirements.

Piecing

Sewing together small swatches or blocks of fabrics to form a patch pattern is called piecing. Individual blocks of block patchwork were joined together by direct machining whereas, blocks in mosaic patchwork were temporarily tacked that were later machine stitched. And it can also be stitch together by needle.

Preparing the Patchwork

Patchwork patterns were entrenched against dark colored sashes to prepare the work top. Machine stitching was done for sashing.

Layering

This process included laying waste fabric top with the batting and backing to prepare the patchwork. Pins and basting stitches held the fabrics layers together, temporarily.

Squaring up and finishing

Excess materials of the laid layers were trimmed to square up. Fabric edges were folded in to finish the raw edges and top stitched.

Patchwork

All the layers were sewn together using the hand stitches (horizontal, vertical and continuous concentric square) or with machine on the sashes patchwork blocks.

2.4 TYPES OF MATERIALS USE FOR PATCHWORK

Patchwork materials can be any form of waste fabric. Locally for Nigeria, Ankara, atiku, irish, and every form of material can be used for to construct any article.

The material for patchwork, survive with women, which are dominated by cloth. The purchasing, maintaining and laundering of textiles formed part of a woman's role; she stitched or repaired clothes and ensured that household furnishing and linen was maintained and cleaned. Many women had an intimate, practical knowledge of the origin, variety and quality of cloth as well as their specific uses and were fully aware of the changing tastes for fabrics over the century. The period of this study saw the growing fashion for lighter dress and furnishing fabrics, which was satisfied by the import of Indian printed and painted cotton and the later development of European printed cottons and linens, and a move away from thicker wools and heavier silks (Bridget L., 2014). Much texts on historical needlework merely lists the objects that survive with little physical description and without going further into the history to be found around them. But any form of fabrics that are used to construct garment can be used to construct patchwork. The skills and creativity of the constructor is what will perfect the work of patchwork.

2.5 ADVANTAGES AND DISADVANTAGES OF PATCHWORK

Patchwork are said to be economical. Economical in view of social science that studies the production, distribution and consumption of goods and services. Patchwork contribute to the Indian economy in terms of employment and income. Costs of production of different handicrafts are reported herewith. Shejwadkar and Mahale (2001) conducted a study on ‘Chawali and gudarfloor coverings – marketing and economic aspects’ and revealed that, the total cost of production of patchwork is Rs. 2442.09 respectively; of which fixed cost accounted for 15.7 per cent in the preparation of patchwork 10.01 per cent in preparation. It was found that, the cost was high for block and crazy patchworks moderate for log cabin and tucked patchwork and relatively low for mosaic patchwork. The modern patchwork is frequently made to be displayed on the wall as an art object and not to be used as an item of bedroom furnishing. This apparent elevation of the status of patchwork is a recent phenomenon and, as such, removes the needlework from its historical position as the source of functional, if decorative, domestic textiles. This has made the cost of patchwork to reduce and so pieces of waste fabrics are just joined creatively to beautify the environment. However an analysis on patchwork, which is the subject of in different journals, confirms that most surviving patchwork items from the period were bedcovers and demonstrates the importance of patchwork to be home and family, that it is economical. However, the disadvantage of patchwork is only based on the fabric used. If Ankara is used for a part patchwork and Atiku is joined, it may torn because the strength of both fabric are different and may not last.

2.6 TYPES OF HOUSEHOLD ARTICLES

There are different types of household article, ranging from tangible and movable personal property placed in the living rooms, dining room, kitchen, family rooms, basement etc. such as

bed-sheet, table cover, towels, wardrobe, sofa, curtain, pillowcase, mattresses, rugs etc. Sometimes household article are majorly furniture. Furniture refers to movable objects intended to support various human activities such as seating (e.g., chairs, stools, and sofas), eating (tables), and sleeping (e.g., beds). Furniture is also used to hold objects at a convenient height for work (as horizontal surfaces above the ground, such as tables and desks), or to store things (e.g., cupboards and shelves). Furniture can be a product of design and is considered a form of decorative art. In addition to furniture's functional role, it can serve a symbolic or religious purpose. It can be made from many materials, including metal, plastic, and wood. Furniture can be made using a variety of woodworking joints which often reflect the local culture. It can also be said to be objects usually kept in a house or other building to make it suitable or comfortable for living or working in. in other words furniture can be an accessories or fittings that are required for a particular function, situation, or setting. The focal point of any home, your living room, should be outfitted to accommodate both your family and guests. This means that there should be enough seating for your family and then some, as well as enough space around your living room for people to easily walk through. People have been using natural objects, such as tree stumps, rocks and moss, as furniture since the beginning of human civilization. Archaeological research shows that from around 30,000 years ago, people began constructing and carving their own furniture, using wood, stone, and animal bones (Linder, J. R. 2012). Early furniture from this period is known from artwork such as a Venus figurine found in Russia, depicting the goddess on a throne. The first surviving extant furniture is in the homes of Skara Brae in Scotland, and includes cupboards, dressers and beds all constructed from stone. Complex construction techniques such as joinery began in the early dynastic period of ancient Egypt. This

era saw constructed wooden pieces, including stools and tables, sometimes decorated with valuable metals or ivory including fabrics, in which patchwork can also be used.

However, this study will base household articles on the fabric made article, such as courting, bed-sheet, pillowcase, etc.

- **Bedcover**

The modern patchwork quilt is frequently made to be displayed on the wall as an art object and not to be used as an item of bedroom furnishing. This apparent elevation of the status of patchwork is a recent phenomenon and, as such, removes the needlework from its historical position as the source of functional, if decorative, domestic textiles. However an analysis of patchwork, confirms that most surviving patchwork items from the when invented were bedcovers and demonstrates the importance of considering them in their correct context as coverings that were created to provide warmth and decoration on a bed.

- **Pillow case**

In different years about patchwork, rugs, coverlets, counterpanes and hillings were words used to identify bedcovers pillowcase. All these terms appear regularly in documents, but it is necessary to bring together documentary and material evidence in order to understand what these descriptions actually meant and how they might relate to surviving patchwork objects. Pillowcase however, is one of the household article that patchwork can be used to create.

Earning a Living from Patchwork

Patchwork is one of the most accent needle work and craft founded in the home. The enterprise raised financial support and was ultimately able to provide for Women through their creative work which could be shown to the public (Dewhurst 2001).

Bornhorst (2014) stated Catherine Hutton had made patchwork beyond calculation, from seven years old to eighty-five. In an account of her life written a year before she died, Catherine Hutton (1757-1846), daughter of William Hutton, described how patchwork had been part of her life since she first stitched a piece when she was seven years old. An intelligent and literate woman who included Charles Dickens and Edward Bulwer Lytton amongst her correspondents, Catherine came from an upwardly-mobile, Birmingham non-conformist family. Her patchwork was not a way of making the most of spare fabric scraps but serve as income for her although it was not are major source of income. She took patchwork as a decorative needlecraft that she was content to practice for her entire life in periods between other domestic duties.

2.7 THE PATCHWORK LIVES OF WOMEN OF LOWER RANK

When Mary Smith, a servant, was accused by her former employer of stealing a piece of silk patchwork in a case heard at the Old Bailey in 1712, some detail of the patchwork life of a working woman was uncovered. At a time when Thomas Baker was using patchwork in his plays to show it was a fashionable needlework that was stitched by ladies of leisure, Mary called upon several ‘credible’ people who spoke on her behalf and was acquitted when evidence was given claiming that some helped her make the patchwork and others gave her some of the silk fabric that made up the piece (Cynthia B, 2013). She further explained that it was clearly believable that a servant also stitched patchwork and she lived in a community where such needlework was practiced. Records of cases heard at the Old Bailey throughout the period revealed more owners and makers of patchwork from the plebeian and lower middling classes demonstrates the kinds of employment of the owner, or husband of the owner or maker of the patchwork stolen or used in evidence between 1700 and 1820. However it is impossible in most cases to determine the actual occupation of the owners because of a relatively restricted list of occupational descriptions

used in the court. Edward Reynolds who kept a shoemaker's shop in 1794 suggesting that he was a craftsman of some position and William Thomas, a journeyman plasterer, who lost a piece of patchwork valued one shilling when his house was burgled in 1803. Women's household crafts, in addition to being an expression of religion and morality, could also be an expression of grief, and were used by women as a means of coping with death and hardship.

2.8 THEORETICAL FRAMEWORK

Demographics of artisans

Artisans are skilled professional workers belonging to different social status. Artisans may be classified based on their occupation as carpenter, dyer, embroider, jeweler, painter, potter, quilter, weaver and so on, who carry out their age-old profession to earn their livelihood. Few studies on demographics of artisans are compiled and presented herewith.

Demographics of quilters

Siddi women are basically the descendents of enslaved Africans who were brought to India by the Portuguese, Dutch, English, French and Americans. About 20,000 Siddis live scattered in the forests and high plains of Northern Karnataka, near Mundgod. They have retained and transformed certain cultural and artistic traditions from Africa: drumming, singing and dancing. But one tradition in the visual arts stands out the art of patchwork quilts known as kawandi. Quilters gather on the shady verandah of house in the afternoons and begin quilting, explains Wolf (2005) in an article 'Africans in India reveal their histories in quilts. Naik (2008) in a study, 'Snippets renewed into fabulous quilts' explained that the villagers in North Karnataka are famous in making patchwork of typical style, which is elaborate and exclusively handmade. Pinjarais community, which prepares these patchwork are known as mattress makers who make patchwork in their leisure time.

Plight of artisans

The handicrafts sector has suffered from basic problems of being included in the unorganized sector with additional constraints like lack of education, capital, and poor exposure to new technologies, absence of market intelligence and poor institutional frame work. However, the problems encountered by the artisan's, quilters, embroider and weaves are summarized below: In a study 'Marvelous and poignant story of the silk weavers of Molakalmuru', Kirsur and Shivaprakash (1991) reported that the weavers were facing the problems of lack of sufficient marketing facilities to their products. Increased labor wages and lack of demand during off season were the problems faced by the master weavers. Problems of handloom' is a study conducted by Mamatha and Shailaja (2007) who have stated that 52 per cent of the weavers faced merchandising problems. Non profitable labor was the major constraint with the wage weavers working under master weavers and in cooperative societies.

Various small-scale industries have failed to compete with Chinese companies intruded into the Orissa market with their low cost products. Naik (2008) explains that, patchwork is an art of grandmothers. It requires not only skillbut patience, concentration, a sense of proportion, aesthetic appreciation and also visual coordination. Unfortunately dis-interest of younger generation, lesser patience and concentration are the reasons highlighted by the author for the diminishing folk art. Patchwork is gradually being replaced by many designer fabrics, bed, sheets and so on.

2.9 RELATED EMPIRICAL STUDY

This study of patchwork relates to more recent work which portrays some women as capable mistresses of their own sphere although in recent time, patchwork are not just found among women but practice as craft by men. Patchwork makers are able to move between public and

private spaces and make decisions on how they spent their leisure time. It engages with the debate that the later eighteenth century saw a widening of the school curriculum for girls and enhanced opportunities for self-education at home (Cynthia B., 2012). Weatherill's work was followed by a number of further studies using inventories. In particular, Overton, Whittle, Dean and Hann (2004) made a significant intervention by considering production alongside consumption and testing whether home production reduced or increased during the period up of its discovery till the present time. Leading to more research on patchwork acceptability and production and discovered that patchwork production as reduce as many believed that it is used among the poor and reduces the level of acceptability compare to the early century it was discovered. This study will consider the awareness, acceptability and choices of selecting household article. Patchwork are made from waste fabrics and can be joined together with hand stitches, as patchwork started as a needle craft as one (Caulfeild and Saward, 2000). McKendrick's early work on patchwork consumption was followed by Weatherill and Overton et al. They focused on 'key goods', which through an analysis of the growth in their supply, purchase, use and possession, could demonstrate the increasing acquisitiveness of a century households. McKendrick, Brewer and Plumb (2008) recognized that the eighteenth century was a time when the British were gradually able to find more comfort at home where they could indulge themselves by acquiring more than the basics for living and by filling spare time with new leisure pursuits. As Crowley (2010) also marked, the period when the idea of comfort changed from an intellectual ideal of moral support and encouragement to the enhancement of physical wellbeing through the provision of an improved environment and lifestyle. He proposed that there was a new emphasis on physical comfort which had an influence on spending and as such contributed to the growth in consumption. Vickery (2003) suggested that, in acquiring

certain goods, each class may be seeking to distinguish itself from other classes and provide forms of an inward-looking social identity. In her study of the patterns of consumption and possessions of a Lancashire woman, she singled out changing fashions in dress as the one topic that suggested that women were driven by a desire to emulate. However her evidence also revealed that the drive to imitate the dress of the aristocracy and wealthy of London was moderated by a disapproval of excess and a scorn of sartorial extremes. The controls over the desire to acquire material goods would include the need to show propriety and accordance with the expectations of the social circle in which a purchaser lived. Weatherill's work was followed by a number of further studies using inventories. In particular, Overton, Whittle, Dean and Hann (2004) made a significant intervention by considering production alongside consumption and testing whether home production reduced or increased during the period up to 1750 till date. They saw the use of inventories as a way of recording ownership of new products as well as increased ownership of more traditional goods such as furniture and cooking utensils, but also focused on the number and use of rooms in the home. London was regarded as the conduit for internal trade in goods and the focus for the development of consumerism in the period. By comparing records in the two distinctly different counties of Kent and Cornwall, Overton was able to suggest that there was a growth in consumption in metropolitan London and that growth spread out at varying rates across the country implying that patchworks are meant to be updated in fashion and style to make sure it is acceptable by the client.

The study of Adetoun Adedotun Amubode(2005) examined the utilization and acceptability of traditional woven fabric 'aso-oke' in patchwork craft design as bedcover and throw pillows. The 'aso-oke' fabric was sewn using a patchwork technique of clothing construction to produce a bedcover and throw pillows. A questionnaire designed on a 5-point Likert scale was used to

collect the data. The result showed a favorable response of Likert mean score 4.17 which indicate a greater acceptability of the fabric and design used in the making of the bedcover and throw pillows.

This study also revealed that quilts are not only personal records, but are also documents of the changing global trade in textiles, visible in eighteenth century quilts as silks gave way to cottons, and in the nineteenth century crazy quilts in the variety, colors and availability of textiles (Browne 2010: 45; Parry 2010: 58; Pritchard 2010: 14)

This study revealed the study of Marjory A. Warren (1981) on the method of making patchwork articles from pieces of textile fabric, including the steps in the named sequence of:

- (a) forming an overall design in visible lines on flexible paper, the visible lines forming a large plurality of closed geometric shapes whose borders are common, the said overall design corresponding in shape, size and design to the final patchwork article,
- (b) marking visible indicia of location in the overall pattern on each of said closed shapes,
- (c) cutting along the lines to form a plurality of individual paper patterns each being a closed shape,
- (d) using each of the said paper patterns to cut one fabric piece, each piece having a border which extends entirely around and beyond the paper pattern from which it was cut, folding the borders of said fabric piece over the edges of said paper pattern, and joining each fabric piece by temporary stitches to the paper pattern from which it was cut,
- (e) joining the fabric pieces based upon the indicia on the paper patterns to duplicate in the patchwork article the pattern of the original overall pattern, and
- (f) removing the temporary stitches and paper patches from the fabric pieces.

The study of Sujata (2009)'s Investigation on "Renaissance of quilt (Kaudi) making and value addition" was envisaged to document the history and techniques involved in quilting, to explore the possibility of producing value added articles using quilting technique and to study the economic viability and consumer acceptability. Totally 104 quilt (Kaudi) makers from Hebballi, Lokur and Navalgund of Dharwad district were personally interviewed to elicit information about the historical background of traditional quilt (Kaudi) making technology and demographics of traditional quilt makers. Majority of the quilt makers were middle aged, illiterates and belonged to nuclear family. Quilt (Kaudi) making an age old technology that was adopted and continued by the Gondhali women to earn livelihood. They had vivid subsidiary occupations viz., tattooing, cleaning of eyes and vending vessels in exchange of old rags. Block, mosaic and crazy patchworks were used in combination with quilting technique to design different value added utility articles viz., baby quilts, table runners, table mats and magazine holders. Patchwork enhanced and retained the traditionality of quilt making. Both rural and urban consumers highly accepted mosaic quilt value added articles because of their striking three dimensional effects, pleasant colour combinations and fibre content. All the block quilt value added products were ranked second by the consumers mainly because of the standing star motif that was appealing and could be functionally used for educating children. The bold and bright coloured blocks in patchwork pattern could be used to extend the concept of size and colour to pre-school children using indigenous resources. Cost of production of patchwork quilt value added products ranged between Rs. 52.86 to Rs. 176.90 and proved to be suitable technology for artisans to earn better profits

CHAPTER THREE

RESEARCH METHODOLOGY AND DESIGN

3.0 RESEARCH DESIGN

This section addresses the production and consumer acceptability of patchwork for household articles in the university setting using academic staff of the Federal University of Agriculture, Abeokuta, Ogun State, Nigeria (FUNAAB) as respondent.

In this study, the descriptive survey type of design will be used to describe variable that are necessary for the study.

3.1 STUDY AREA

This study will be conducted among the academic staff in Federal University of Agriculture, Abeokuta, Ogun State, Nigeria (FUNAAB).

The Federal University of Agriculture, (FUNAAB) was established on 1st January, 1988 by the Federal Government when four Universities of Technology, earlier merged in 1984, were demerged. This led to the creation of the first two Universities of Agriculture in Abeokuta and Makurdi.

At the commencement, five colleges were established in the University in October 1988 as follows:

3. College of Agriculture Management, Rural Development and Studies (COLAMRUCS).
4. College of Animal Science and Livestock Production (COLANIM)
5. College of Environmental Resources Management (COLERM)
6. College of Natural Sciences (COLNAS)

7. College of Plant Science and Crop Production (COLPLANT)
8. College of Engineering (COLENG) and College of Veterinary Medicine (COLVET) were introduced in March, 2002. In 2008/2009 session COLAMRUCS was split into two, with two new colleges emerging as follows:
 9. College of Food Science and Human Ecology (COLFHEC)
 10. College of Agricultural Management and Rural Development (COLAMRUD)
11. College on Management Sciences (COLMAS) was introduced in March, 2011. In 2013/2014 session, COLNAS was also split into two, and two new colleges emerging as follows:
 12. COLPHYS and COLBIOS

3.2 STUDY POPULATION

The target population for this study consists of the total number of both male and female Academic staff of the Federal University of Agriculture, Abeokuta, Ogun State, Nigeria (FUNAAB). The total numbers of the academic staff are COLFHEC (43), COLAMRUD (62), COLANIM (49), COLENG (45), and COLERM (70). However, the total population of all the academic staffs in FUNAAB results to 536, using (FUNAAB Academic calendar 2015-2017).

3.3 SAMPLING TECHNIQUE

In selecting the sample size:

- Simple random Sampling technique was used to select four departments each, from the eleven colleges in the university while,
- Convenience sampling method was adopted to select respondents from the selected departments according to availability and willingness to participate in the research study.

SAMPLING SIZE

The sample size for the study was determined by using Yamane's formula:

Which is $n = \frac{N}{1 + N(e)^2}$

Where, n = sample size, N = population size and e = (0.05)

Therefore, $n = \frac{536}{1 + (536)(0.05)^2}$

$n = 230$ respondents

However, to cater for loss or unreturned questionnaire 5% of the sample size which is equivalent to 12 will be added to make a total of 242.

Therefore the sampling size of this study was total number of 242 respondents.

3.4 METHOD OF DATA COLLECTION

The researcher visited the office of the academic staffs of FUNAAB and administered the questionnaires to them respectively.

3.5 RESEARCH INSTRUMENT

A well-structured questionnaire which has gone through reliability and validity test was administered to the respondent. The questionnaire was a self-structured questionnaire and adopted mostly the use of Likert's Scale question format. The questionnaire contained four sections:

The first section contained questions accessing the socio-demographic characteristics of the respondents. The section contained questions about respondents' personal information

environment and social status. Other sections includes: perception about the use of patchworks consumer acceptability of patchwork and attribute of selecting household articles.

3.6 VALIDITY OF RESEARCH INSTRUMENT

Researcher supervisor and expert from Home Science Management Department, Federal University of Agriculture, Abeokuta, Ogun State validated the research instrument in order to ensure that the instrument measure the objectives of the study.

3.7 RELIABILITY OF RESEARCH INSTRUMENT

To ascertain the reliability of the instrument, Cronbach's Alpha formula was used. Computer analysis of the response obtained from the group used for trial testing showed the reliability coefficient (α) as 0.7. This figure is reliable as it is close to the standard of (α) = 1

3.8 METHOD OF DATA COLLECTION

The researcher visited the lecturers in the study area to administer the questionnaire after obtaining approval from the department. The researcher administered the questionnaire to the respondents and wait to collect the questionnaires back; and 22 questionnaires were administered to lecturers at each college.

3.9 METHOD OF DATA ANALYSIS

The data collected for all the objective was analyzed using SPSS version (23); descriptive and inferential statistics using SPSS version (23). For the descriptive analysis, frequency count and percentages was used and for the inferential statistics, Chi-Square analysis was used.

CHAPTER FOUR

4.0 RESEARCH FINDINGS, ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter presents the results and the detailed empirical analysis of the study on which the Conclusion and recommendations were based. The topic for this study is “**PRODUCTION AND ACCEPTABILITY OF PATCHWORK AS HOUSEHOLD ARTICLE AMONG ACADEMIC STAFF IN FUNAAB**”

Table 4.1: Socio-demographic characteristics of the respondents

S/N	VARIABLES	FREQUENCY	PERCENTAGE	MEAN
1	Age (years)			1.69
	35-40	108	46.6	
	41-50	94	40.5	
	51-60	25	10.8	
	61&above	5	0	
	TOTAL	232	100.0	
2	Marital status			1.94
	Married	139	59.9	
	Single	7	3.0	
	Divorce	46	19.8	
	Widow	40	17.2	
	TOTAL	232	100.0	
3	Ethnicity			1.83
	Yoruba	155	66.8	
	Hausa	7	3.0	
	Igbo	24	10.3	
	Others	46	19.8	
	TOTAL	232	100.0	
4	Family size			2.07
	1-3	46	19.8	

	4-6	123	53.0
	7-10	63	27.2
	11&above	0	0
	TOTAL	232	100.0
5	Gender		1.65
	Male	82	35.3
	Female	150	64.7
	TOTAL	232	100.0
6	Awareness on patchwork as household article		1.65
	Yes	84	36.2
	No	148	63.8
	TOTAL	232	100.0
7	Religion		1.53
	Christianity	123	53.0
	Islam	109	47.0
	Traditional	0	0
	TOTAL	232	100.0

Source: field survey, 2018.

Table 4.1 shows the socio-demographic characteristics of respondents which reveals 46.6% of the respondents were in the age range of 35-40 years, 59.9% of the respondents are married, 66.8% of the respondents ethnicity is Yoruba and 19.8% respondents signify as (others) Edo, and Calabar, 53% of the respondents have the family size ranging between 4-6, 64.7% of the respondent are female, 63.8% of the respondents are not aware of patchwork as household article, 64.7% of the respondents are female, and 53% of the respondents religion is Christianity. The mean distribution of the respondent socio-demographic variables are as follows, for age (mean=1.69), for marital status (mean=1.94), ethnicity score (mean=1.83), for family size (mean=2.07), gender score (mean=1.65), awareness for patchwork score (mean=1.65), and for religion (mean=1.53).

Section B

Table 4.2: Perception about the use of patchworks for household article

SA=strongly agree (4), A=agree (3), D=disagree (2) and SD=strongly disagree (1)

S/N	ARTICLES	Strongly Agree	Agree	Disagree	Strongly Disagree	MEAN
1	Expensive than other produce	44(19.0%)	84(36.2%)	61(26.3%)	43(18.5%)	2.44
2	It does not last compare to other produce	56(24.1%)	106(45.7%)	63(27.2%)	7(3.0%)	2.09
3	It lacks quality compare to the other produce	81(34.9%)	37(15.9%)	107(46.1%)	7(3.0%)	2.17
4	It is better than other fabric	13(5.6%)	56(24.1%)	66(28.4%)	97(41.8%)	3.06
5	It is less expensive than other produce	12(5.2%)	86(37.1%)	92(39.7%)	42(18.1%)	2.71
6	It will turn/worn out fast compare to other produce	56(24.1%)	106(45.7%)	58(25.0%)	12(5.2%)	2.11
7	It is not beautiful compare to other produce	12(5.2%)	58(25.0%)	103(44.4%)	59(25.4%)	2.90
8	It is colorful compare to other produce	100(43.1%)	84(36.2%)	36(15.5%)	12(5.2%)	1.83
9	They are easy to wash	58(25.0%)	116(50.0%)	24(10.3%)	34(14.7%)	2.15
10	They can be refurbish after first use	70(30.2%)	59(25.4%)	59(25.4%)	44(19.0%)	2.33
11	If the bed-sheet and pillow case is available in market I will definitely buy	12(5.2%)	161(69.4%)	34(14.7%)	25(10.8%)	2.31

Source: field survey, 2018.

The tables 4.2 above reveal the perception of the respondents about the patchworks for household article. 55.2% of the respondents claimed to agree that patchwork are expensive than other materials, 69.8% of the respondents also reveals that patchwork does not last compare to

other materials, 49.1% of the respondents disagree that patchwork lacks quality compare to other produce leaving the remaining 50.9% to claim that patchwork lacks quality compare to other produce, 70.2% of the respondents are not in support of the claim that patchwork is better than other fabric and 57.8% of the respondents claimed not to agree that patchwork is less expensive than other produce. 69.8% of the respondents agreed that patchwork will turn/worn out fast compare to other produce, while 69.8% of the respondents disagree with the claim that patchwork is not beautiful compare to other produce, possibly they might have used it or seen someone use it and 79.3% of the respondents claimed to be in support that patchwork is colorful compare to other produce. 75.0% of the respondents agreed that patchworks are easy to wash, 55.6% of the respondents also support that patchwork can be refurbish after first use, in which 74.6% of the respondents reveals that if the bed-sheet and pillow case of patchwork articles are available in market they will definitely buy. This has shown their perception, despite some inaccurate in the use, majority of the respondents are still interested in buying patchwork articles.

Section C

Table 4.3: Consumer acceptability of patchwork for household

SA=strongly agree (4), A=agree (3), D=disagree (2) and SD=strongly disagree (1)

S/ N	FACTOR	STATEMEN T	Strongly Agree	Agree	Disagree	Strongly Disagree	Mea n score
1	Awareness	I have come across patchwork household article	12(5.2%)	30(12.9%)	88(37.9%)	102(44.0%)	3.21
		I am aware that patchwork household articles are made from waste fabric	56(24.1%)	82(35.3%)	81(34.9%)	13(5.6%)	2.22

2	Uniqueness	Color combination of patchwork articles are attractive and patchwork articles are fashionable and can be give out as gift	46(19.8%)	59(25.4%)	115(49.6%)	12(5.2%)	2.40
3	Construction	Patchwork are neatly arranged and sew	12(5.2%)	160(69.0%)	48(20.7%)	12(5.2%)	2.26
		The layout of patchwork are well planned	41(17.7%)	132(56.9%)	25(10.8%)	34(14.7%)	2.22
4	Price	The price of patchwork articles are economical	56(24.1%)	64(27.6%)	56(24.1%)	56(24.1%)	2.48
		I can encourage my friend to buy patchwork articles at any cost of price	0(0.0%)	46(19.8%)	100(43.1%)	86(37.1%)	3.17
5	Market value	Patchwork product are better than imported product	12(5.2%)	31(13.4%)	110(47.4%)	79(34.1%)	3.10
		Patchwork product can compete with readymade articles in the market	36(15.5%)	70(30.2%)	47(20.3%)	79(34.1%)	2.73

Source: field survey, 2018.

The table 4.3 above reveals the respondents scores on the consumer acceptability of patchwork for household. 44.4% of the respondents under awareness strongly disagreed to have come

across patchwork household article, 35.3% of the respondents agreed that they are aware that patchwork household articles are made from waste fabric while 34.9% of the respondents disagree, 49.6% of the respondents disagreed to the statement that color combination of patchwork articles are attractive and patchwork articles are fashionable and can be give out as gift, 69.0% of the respondents agreed that patchwork are neatly arranged and sew, and 56.9% of the respondents also agreed that the layout of patchwork are well planned, 27.6% of the respondents agreed that the price of patchwork articles are economical, 43.1% of the respondents disagreed that they can encourage my friend to buy patchwork articles at any cost of price, 47.4% of the respondents disagreed to the statement that patchwork product are better than imported product, 34.1% of the respondents strongly disagreed that patchwork product can compete with readymade articles in the market, although 32.2% of the respondents agreed that patchwork product can compete with readymade articles in the market.

The consumer acceptability of patchwork for household were ranked according to their mean as follows; consumer did not agree to have come across patchwork as household article (mean=3.21), consumer did not accept to encourage friends to buy patchwork articles at any cost of price (mean=3.17), consumer did not agree that patchwork product are better than imported product (mean=3.10), consumer did not accept patchwork product can compete with readymade articles in the market (2.73), consumer did not accept that the price of patchwork articles are economical (mean=2.43), consumer did not accept color combination of patchwork articles to be attractive and patchwork articles are fashionable and can be give out as gift (mean=2.40), they accepted that patchwork are neatly arranged and sew (mean=2.26), consumer accepted to be aware of patchwork household (mean=2.22), they also accepted that layout of patchwork are well planned (mean=2.22).

Section D

Table 4.4: What are the attribute of selecting your household articles

SA=strongly agree (4), A=agree (3), D=disagree (2) and SD=strongly disagree (1)

S/N	ATTRIBUTES	Strongly Agree	Agree	Disagree	Strongly disagree	MEAN
1	The quality of the fabric	104(44.8%)	115(49.6%)	13(5.6%)	0(0.0%)	1.61
2	The Color of the fabric	64(27.6%)	137(59.1%)	19(8.2%)	12(5.2%)	1.91
3	Durability of the fabric	117(50.4%)	59(25.4%)	22(9.5%)	34(14.7%)	1.88
4	The combination of Motif and arrangement	56(24.1%)	65(28.0%)	81(34.9%)	30(12.9%)	2.37
5	The Beauty of the fabric	80(34.5%)	83(35.8%)	47(20.3%)	22(9.5%)	2.05
6	The Price/affordability	132(56.9%)	59(25.4%)	22(9.5%)	19(8.2%)	1.69
7	The design of the fabric	56(24.1%)	100(43.1%)	54(23.3%)	22(9.5%)	2.18
8	The decoration it can give the home	107(46.1%)	66(28.4%)	59(25.4%)	(0.0%)	1.79
9	The Uniqueness in the combination of designs	63(27.2%)	75(32.3%)	47(20.3%)	47(20.3%)	2.34
10	The comfort it can provide	48(20.7%)	110(47.4%)	27(11.6%)	47(20.3%)	2.31
11	Easy of caring	59(25.4%)	93(40.1%)	39(16.8%)	41(17.7%)	2.27
12	The size or length of the articles	81(34.9%)	85(36.6%)	44(19.0%)	22(9.5%)	2.03
13	The Pattern	34(14.7%)	53(22.8%)			2.63

	arrangement of the article			110(47.4%)	35(15.1%)	
14	The neatness in production and finish of the article	34(14.7%)	149(64.2%)	25(10.8%)	24(10.3%)	2.17

Source: field survey, 2018.

Table 4.4 reveals what are the attribute of selecting household articles by the respondents. 49.6% of the respondents reveals that they agreed to selecting of household article based on the quality of the fabric, 59.1% of the respondents also selects household articles based on the Color of the fabric, while 50% of the respondents select based on the durability of the fabric, 34.6% of the respondents revealed to disagree that they select household articles by the combination of Motif and arrangement, 35.8% of the respondents agrees that their selecting is based on the beauty of the fabric while 43.1% also agrees to selecting of household article based on the design of the fabric. 46.1% revealed to strongly agree that selection of the articles is based on decoration it can give the home, while 32.3% select their articles based on the uniqueness in the combination of designs, and 47.4% of the respondents agreed to the comfort the articles can provide. 40.1% of the respondents agreed to selecting of household articles on the bases of the ease to care for it, 36.6% of the respondents agrees on selecting household article based on the size or length of the article while 47.4% of the respondents disagree on selecting household article based on pattern arrangement of the article, and the neatness in production and finish of the articles matters in selecting household articles to 64.2% of the respondents.

CHI-SQUARE TEST OF HYPOTHESES

Hypothesis 1

H₀: There is no significant relationship between socio-demographic characteristics and acceptability of the respondents

H₁: There is significant relationship between socio-demographic characteristics and acceptability of the respondents

Level of Significance (α) = 0.05

Table 4.5.1

GENDER * I can encourage my friend to buy patchwork articles at any cost of price Crosstabulation						
			I can encourage my friend to buy patchwork articles at any cost of price			Total
			DISAGREE	AGREE	STRONGLY AGREE	
GENDER	MALE	Count	12	41	29	82
		Expected	16.3	35.3	30.4	82.0
		Count				
	FEMALE	Count	34	59	57	150
		Expected	29.7	64.7	55.6	150.0
		Count				
Total		Count	46	100	86	232
		Expected	46.0	100.0	86.0	232.0
		Count				

Table 4.5.2

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3.224 ^a	2	.199
Likelihood Ratio	3.280	2	.194
Linear-by-Linear Association	.285	1	.593
N of Valid Cases	232		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 16.26.			

Conclusion

Since the P-value (0.199) is greater than Sigma (0.05), we therefore do not reject the null hypothesis (H₀) and conclude that there is no significant relationship between socio-demographic characteristics and acceptability of the respondents on the study subject or factor.

Hypothesis 2

H₀: There is no significant relationship between attribute and perception of patchwork as household articles of the respondents.

H₁: There is significant relationship between attribute and perception of patchwork as household articles of the respondents.

Level of Significance (α) = 0.05

Conclusion

From the tables 6.1 and 6.2 respectively below, since the P-value (0.000) is smaller than Sigma (0.05), we therefore reject the null hypothesis (H₀) and conclude that there is significant relationship between attribute and perception of patchwork as household articles of the respondents.

Table 4.6.1

The Price/affordability * IT LACKS QUALITY COMPARE TO OTHER PRODUCE Crosstabulation							
			IT LACKS QUALITY COMPARE TO OTHER PRODUCE				Total
			STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE	
The Price/affordability	STRONGLY AGREE	Count	56	25	51	0	132
		Expected Count	46.1	21.1	60.9	4.0	132.0
	AGREE	Count	25	0	34	0	59
		Expected Count	20.6	9.4	27.2	1.8	59.0
	DISAGREE	Count	0	0	22	0	22
		Expected Count	7.7	3.5	10.1	.7	22.0
	STRONGLY DISAGREE	Count	0	12	0	7	19
		Expected Count	6.6	3.0	8.8	.6	19.0

	DISAGREE	d Count					
Total		Count	81	37	107	7	232
		Expected Count	81.0	37.0	107.0	7.0	232.0
		d Count					0

Table 4.6.2

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	161.979 ^a	9	.000
Likelihood Ratio	139.298	9	.000
Linear-by-Linear Association	24.177	1	.000
N of Valid Cases	232		
a. 6 cells (37.5%) have expected count less than 5. The minimum expected count is .57.			

4.4 DISCUSSION

The major interest of this study is to check the production and acceptability of patchwork as household article. The socio-demographic characteristics of the respondents are revealed showing that the respondents with the higher percentage age range are between 35-40 years and it implies that the respondents are in their adult age and it is known, that most adult are busy with one house choice or activities to generate income for the family, which may not give them the opportunity to acquire new skills at this age range. Although if they are with the skills from their youth age, it will serve as an advantage to practice at their leisure and also equip their family members. 64.7% of the respondent are female, which implies that patchwork as household article can present them an opportunity to be empowered and increase the level of income, which was also reviewed by Cynthia Bornhorst-Winslow, (2012). The idea of patchwork as household article can also reduce the level of expenditure of the family, also given the family opportunity to create designs of their choice and bring them together, to create family craft, which means the crafts done together by the family at their leisure to foster love and togetherness in the home. It is

also said that women's household crafts, in addition to being an expression of religion and morality, could also be an expression of grief, and were used by women as a means of coping with death and hardship. (Cynthia B., 2012). And also higher percentage of the respondent are married with the score of 59%, which implies that patchwork should be something of interest, as Cynthia B. (2012) also discussed that household crafts were created in the domestic sphere by a wide range of women in the nineteenth century in both Britain and America. Therefore they should be able to understand household articles and the needs/requirement to empower the family and also create the home choices of articles. Meanwhile the respondents have 53% score for the family size, ranging between 4-6, which implies that they will need enough household articles to keep the home organized and kept arranged. However 63.8% of the respondent are not aware of patchwork, which implies that they are not really inform that patchwork can be a source of income to them, and are made from waste.

The findings showed that the respondent would not accept patchwork due to the inadequate awareness of patchwork for household articles. This made respondents to agree that patchwork are expensive than other materials. Although patchwork are not expensive than other product except when some producers have made name in the industry of fashion and textile and their brand made it expensive, which occurs to other product too. Patchwork are made from waste fabrics and can be joined together with hand stitches, as patchwork started as a needle craft as one (Caulfeild and Saward, 2000). 45.7% also believe patchwork does not last compare to other product which is not true according to different research; McKendrick's early work on consumption was followed by Weatherill and Overton et al. They focused on 'key goods', which through an analysis of the growth in their supply, purchase, use and possession, could demonstrate the increasing acquisitiveness of a century households. Although this study also indicate through the respondent (46.1%) to disagree that patchwork lacks quality compare to other produce, that is patchwork can be of the same quality as other product which is right, haven seen in other research. McKendrick, Brewer and Plumb (2008) recognized that the eighteenth century was a time when the British were gradually able to find more comfort at home where they could indulge themselves by acquiring more than the basics for living and by filling spare time with new leisure pursuits. Although Crowley (2010), also marked the period when the idea of comfort changed from an intellectual ideal of moral support and encouragement to the enhancement of physical wellbeing through the provision of an improved environment and

lifestyle. He proposed that there was a new emphasis on physical comfort which had an influence on spending and as such contributed to the growth in consumption. Higher percentage of the respondents also revealed that patchwork is not better than other product, which agrees with other research, because patchwork is also made from the waste of other product. The respondents only understood few things about patchwork as household articles, because they have not really come across it as said earlier in the discussion and this affected few of their perception. Mckendrick highlighted a growing taste for new commodities, together with an ever-expanding list of utensils that provided ways of appreciating them. The key was not just a desire to consume, but the ability to do so as housekeepers turned to domestic non-essentials to enhance their homes. Theirs was an early work that saw the advantages of quantitative studies of probate inventories in order to analyze ownership and spending patterns and also carry out inter-regional comparisons in order to show how consumption grew across the nation, which implies that the non-acceptability of the respondent to patchwork as household article is due to the grown in taste of people and so need something new and creative always. Although the respondents were able to agree to easy care of patchwork as household article; Care and maintenance is not only an art but also a science which encompasses laundering, drying, ironing and storage, so it needed to be understood as recorded in Sujata, (2009) work, and they agreed that patchworks are able to be refurbish. They also agreed that patchwork can be colorful than other product and will purchase if it been sold in the market. Few of the respondents priced my sample of patchwork as they appreciate the beauty and work of science. The result of the research also showed the acceptability of patchwork for the household, in which higher percentage of the respondents would not use patchwork as a gift to friends. This findings did not agree with the research as John Ruskin(1865) work, as he regarded patchwork as Queens of the Gardens,” that is use to decorate the home and is one of the sweet thing created by women, although patchwork as gone beyond an empowerment act that is restricted to women alone. Haven, received the information that few people know about patchwork among the respondent, which can affect their view and acceptability, the respondent still agreed that patchwork are economical enough for them to purchase but disagree that patchwork can be compare to imported product. The study as revealed that respondent did not accepted patchwork as household article and nullified some statement due to inadequate awareness on the patchwork. The respondent also revealed attribute of selecting their household article, where higher percentage of the respondent select the article

based on the quality, color of the fabric, beauty, design of the article, design the home needs, comfort it can produce, ease to care, length and size, uniqueness of the fabrics and the neatness in the finishing of the article. All this attribute of selection can be found in patchwork, therefore if proper awareness is made; it can create a market to the people who are involved in the production of patchwork or the people who are going to be empowered with the skills of producing the patchwork. Patchwork is as high value in other country, as stories of theft was recorded that, many of the stolen patchwork objects, recorded at the Old Bailey, were tracked down in London pawnbroker's shops. A regular inconvenience for lodging keepers was tenants pawning their landlords' bedding in order to generate immediate cash (Bridget Long, 2014). Beyond the basic tasks of clothing a family, repairing household linen and furnishing a house, both men and women from the higher social ranks had leisure time, which can be used to work on patchwork as some people's leisure time testament to the hours that gentry and upper middling craft men and women spent at home with their needles or machine to create patchwork and other needle work. With time to plan and execute complicated needlework projects, such craft men and women were willing to commit months, if not years, to completing a piece of patchwork articles for themselves (Bridget Long, 2014).

CHAPTER FIVE

5.0 CONCLUSION AND RECOMMENDATION

5.1 SUMMARY

Patchwork as household articles are creative art of science, which can help solve the problem of waste fabric, avoiding air pollution, which comes from the burning of waste pieces of fabric, be a source of poverty alleviation through the empowerment of youth, women, or personality in-need of skills. The patchwork household article was produced (bedspread and pillow case). This study on production and acceptability of patchwork as household article showed that many of the respondents are not aware or in other words have not come across patchwork and so did not accept the patchwork as household article. The result showed that the inadequate information on the patchwork, made many to miss the concept and the real importance of patchwork to the

society and the family. Although the respondent are academic staff of the Federal University of Agriculture Abeokuta Ogun State, Nigeria and they have a good job, but the research signify that the leisure by high rank personnel, is enough to create something beautiful for the family with patchwork and also be a source of extra income for the family. The result also showed that there is no significant relationship between the socio-demographic characteristics and the acceptability of patchwork; also it was revealed that attribute is a determinant of the perception of this patchwork as household articles.

5.2 CONCLUSION

Patchwork household article is a decorative craft that did not require the purchase of much equipment and materials, unlike other fashionable pastimes practiced. Patchwork household article for this study was created from waste fabrics collected from fashion home in Asero, Abeokuta, which are bed-sheet and pillow case. The piece of the waste was well constructed with the fabric pieces, into household article. The awareness of the respondent revealed that the respondents are not aware of patchwork as household articles. And finally the respondent did not accept patchwork as household article. The un-acceptance of patchwork as household article may result because of change in taste of fashion as stated in the empirical study thus; there should be update of fashion with the maker of patchwork, with different blocking arrangement of the waste fabrics, good combination of patterns and neat finishing.

Formerly patchwork is associated to women alone in nineteenth century till when invented but now a source of income for men and women, youth and elderly people in this 21st century. It was stated that women in nineteenth-century Britain and America created household crafts (patchwork/other needle work) which benefited both women and society, and therefore crafts deserve to be regarded with more significance than they have previously been given. Which

correspond to this study that more awareness of patchwork should be created in Nigeria, so as to serve as source of income to both rural and urban men and women, in other to help increase the economy of the country and serve as poverty alleviation. Patchwork as a household article is not accepted, which signify the reduction in the production by maker, but if the appropriate awareness and knowledge of patchwork is known, it will increase the quest to have patchwork as household article again. Patchwork for the maker will help serve as a source of expressing one's social believes express thought and feelings, establish a religious and moral power within the domestic sphere and increase social influence. The effort to get patchwork as household article skills into the Nigeria community will help empower the needed people in need of skills to start up an income generating business to them. In addition patchwork raw material does not cost, but are gotten from wasted pieces of fabrics in fashion houses or fashion stylist home.

5.3 RECOMMENDATION

Based on the findings of the study, it was recommended that:

- The understanding that patchwork household article are made from waste should be well and adequately discharged.
- Patchwork household article skills should be impacted to rural and urban center, to help them get familiar and be able to use it as a source of income.
- Government policies should create an avenue that encourage and support student research, so as to collect information the community need.

5.4 CONTRIBUTION OF KNOWLEDGE

This research on Patchwork as household articles as revealed that patchwork can go beyond bedspread and pillowcase household article, but can serve as other decorative means, such as wall decoration, curtain etc. More research should be conducted on patchwork article as source of income and a source for family survival. The effect use of waste fabric as patchwork can go a long way in creativity, which can serve the home in different way not only as household article. Finally patchwork should be research as a way out of problem to solve high expenditure of rural community on garment making and purchase.

REFERENCE

Amubode, 2006. Patchwork design to make

Akinbode S.O, J.E Ekpudu, O.T Ojo and A.O Are, 2016. Consumer Acceptability and Patronage of Internet Retail Market in Nigeria, 2319-7668. Volume 18, Issue 10.

Babel, S. and Sodha, N., 2007. Market potentials of value added articles made by jute fabric and phulkari embroideries. *Man-made Tex. India*, **50** (6): 223-224.

B. Long, 2011. *Elegant Geometry: American and British Mosaic Patchwork*, (Lincoln, Ne, USA: International Quilt Study Center and Museum),

Brunswick, NJ: Rutgers UP, 2002: Beecher, Catherine and Harriet Beecher Stowe. *The American Woman's Home*.

- Bridget, 2014. Anonymous Needlework: Uncovering British Patchwork 1680-1820. University of Hertfordshire in partial fulfilment of the requirements of the degree of PhD
- Chari, P., 2009. An embroidered way of life, Woven Art, in the Hindu community.
- C. Place, 2002. Truths Opposed to some of the Falsehoods Contained in a Book, called, The Rights of the Christian Church Asserted, &c., (London).
- Cynthia Bornhorst-Winslow, 2012. The Important Role Played by Household Crafts in the Lives of Nineteenth-Century Women in Britain and America. Wright State University, Dayton, Ohio.
- Dave, J. and Babel, S., 2006. Development of saree designs from traditional Mewar paintings and evaluation of consumer acceptance.
- Edwards, Clive, 2006. "Home is where the Art is: Women, Handicrafts, and Home Improvements 1750-1900." Journal of Design History Vol. 19, No. 1.
- Edwards, E., 1996. Embroidery, the vanishing heritage of the Nomadic Rabaris.
- F. Paget Hett, ed. 1926. *The Memoirs of Susan Sibbald 1783-1812*, (London: The Bodley Head).
- Girija Kumari, K.V. and Jacob, M., 2004, Design development from Kondapalli toys.
- G. Marsh, 2006. 18th Century Embroidery Techniques, (Lewes: Guild of Master Craftsmen Publications Ltd).
- Hassan, S. S., 2013. The castes and tribes of H E H Nizam's dominions. Bombay Government central press, New Delhi.
- Hippargi, S.A., Sinha, R., Somashekhar, T.H., Javali, U.C. and Radhalakshmi, Y.C., 2007. Traditional Textiles Printing in India. *Indian Silk*.
- H. Peckham 2017. The Tour of Holland, Dutch Brabant, The Austrian Netherlands, and Part of France; in which is included a Description of Paris.

- I. Landmann, 2007. Practical Geometry; for the Use of the Royal Military Academy at Woolwich.
- Itagi, M.R., Murgod, S.B., Patil, B.G. and Nerli, S.A., 2008. Polyester cotton blended saree of Shigli (Karnataka) – A success story.
- Jani, A. and Khosla, S., 2000. Timeless elegance of Indian embroidery. A special supplement to express textile, pp. 28-34.
- J. Lancaster, 2008Improvements in Education, As its Respects the Industrious Classes of the Community.
- J. Perry. 2012.The European Magazine, and London Review, Containing the Literature, History, Politics, Arts, Manners and Amusements of the Age, Vol. 60, (London)
- K. Harvey, ed.2009.History and Material Culture: A Student's Guide to Approaching Alternative sources, (London and New York: Routledge
- Molakalmuru.Naik, S. D., Vastrad, J. V., Suvarnagouri, Y., and Shejwadkar, S., 2006. A new arena of household textiles. Tex.Ind. Trade. J, 44 (3-4): 17-20
- Morita, Michiyo, 2004. Horace Bushness on Women in Nineteenth-Century America. Dallas: UP of America.
- Mamatha, A., 2007. Socio-economic status of hand loom weaves and impact of weaving on their livelihood. M. Sc. Thesis, Uni. Agric. Sci., Dharwad.
- M. Hayward and E. Kramer, eds.2007.Textiles and Text: Re-establishing the Link Between Archival and Object Based Research, (London: Archetype Press)
- M. Lancaster and S. Lancaster. 2010.A Report of the Rise and Progress of the School for Girls, Instituted in the Royal Lancasterian System of Education, (London: Royal Lancasterian System of Education).

Mittal, U. and Paul, S., 2009. Success story of zari craftsmanship. *Indian Tex.J.***100**(3):46-49.

Naik, S.D., Vastrad, J.V., Suvarnagouri, Y. and Shejwadakar, S., 2006. An insight into the traditional handloom of kinnal Karnataka, *Indian J. Trad. Knowl.*,**5** (2):173-176.

Naik, S. D., Vastrad, J. V., Suvarnagouri, Y., and Shejwadkar, S., 2006. A new arena of household textiles.

Rev. M. Pennington, ed. 2016. *Memoirs of the Life of Mrs. Elizabeth Carter with a New Edition of Her Poems*, (London).

W. Perry. 2004. *A General Dictionary of the English Language*, (London).

Sujata, 2009. Renaissance of patchwork quilt (kaudi) making and value addition. University of Agricultural Sciences, Dharwad in Textiles and apparel designing of Master of Home Science

APPENDICES

Appendix I: Instrument of data collection

FEDERAL UNIVERSITY OF AGRICULTURE ABEOKUTA (FUNAAB) COLLEGE OF FOOD SCIENCE AND HUMAN ECOLOGY

DEPARTMENT OF HOME SCIENCE AND MANAGEMENT

Dear Sir/ma,

I, Ayanwola Folake C. a student of the University of Agriculture, Abeokuta, Department of Home Science and Management (Clothing and Textile Option), conducting a research on the topic **“PRODUCTION AND ACCEPTABILITY OF PATCHWORK AS HOUSEHOLD ARTICLE AMONG ACADEMIC STAFF IN FUNAAB”**. I therefore, appeal to you to help in filling the questionnaire sincerely and honestly. I promise that all information given shall be treated confidentially and will only be used for research purpose. Thanks

SECTION A

SOCIO-DEMOGRAPHIC CHARACTERISTICS OF THE RESPONDENTS: Please tick (☐) as appropriate.

1. Age: _____
2. Marital status: (a) Married (☐) (b) Single (☐) (c) Divorce (☐) (d) Widow (☐)
3. Ethnicity: (a) Yoruba (☐) (b) Hausa (☐) (c) Igbo (☐) (d) others (.....)
4. Religion: (a) Christianity (☐) (b) Islam (☐) (c) Traditional (☐) (d) Others (.....)
5. Family size: (a) 1-3 (☐) (b) 4-6 (☐) (c) 7-10 (☐) (d) 11&above (☐)
6. Gender (a) male (☐) (b) Female (☐)
7. Are you aware of patchwork as household articles? (a) Yes (☐) (b) No (☐)

SECTION B: WHAT IS YOUR PERCEPTION ABOUT THE PATCHWORKS FOR HOUSEHOLD ARTICLE?

S/N	Articles	SA	A	D	SD
1	Expensive than other produce				
2	It does not last compare to other produce				
3	It lacks quality compare to the other produce				
4	It is better than other fabric				
5	It is less expensive than other produce				
6	It will turn/worn out fast compare to normal produce				
7	It is not beautiful compare to normal produce				
8	It is colorful compare to normal produce				
9	They are easy to wash				
10	They can be refurbish after first use				
11	If the bed-sheet and pillow case is available in market I will definitely buy				

SECTION C

CONSUMER'S ACCEPTABILITY OF PATCHWORK FOR HOUSEHOLD?

Please tick (☐) as appropriate to you.

S/N	Factor	Statement	SA	A	D	SD
1	Awareness	I have come across patchwork household article				
		I am aware that patchwork household articles are made from waste fabric				
2	Uniqueness	Color combination of patchwork articles are attractive and patchwork articles are fashionable and can be give out as gift				
3	Construction	Patchwork are neatly arranged and sew				
		The layout of patchwork are well planned				
4	Price	The price of patchwork articles are economical				
		I can encourage my friend to buy patchwork articles at any cost of price				
5	Market value	Patchwork product are better than imported product				
		Patchwork product can compete with readymade articles in the market				

SECTION D

WHAT ARE THE ATTRIBUTE OF SELECTING YOUR HOUSEHOLD ARTICLES

S/N	Articles	SA	A	D	SD
1	The quality of the fabric				
2	The Color of the fabric				

3	Durability of the fabric				
4	The combination of Motif and arrangement				
5	The Beauty of the fabric				
6	The Price/affordability				
7	The design of the fabric				
8	The decoration it can give the home				
9	The Uniqueness in the combination of designs				
10	The comfort it can provide				
11	Easy of caring				
12	The size or length of the articles				
13	The Pattern arrangement of the article				
14	The neatness in production and finish of the article				



Sorting of the scrap



**Arranging the
scrap facric**



**Sewing of the
scraps**



Final Production