



## ACCEPTABILITY OF INDIGENOUS WOVEN FABRIC FOR CONTEMPORARY WEDDING GOWN AMONG INTENDING COUPLES IN LAGOS, NIGERIA

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### ABSTRACT

*The descriptive study was on the acceptability of the use of indigenous woven fabric among intending couples as contemporary wedding gown in Lagos state. A total of 107 respondents purposively selected were sampled at Ikoyi marriage registry, Lagos using structured and open-ended statements questionnaires; and data was analysed using descriptive statistics. Result shows respondents favourable overall acceptability ( $\bar{x} = 3.13$ ). Majority are aware of the use of indigenous woven fabric for wedding gowns ( $\bar{x} = 3.43$ ), uniqueness, aesthetic/taste and marketing acceptability mean score are ( $\bar{x} = 3.40$ ), ( $\bar{x} = 3.20$ ) and ( $\bar{x} = 3.10$ ) respectively. Garment design, construction, size and embellishment were perfectly made and arranged with ( $\bar{x} = 3.32$ ). However, majority of respondents ( $\bar{x} = 2.67$ ) feel indigenous woven fabric is suitable for other purposes. A little above half of the respondents 54.2% are self-employed, majority 84.7% ( $\bar{x} = 27$ ) are between 20-30 years old with tertiary education (90.7%) and monthly income ( $\bar{x} = ₦166,578.87$ ). Despite pronounced acceptability of the wedding gown, respondents' real use of indigenous woven fabric differ from the study, yet most intending couples expressed positive views as well as strong desire to convert their indigenous woven fabric to the newly produced garment and other useful items. Therefore, indigenous fabric should be made to contemporary ready-to-wear garments and household articles. This study had revealed necessity for further improve utilization of indigenous textile (Aso-Oke) in contemporary fashion and clothing. However, there is need for awareness on the various convenient-to-use types that now exist with great possibilities possessed. Fashion shows/ exhibitions and trade fairs can be employed for sensitization and promotion.*

**Keywords:** Acceptability, Woven Fabric, Contemporary Wedding Gown, Indigenous, Intending-couples

### INTRODUCTION

#### Background to the Study

Marriage is the process by which two people make their relationship public, official, and permanent. Marriage exists to bring a man and a woman together as husband and wife to be father and mother to any children their union produces (Anderson, 2013). It is based on the anthropological truth that men and women are different and complementary, the biological fact that reproduction depends on a man and a woman, and the social reality that children need both a mother and a father. During marriage there is what is called wedding. Weddings are important occasions in every culture and where traditions are upheld, they usually involve a great deal of "dressing up". Brides wear their best clothes, often using extra types of embellishment to make themselves look "as special as possible". According to (Howard, 2006). Wedding is a ceremony where two people are united in marriage. In the tradition Western marriage, the clothes are usually embellished in a way to add a splash of colours to an otherwise plain outfit. The bride's dress is of central importance's which result to as what is called "wedding gown" is the clothing worn by a bride during a wedding ceremony. Color, style and ceremonial importance of the gown can depend on the religion and culture of the wedding participants. Brides were therefore expected to dress in a manner that cast their families in most favorable light and befitted their social status, for they were not representing only themselves during the ceremony. In Western cultures, brides often choose a white wedding dress, which was made popular by Queen Victoria whereby various number of cultures have adopted the traditional western custom of the white wedding, in which brides wear a white wedding dress and a veil, which symbolizes extravagance and sexual purity (Howard,2006).



Fashionable clothes are always in evolution of garment styles, fabric and colour used. There are many original fabrics that has been used for the construction of bridal dresses but the researcher decided to tailor her work toward the use of indigenous woven fabric with embellishment to create a new look and innovation on bridal dresses. Indigenous woven fabric *Aso-Oke* has been widely used for most traditional marriage dresses but it is limited in use for wedding dresses especially for brides. Most influence of technology on textiles today has affected the choice of fashion designers on fabric that were invented with special technical qualities.

The problem of the study was that most bridal wears are generally produced with light weight fabric such as silk, sateen, taffeta or damask and chiffon. In our societies, the above fabrics are foreign and they are imported there by making bridal wears to be expensive. Many brides place more value to those fabrics forgetting that our indigenous woven fabric *Aso-Oke* with embellishment as contemporary wedding gown can also serve the purpose.

Newman (1974) argued that Handicraft is one of the Nigeria legacies and rich cultural heritage which covers a variety of activities such as weaving and dyeing among others..Woven fabric is a textile formed by weaving process on a loom, consisting of many threads interlaced in a warp and a weft (Collier, 1974).

Hazel (2000) established that to embellish something means to enhance, decorate or improve it. Bridal wears can be embellished also to make it more exciting, by using techniques such as embroidery or the addition of details like button. Appliqués and embroidery are techniques of fabric embellishment. Other ideas of embellishment include sequins, tassels, buttons, bows, and knots, net, lace, zips, motifs badges, beads even jewelry. "Embellishment has interest and originality to products". Bridal wears are always given extra types of embellishment because of its uniqueness. The clothes and the accessories are usually embellished in a way to add a splash of color, design and the indigenous touch. Apart from agriculture, the production of the traditional hand-woven fabric, called *aso-oke*, is another major occupation of the people in Yoruba land, Southwestern Nigeria.

The Ancient towns such as Iseyin and Okeho, in Oyo State and Osogbo and Ede in Osun State are known and usually praised for the fine quality of the hand-woven cloths that are always sought after by people. *Aso-oke* today is not only worn on special occasion like marriages, naming ceremony, house warming, special programs, funeral, festivals, important birthday ceremonies and lot more. Because of its beautiful patterns and designs it can also be used as contemporary wedding gown with embellishment. Makinde, Ajiboye, and Ajayi, (2009) identified that Yoruba men used *Aso-Oke* in the ancient times as dress for farm work, and women use it for girdle/babies strap (*oja*); wrapper (*iro*); head-tie (*gele*); blouse (*buba*) and, shawl (*ipele/iborun*). While (Amubode, 2001) confirmed the importance of *Aso-Oke* as wedding gift for the bride's family in Yoruba land, which is highly valued as special gift for dignified people.

The main equipment for production indigenous woven fabric (*Aso-Oke*) is loom. this is available in two forms which are vertical and horizontal loom. Ojo (2006) referred to the vertical loom as upright single heddles loom/ broadloom (used by women) and the horizontal loom as double heddle loom (used by men) with more accessories. This looms were made locally from wood, iron, bamboo, raffia palm and calabash by carpenters, blacksmiths and weavers. According to Ademuleya (2002), there are three major types of the Yoruba indigenous woven fabric *Aso-Oke* which are;

- i. Sanyan (Beige with white stripe running through the middle of the fabric) this denotes highest clothing premium in Yoruba culture. It is generally referred to as 'baba aso' (father of fabrics) so, it is most expensive.
- ii. Etu (Deep blue with white stripe) symbolizes important social clothing by chiefs and elders.



- iii. Alaari (Wine colour) fits into every occasion and ceremony of Yoruba culture.

This study therefore looked into designing and production of contemporary wedding gown from indigenous woven fabric *Aso-Oke* and sought the options of intending couples on their acceptability based on the creative designs, the style of the attire and embellishment.

### **Statement of the Problem**

It has been observed that intending couples has come to embrace the foreign fabric over the indigenous fabric when selecting fabric for the wedding gown. This had contributed negatively to the growth and development of the local textile industry. Also, the use of indigenous woven fabric *Aso-Oke* had been limited to the production of garment such as wrapper (*iro*), *buba* (blouse), *danshiki*, *agbada*, and other product such as throw pillow, tablemat, durvet, footmat, television cover, head rest to mention but a few. Which as limited the use of this local textile. The use of indigenous woven fabric *Aso-Oke* had not been encouraged in the contemporary fashion, due to the heavy texture of the fabric, but with the modern technology and wedding technique. The contemporary or morden day *Aso-Oke* could be used for the production of various day-to-day outfit.

The cost of production of wedding gown made of exotic fabric is high and with the abundant and readily available indigenous textile *Aso-Oke* and marriages in our society, intending couples need not to break the bank to purchase a decent and beautiful wedding gown for the bride. Therefore, this study tends to promote indigenous textile through diversification of end use for indigenous textile *Aso-Oke* production to meet contemporary needs in clothing and fashion.

### **Objective of the study**

The broad objective of this study is to assess intending couple acceptability of the use of indigenous woven fabric for contemporary wedding gown. Specific Objectives of Study are to:

1. Describe the socio-economic characteristics of the respondents.
2. Assess the acceptability of the indigenous woven fabric as wedding gown among the intending couples.

### **Significance of the Study**

The study was embarked upon, to improve the utilization of indigenous textile *aso-oke* in contemporary fashion and clothing. The study is of great benefit to the bridals fashion designers, the manufacturers of contemporary *aso-oke*, economic benefits and to improve our cultural heritage.

The use of indigenous woven fabric *Aso-Oke* will be encouraged in the contemporary fashion, if it could be used for the production of various day-to-day outfit, with the modern technology and wedding technique.

The rate of production of the contemporary wedding gown made of exotic fabric is high and expensive but with the abundant and readily available indigenous textile *Aso-Oke* and encouragement of the local weavers a decent and beautiful wedding gown will be produced. Apart from the major study, it can also be used in the production of household articles such as throw pillow, head rest, chair arm, footmat and so on.

This will help promote our cultural heritage and contribute positively to the growth and development of the local textile industry.

### **Empirical review**

Amubode, A.A (2006) carried out a research on 'Consumers' acceptability and creative use of traditional woven fabric'. Her study examine the utilization and acceptability of traditional woven fabric *Aso-Oke* in patch work craft design as bedcover and throw pillows. The *asooke* fabric was sewn using a patchwork technique of clothing construction to produce the bedcover and the throw pillow. A questionnaire designed on 5 point likert scale was used to collect data.



Amubode, result shows a favourable 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 the throw pillows. The study was carried out in Ogun state, Abeokuta area with a total population of registered weavers, fashion designers and consumers. Due to the large population of the group, Amubode used a sample of 50 registered weavers and fashion designers which were selected using systematic random sampling from the list of the registered members. Amubode, adopted the sampling method using the first respondent was 6<sup>th</sup> in the list, thus every 6<sup>th</sup> person in the list was selected. The sample size was 200 consumers from both traditional weavers of asofoke and fashion designers.

Her research was based on practical and theoretical approach. She concluded that further research could be carried out using indigenous woven fabric to construct other household articles, such as headrests, tablemats, table cloth and for other garment production.

Conceptual reviews

## **METHODOLOGY**

### **Research Design**

This study was a descriptive survey focused on the acceptability of the use indigenous woven fabric as contemporary wedding gown among the intending couples. This study was in two aspects, which explore both practical and theoretical aspects.

### **Study Area**

The study was carried out at Ikoyi marriage registry, Lagos. Ikoyi is the most affluent neighborhood of Lagos, located in Eti-Osa Local Government Area. It lies to the northeast of Obalende and adjoins Lagos Island to the west, and at the edge of the Lagos Lagoon. Popular with the upper class residents of Nigerian society, Ikoyi is arguably the wealthiest community within Lagos State. Ministry of Interior (Federal marriage registry) Ikoyi Lagos is at 19, Kingswar Road, Ikoyi, Eti Osa.

### **Population of the Study**

The population of the study was the prospective couples at Ikoyi marriage registry Lagos. The sample size for the research was 130 respondents. 107 was retrieved.

### **Sample Techniques and Sampling Procedure**

Sampling technique was purposive. According to Borg and Gall, (1979). The percentage required to represent a population varies with population size. They suggested 30% for up to 500, 20% for up to 1,000, 10% for up to 5,000 and 5% for up to 10,000 population. The population of Ikoyi marriage registry is estimated to be about 500. Therefore 30% sample should be adequate.

### **Research Instrument**

The instrument used for data collection was a structured questionnaire titled 'acceptability of the use of indigenous woven fabric as contemporary wedding gown among intending couples. The questionnaire has two (2) sections. Section (A) consists of questions on personal data such as age, sex, religion, marital status, income per month, level of education. Section (B) consists of thirty (30) items with sub-sections on the awareness, uniqueness, suitability, aesthetic/taste, marketing, and cloth construction of the use of indigenous woven fabric as contemporary wedding gown among intending couples. In which the respondent was expected to indicate their level of agreement or disagreement to the statement with a four ranking scale 4-1 from: Strongly Agree - SA, Agree - A, Disagree - D, and Strongly Disagree - SD.

The instrument was given to the supervisor and other expert in the field who were able to ascertain that the instrument measures what it was supposed to measure. Based on the advisor's corrections, the final draft was prepared and used for data collection.

A pilot study was carried out at Ake marriage registry, (Abeokuta south local government Ogun state) among the intending couples to test the reliability of instrument used. 20 pieces of

questionnaire was administered and the instrument shows that all variables are significant with Cronbach Alpha value 0.892 valid.

### Method of Data Collection

The method of data collection of the study was through both practical and theoretical. The practical aspect involves designing and construction of the wedding gown using indigenous woven fabric *Aso-Oke* and other various types of luxury fabric such as silk, sateen, taffeta, or damask. The theoretical aspect was the survey method which consists of instrument design in form of questionnaire. The instrument used for this research purpose was 4 point scale questionnaire.

### Method of Data Analysis

The Data collected was subjected to descriptive statistical analysis, these include frequency distribution, percentages, and mean, standard deviation was used to present the data on the table.

## RESULT AND DISCUSSION

### Socio-Economic Characteristics of the Respondents

Table 1: Socio-Economic Characteristics of the Respondents (n=107)

Variables	Freq (%)	Mean	Std. Dev.
<b>Age</b>			
20-30	89(84.7)	<b>27</b>	<b>3.620</b>
31-40	18(16.7)		
<b>Sex</b>			
Male	11(10.3)		
Female	96(89.7)		
<b>Religion</b>			
Christianity	54(50.4)		
Islamic	53(49.5)		
<b>Educational Status</b>			
No formal education	2(1.9)		
Primary education	1(0.9)		
Secondary education	7(6.5)		
Tertiary education	97(90.7)		
<b>Monthly Income(#)</b>			
<100,000	0 (0)	<b>166578.87</b>	<b>209393.592</b>
10,000-100,000	82(73)		
101,000-1,000000	28(25.9)		
<b>Occupation</b>			
Treading	13(12.1)		
Artisan	17(15.9)		
Self employed	58(54.2)		
Civil servant	19(17.8)		

Table 1: reveals that majority of the respondent 89(84.7%) falls within the age range of 20-30 years, while 18(16.7%) falls within the age group of 31-40 years. This implies that the average mean of the respondents is 27 with standard deviation 3.620. This shows that the age of the respondent is not a constraint to the acceptability of the newly produced garment as majority of the respondent are still in their active and youthful age which allows them to adopt the garment. 11(10.3%) and 96(89.7%) of the respondent were male and female respectively.

54(50.4%) of the respondents were Christian, and 53(49.5%) were Muslims. The result further shows that 10(9.3%) had only secondary school education, while greater number of the respondents 97(90.7%) had tertiary education. Awomiluyi, (2014). Strongly agreed that both indigenous woven fabric users and fashion designers had education standard. This shows that the respondent had one or two education standard. Also majority 82(73%) of the respondents earn an average monthly income of N10, 000-N100, 000, while 28(25.9%) earn between 101,000-1, 000000. Thus, the average income earners tend to patronize the newly produced garment more than any other category in lagos. Clark’s, (1996). reported that fashion leadership in indigenous woven fabric is exercised by the wealthy Yoruba elite, mostly living in lagos. Furthermore, a greater amount 58(54.2%) of the respondents were self employed, 19(17.8%) were civil servant, while 17(15.9%) and 13(12.1%) of the respondent were artisan and traders respectively.

Total likert mean score = 93.99

$$\text{Respondents acceptability} = \frac{\text{Total mean likert score}}{\text{Number of statement}} = \frac{93.99}{30}$$

$$\text{Overall respondent's acceptability} = 3.13$$

### Awareness of the use of indigenous woven fabric for contemporary wedding gown

Table 2: Awareness of the use of indigenous woven fabric as contemporary wedding gown. (n=107)

Statements	SA	A	D	SD	Mean	Rank
Awareness	Freq (%)	Freq (%)	Freq (%)	Freq (%)		
I have come across indigenous woven fabric made as wedding gown.	68 (63.6)	25 (23.4)	8 (7.5)	5 (4.7)	3.54	1 <sup>st</sup>
I can boldly exhibit the newly produced wedding gown to a close friend.	61 (57.0)	33 (30.8)	6 (5.6)	7 (6.5)	3.38	3 <sup>rd</sup>
I will be willing to turn my indigenous woven fabric to the newly produced wedding gown.	59 (55.1)	33 (30.8)	8 (7.5)	6 (5.6)	3.37	4 <sup>th</sup>
I am aware of use of indigenous woven fabric for wedding ceremony.	62 (57.9)	28 (26.2)	12 (11.2)	5 (5.7)	3.43	2 <sup>nd</sup>

Total likert mean score= 13.72

$$\text{Awareness acceptability score} = \frac{\text{Total mean likert score}}{\text{Number of statement}} = \frac{13.72}{4} = 3.43$$

Decision criteria for  $\bar{x} > 2.5$  Favorable  
 $< 2.5$  Not Favourable

Table 2: shows the mean scores 13.72, awareness acceptability 3.43 responses of respondents to each statement in the table above with acceptable mean of 3.54, 3.38, 3.37, and 3.45 respectively. Reveal that the result is favorable which implies that the respondents are aware of the use of indigenous woven fabric for wedding ceremony and other things. Oyatogun, (2008). Stated that respondents' desire to use Aso-Oke as bag, shoes, tablemat are beautiful and creative, while as suit, tie, curtain are too thick, stuffy, coarse, and heavy. Which indicated that the respondents are aware of the use asooke for garment construction, interior decoration and so on?

### Uniqueness of the use of indigenous woven fabric for contemporary wedding gown.

Table 3: Uniqueness indigenous woven fabric as contemporary wedding gown (n=107)

Statements	SA	A	D	SD	Mean	Rank
Uniqueness	Freq (%)	Freq (%)	Freq (%)	Freq (%)		
The indigenous woven fabric is more unique.	54 (50.5)	37 (34.6)	7 (6.5)	9 (8.4)	3.30	4 <sup>th</sup>
Fabric used for contemporary wedding gown is attractive.	57 (53.3)	36 (33.6)	7 (6.5)	6 (5.6)	3.36	3 <sup>rd</sup>
The indigenous woven fabric design used as wedding gown is not common and it can replace the existing wedding gown.	66 (61.7)	26 (24.3)	8 (7.5)	6 (5.6)	3.45	2 <sup>nd</sup>
The wedding gown is completely different from similar one in the market and stores.	71 (66.4)	27 (25.2)	7 (6.5)	2 (1.9)	3.55	1 <sup>st</sup>

Total likert mean score= 13.66

$$\text{Uniqueness acceptability score} = \frac{\text{Total mean likert score}}{\text{Number of statement}} = \frac{13.66}{4} = 3.4$$

Table 3, reveals the mean likert score 13.66, uniqueness acceptability 3.4 favourable to the statements in table 3; 3.30, 3.36, 3.45 and 3.55 respectively. The result further reveal that the garment produced using indigenous woven fabric as wedding gown is exclusive. Fadeyi, (2009). Findings shows that the contemporary type of asooke is now in vogue and people prefer the contemporary type to the local type of asooke. She further discuss that people prefer the contemporary type of asooke because it is light while the local type is heavy. The traditional use of asooke is declining but it is worn by people but the complete attire is not worn again.

### Suitability of the use of indigenous woven fabric for contemporary wedding gown

Table 4: The suitability of the use of indigenous woven fabric as contemporary wedding gown. (n=107)

Statements	SA	A	D	SD	Mean	Rank
Suitability	Freq (%)	Freq (%)	Freq (%)	Freq (%)		
I will appreciate the use of damask, chiffon, satin, silk and so on in producing wedding gown.	36 (33.6)	51 (47.7)	10 (9.3)	9 (8.4)	3.12	1 <sup>st</sup>
Indigenous woven fabric is outdated.	24 (22.4)	19 (17.8)	30 (28.0)	34 (31.8)	2.69	5 <sup>th</sup>
Indigenous woven fabrics are of less quality.	21 (19.6)	22 (20.6)	37 (34.6)	27 (25.2)	2.65	6 <sup>th</sup>
Indigenous woven fabric production is very expensive.	28 (26.2)	26 (24.3)	21 (19.6)	32 (29.9)	2.53	2 <sup>nd</sup>
The woven fabrics are only suitable for burial, naming, chieftaincy, coronation ceremonies.	26 (24.3)	23 (21.5)	20 (18.7)	38 (35.5)	2.65	3 <sup>rd</sup>
The newly produced garment is not suitable for current fashion.	29 (27.1)	18 (16.8)	21 (19.6)	39 (36.4)	2.38	3 <sup>rd</sup>

Total likert mean score= 16.02

$$\text{Suitability acceptability score} = \frac{\text{Total mean likert score}}{\text{Number of statement}} = \frac{16.02}{6} = 2.67$$

Table 4, shows the likert mean score 16.02, suitability acceptability score 2.67 which is unfavourable from statements in table 4 as revealed 3.12, 2.30, 2.53, 2.65 and 2.38 respectively. This implies that the indigenous woven fabric is not outdated but the respondent feels it is more suitable for burial, naming, chieftaincy, coronation ceremonies. Ebunoluwa, (2008). Expressed negative views using asooke as upholstery (chairs), throw pillow and bed sheet respectively not suitable and fitting. While, Amubode, (2013). Agreed that consumers are aware and appreciate the use of asooke for interior decoration and the respondent are also willing to turn screen printed asooke as upholstery material which is suitable.

### Aesthetic/taste of the use of indigenous woven fabric as contemporary wedding gown

Table 5: The aesthetic/taste of the use of indigenous woven fabric as contemporary wedding gown. (n=107)

Statements	SA	A	D	SD	Mean	Rank
Aesthetic/ Taste	Freq (%)	Freq (%)	Freq (%)	Freq (%)		
The indigenous woven fabric is too heavy for the wedding garment produced.	24 (22.4)	25 (23.4)	17 (15.9)	41 (38.3)	2.7	6 <sup>th</sup>
Indigenous woven fabric for contemporary wedding gown is very appealing.	55 (51.4)	34 (31.8)	10 (9.3)	8 (7.5)	3.31	3 <sup>rd</sup>
The colour combination and design is appropriate.	43 (40.2)	42 (39.3)	15 (14.0)	7 (6.5)	3.12	5 <sup>th</sup>
Fabrics used for contemporary wedding gown are too common.	46 (43)	35 (32.7)	18 (16.8)	8 (7.5)	3.13	4 <sup>th</sup>
I will gladly use the indigenous woven fabric wedding gown for my wedding ceremony.	67 (62.6)	31 (29.0)	6 (5.6)	3 (2.8)	3.52	1 <sup>st</sup>
The produced wedding gown is very perfect for my use.	71 (66.3)	18 (16.8)	8 (7.5)	10 (9.3)	3.42	2 <sup>nd</sup>

Total likert mean score= 19.2

$$\text{Aesthetic/taste acceptability score} = \frac{\text{Total mean likert score}}{\text{Number of statement}} = \frac{19.2}{6} = 3.2$$

Table 5: shows the respondents likert score mean 19.2. Aesthetic/taste acceptable scores 3.2, favourable. The statements mean include; 2.7, 3.31, 3.12, 3.13, 3.52 and 4.42 respectively. This shows that the garment was appreciated with the close fitting, lightness and colour vastness.

### Marketing of the use of indigenous woven fabric for contemporary wedding gown

Table 6: The marketing of the use of indigenous woven fabric as contemporary wedding gown. (n=107)

Statements	SA	A	D	SD	Mean	Rank
Marketing	Freq (%)	Freq (%)	Freq (%)	Freq (%)		
I will be willing to design the woven fabric and the style of wedding gown for clothing construction.	43 (40.2)	38 (35.5)	15 (14.0)	11 (10.3)	3.04	4 <sup>th</sup>
The demand for wedding gowns in indigenous woven fabric will be low.	28 (26.2)	21 (19.6)	34 (31.8)	24 (22.4)	2.5	6 <sup>th</sup>
Indigenous woven fabric is labour intensive therefore will be expensive for me	26 (24.3)	30 (28.0)	22 (20.6)	29 (27.1)	2.5	5 <sup>th</sup>
Indigenous woven fabric wedding gown will promote socio-cultural advancement.	60 (56)	28 (26.2)	12 (11.2)	7 (6.5)	3.30	3 <sup>rd</sup>
The indigenous woven fabric made as wedding gown is more durable than the foreign made wedding gown.	59 (55.1)	35 (32.7)	7 (6.5)	6 (5.6)	3.38	2 <sup>nd</sup>
I appreciate the indigenous woven fabric made as wedding gown to the foreign wedding garment.	63 (58.8)	26 (24.3)	13 (12.1)	5 (4.7)	3.39	1 <sup>st</sup>

Total likert mean score= 18.11

$$\text{Marketing acceptability score} = \frac{\text{Total mean likert score}}{\text{Number of statement}} = \frac{18.11}{6} = 3.01$$

Table 6: reveals the mean likert score 18.11 of the respondents to each statement on the table. The marketing acceptability score of 3.01 was achieved. It can therefore be deduced that the wedding gown designed and produced was favourable. This appears that the wedding gown can compete favourably with readymade/imported wedding gowns. Amubode, (2006). Supported the view that bedcovers and throw pillows creatively produced from asooke would be widely accepted. however, she conclude further research could be carried out using the





traditional woven fabric to construct other household articles such as headrests, table mats and table clothes.

### Construction of the use of indigenous woven fabric for contemporary wedding gown

Table 7: The cloth construction of the use of indigenous woven fabric as contemporary wedding gown. (n=107)

Statements	SA	A	D	SD	Mean	Rank
Cloth construction	Freq (%)	Freq (%)	Freq (%)	Freq (%)		
The garment is neatly made.	69 (64.5)	30 (28.0)	2 (1.9)	6 (5.6)	3.52	2 <sup>nd</sup>
The size and design are adequate.	67(62.6)	31 (29.0)	6 (5.6)	3 (2.8)	3.53	1 <sup>st</sup>
The construction work is good.	64 (59.8)	29 (27.1)	10 (9.3)	4 (3.7)	3.44	3 <sup>rd</sup>
The embellishment design is perfectly made and arranged.	33 (30.8)	35 (32.7)	21 (19.6)	18 (16.8)	2.17	4 <sup>th</sup>

$$\text{Construction acceptability score} = \frac{\text{Total mean likert score} = 13.28}{\text{Number of statement} = 4} = 3.32$$

Total likert mean score= 13.28

Table 7: shows the means likert scores 13.28 of the respondents and acceptability score of 3.32 favourable. The size, construction, embellishment design is perfectly made, arranged and neatly made. Most of the respondents are of the opinion the design is adequate and comfortable.

From the tables, the overall respondent's acceptability score is 3.13. It can however be deduced that respondents have favourable acceptance towards the use indigenous woven fabric as contemporary wedding gown.

### Conclusion

The result of the findings shows that, indigenous woven is more appreciated as it promote socio-cultural advancement and are willing to turn their indigenous woven fabric into wedding gown. Respondents are also of the opinion that the garment should be made available in the market because it can compete favorably with other wedding garment in the both local and international market. Although most of the respondents appreciated the design, will some give their opinions of height, the flare section, sleeve, bra cup, net underneath the flare, intricate design, etc. also some of the respondents prefer the garment being light while some would prefer if heavy.

However, respondent acknowledge the fact that garment produced is not common (unique) with some value attached to it. Respodents also concluded that if mass production of the garment can be made with different designs and styles might likely reduce the importation of the foreign wedding garment popularised by vitoria, then embrace and encourage our own locally made and also with a reduced market price and people can recyle or exchange their old indigenous wove fabric to the contemporary one for the purpose of wedding ceremony (gown).

### Recommendation

Indigenous woven fabric is unique when designed and constracted with different beautiful materials to create intricate styles. It was observed from the study, that the respondents have biased mindset about the indigenous woven fabric. They gave the opinion is very heavy, old fashioned fabric.

The researcher recommend that: indigenous woven fabric should be prepared as a contemporary readymade garments, household articles, office chair armetc. however, there is a need to bring to their awareness the various convenient-to- use (contemporary) types that now exist and the great potentials each of them possess. Fashion exhibitions, trade fairs, and so on can be employed for this sentization and advocacy programme.



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Appendix 1



PLATE 1: The Indigenous Woven Fabric Used as Contemporary Wedding Gown.