



Revitalizing Velvet: The Making, Unmaking, and Remaking of African Heritage in Yoruba Communities in Nigeria

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Abstract. Clothing is one of the basic needs of men. The Yoruba people are known with different types of indigenous types of cloth. The most popular is Aso Oke. However, with the introduction of Velvet to West Africa through Portuguese trade in the sixteenth century A.D. as revealed by Akinwumi and Adeakin (2009). The Yoruba people came in contact with Velvet fabrics, embraced it for use during both important social and traditional ceremonies such as; traditional weddings, burial of the aged, house warming and age passage among other. At a point in time according to Akinwumi and Adeakin (2009) Velvet almost seize the center stage from Aso Oke the acclaimed Yoruba number one traditional wear. Five objectives were set to guide the study and Descriptive research design was adopted for the study. One hundred and fifth respondents were randomly selected from Osun, Ondo and Oyo State which was 000.882% of the total population of the study area. A well-structured and validated questionnaire was the instrument for data collection. The data collected statically analyzed using simple percentage and mean. Findings of the study reveal that, the perception of people on velvet fabric in contemporary fashion among Yoruba people is positive. The use of velvet fabric (aran) by important personality or celebrity, Model and use as aso-ebi, Velvet fabric (aran) has the capacity to make people look rich and gorgeous if it is made trendy and spiced up by the fashion designer. The study concludes that one of the surest ways to sustain the use of Velvet among the Yoruba people is ensure its use to combine its with other suitable factory-made fabrics to create trendy styles beyond local boundaries.

Keywords: Revitalizes, Velvet, African Heritages, Yoruba Communities.

1. Introduction

Clothing is a general need of man. Among the Yoruba people, Aso Oke was reigning as number one cloth for ceremony but a time came during the introduction of Velvet, Velvet almost seize the centre stage from Aso oke because it was also used for celebration of burial ceremony, birthday, housing warming, retirement, celebrating, traditional and social events and so on Velvet is a fabric that is very common in the olden days and is very important cloth among Yoruba people. They struggle to have it at all cost; it is worn by the rich and nobles people to many occasions. It is very expensive that only a few people can get it and people who cannot afford it, borrow it from those that have when they have important ceremony to attend.

Velvet fabrics are valued in an attempt to preserve and maintain the existence of a unique and established cultural behaviour within a society. For instance, traditional ceremonies, annual festivals and other related occasions have made popular the use of traditional fabric within and outside the country. In such periodic occasions Velvet fabrics become strong means of expressing ideas and belief systems in a traditional setting. Often times such textile materials become powerful tools for cultural communication among members of Yoruba ethnic group.

Many African communities lost to obscurity a number of practices which were caused among others by the factors of modernity and culture contact (Osoba, 1976). Akinwumi & Adeakin attempts at unraveling knowledge about the forgotten aran fabric by adopting information from Odu Ifa verses and from elder-informants. We discovered that aran fabric was originated by a man called Aran, who was believed to be one of the great textile professional migrants in Ile-Ife when the town expanded between the ninth and twelfth century A.D.

Velvet is a type of woven tufted fabric in which the cut threads are evenly distributed, with a short pile, giving it a distinctive soft feel. By extension, the word *velvety* means "smooth like gold". In the past, Velvet was typically made from silk. Today, Velvet can be made from linen, cotton, wool and synthetic fibers

Velvet can be made from several different kinds of fibers, traditionally, the most expensive of which is silk. Much of the Velvet sold today as "Silk Velvet" is actually a mix of rayon and silk. Velvet made entirely from silk is rare and usually has market prices of several hundred naira per yard. Cotton is also used to make velvet, though this often results in a less luxurious fabric. Velvet can also be made from fibers such as linen, mohair, and wool. A cloth made by the Kuba people of the Democratic Republic of Congo from the raffia palm is often referred to as "Kuba velvet". More recently, synthetic Velvets have been developed, mostly

from Polyester, Nylon, Viscose, Acetate, and from either mixtures of different synthetics or from combined synthetics and natural fibers (for example viscose mixed with silk produces a very soft, reflective fabric). A small percentage of spandex is sometimes added to give the final material a certain amount of stretch hence called "stretch Velvet".

Akinwumi & Adeakin (2009) that Velvet was first brought to west African through Portuguese trade in the sixteenth century A.D. from that time the on the Yoruba of Southwest Nigeria had opportunity of acquiring this expensive prestige fabric as dress materials. Few qualities were available to them in sixteenth century through the nineteenth century (1904). A large quality became available from the early decades of the twentieth century. The Yoruba gave a local name aran to the imported velvet because of the shining and lustrous surface which had partial semblance of Yoruba Aran which was known called ogudu, odu and aso mononmonan.

Samples of imported velvet Fabric



Fig. i Kembe, A big Yoruba trouser for men



Fig. ii Dansiki – Top for men mini agbada



Fig. iii A man wearing Abeti Aja (cap)



Fig. iv The Woman sitting on the right used (Velvet) Aran as Wrapper

They so much cherish this fabric that they provide storage facilities for it such as drum made with iron, clay pot, calabash because these were the facilities available for them, there were no hand luggage's and suit cases unlike this contemporary times. For better preservation to keep it from pest they put camphor to chase away the pest such as cockroach termite, rat etc in order to last for a longer period of time. The Yoruba people's love Velvet has a cultural heritages clothing's material to be used and passed down to the younger generation is expressed in the following song.

Aran onide ni aran omo mi o
 Aran onide
 Aran onide laran omo mi o
 Omo mi tete waye kowa fi aran da kaba
 will use stonned velvet to make gown
 Aran oni de

Stonned velvet is my child velvet
 Stonned velvet
 Stonned velvet is my child velvet
 My child come to this world early so that you
 Stonned velvet

Objectives were set to guide the study; the research questions helped in the findings of the study. Relevant literature were reviewed under the following: History of Velvet fabric, Types of Velvet Fabrics, History of Velvet among the Yoruba people, Types of Velvet fabrics used among the Yoruba, people traditional usage of velvet fabrics, The Decline in use of Velvet fabric, The Resurgence, Rethink of the Use of Velvet among the Yoruba people. Survey research design was adopted for this study. Oral interview and a well-structured questionnaire were the research instruments while descriptive statistics of simple percentage and Mean were used for analyzing the data collected. Data collected were discussed, conclusion and recommendation were made accordingly.

Statement of the problem

Basis for the survival of Yoruba traditional culture lies in Yoruba people ability to understand and become increasingly determined to accept wholeheartedly the previous product such as velvet used in environment. Among Yoruba people nowadays, there appears to exist the feeling of loss of traditional heritage. This attitude has adversely affected to some degree, the usage of Velvet fabric (aran). A moment of crisis in which eagerness, determination and insecurity are mingled with changes in fashion. Many have never seen or touched a genuine piece of original velvet fabrics which needs a platform on which to stand and regain its prestige. The problem therefore how is that, as cultural rejuvenation has been recognized as a necessity in any society, it becomes necessary to curb a total drift from the main stream of a people's traditional wears.

1.1 Objectives of the study

The objectives of this study are to:

- establish the demographic characteristics of the Yoruba people who used Velvet fabric.
- determine the level of usage of Velvet fabric among Yoruba people
- examine the perception of people on Velvet fabric in contemporary fashion among Yoruba people.
- identify the changing nature of future demand for Velvet fabric in combination with other fabrics in the Nigerian fashion scene.
- examine how Velvet was brought back of existence and its recent use.

2. Literature Review

2.1 History of Velvet Fabric

Because of its unusual softness and appearance as well as its high cost of production, velvet has often been associated with nobility. Velvet was introduced to Baghdad during the rule of Harun al-Rashid (786–809) by Kashmiri merchants and to Al-Andalus by Ziryab. In the Mamluk era, Cairo was the world's largest producer of velvet. Much of it was exported to Venice (whence it spread to most of Europe), Iberia and the Mali Empire. Mansa Musa, the ruler of the Mali Empire, visited Cairo on his pilgrimage to Mecca. Many Arab velvet makers accompanied him back to Timbuktu. Later Ibn Battuta mentions how Suleyman, the ruler of Mali, wore a locally produced complete crimson velvet kaftan on Eid. During the reign of Mehmed II, assistant cooks wore blue dresses (câme-i kebûd), conical hats and baggy trousers made from Bursa velvet.

King Richard II of England directed in his will that his body should be clothed in Velvet to in 1399. This indicates that, Velvet has been a robe for the royal.

2.2 Types of Velvet Fabric

Chiffon (or transparent) velvet: very lightweight velvet on a sheer silk or rayon chiffon base

Crushed: lustrous velvet with patterned appearance that is produced by either pressing the fabric down in different directions, or alternatively by mechanically twisting the fabric while wet.

Embossed: velvet on which a metal roller has been used to heat-stamp the fabric, producing a pattern.

Lyons: a densely woven, stiff, heavier-weight pile velvet used for hats, coat collars and garments.

Plain: velvet commonly made of cotton with a firm hand.

Velveteen: a type of imitation velvet It is normally made of cotton or a combination of cotton and silk. It has a pile that is short (never more than 3mm deep), and is closely set. It has a firm hand and a slightly sloping pile. Unlike true velvet, this type has greater body, does not drape as easily, and has less sheen.

Cotton – Cotton velvet is highly durable, but lacks much of the luxuriousness of other varieties of velvet, and its colors tend not to be as deep or rich

Silk – Silk velvet is one of the more expensive kinds of velvet, and is usually shinier and softer than the cotton variety

Nylon/rayon blend – Nylon/rayon blend velvet has much of the feel and drape of silk-based velvet, but is usually much less expensive; also, it is easier to care for than silk velve.

Polyester/spandex – Polyester/spandex velvet (often called "stretch velvet") can be made of polyester with a small percentage of spandex to allow it to stretch in one or two directions

Viscose – In terms of quality, viscose velvet is more similar to silk velvet than cotton velvet.

Laye olugbon mo da iborun meje	At olugbon's regime I cut seven scarf
E o maa ko yi Lorin	You will sing this as song
Laye aresa mo da iborun mefa	At Aresa's regime I cut six scarf
E o maa ko yi Lorin	You will sing this as song
Laye aremu, emi re Togo	At Aremu's regime I went to Togo
Mo ra aran ,mo ra sanyan baba aso	I bought Velvet, I bought Sanyan The father of clothes
Afole eni pe igba yi o dun	Only the lazy He who say this town is not sweet
Ko ya wa ona ko gba ojo lo	Should find a way and go to the bush.

According to Akinwumi & Adeakin (1990) state that in addition to using local clothes, the Yoruba particularly its ruling class for some time now has had access to the supply and use of certain European textiles materials. The clothes which included linen and woolen materials were brought into west Africa coast in the sixteenth century. The imported clothes were first distributed into Yoruba country through the Benin and Ijebu traders who cleared the goods at the Benin river.

According to barbot and Dapper, the seventeenth century textiles merchandise include cloth of gold and silver carlet and red clothes, glazed Chintzens with large flowers, gold and silver brocade, calicocs and red Velvet. From among the imported clothes velvet appear to be the most expensive and highly ranked. Ryder proffers that Velvet was one of those fabric "almost certainly destined for the ruling class".

During the second half of the nineteenth century cheap imitation prints of eastern textiles produced mainly from Manchester flooded the African market. Many Yoruba then patronised the cheap prints because they could not afford to pay for the comparatively expensive local clothes (Akinwumi,1990). As a result of these there is decline in the use of velvet and other expensive imported fabric

2.3 Types of velvet fabric among Yoruba

There are different types, designs and textured of velvet fabric among Yoruba, there are two types of velvet fabric among which are:

- (1) High quality
- (2) Low quality

History of Velvet among Yoruba

As Yoruba people cherish the use of people indigenous clothes such as Aso Oke, Sanyan, Etu, Alaari, so also they cherish European textiles such as Damask, Velvet, Jacquard, Lace etc. Yoruba people cherish Velvet fabric most that they compose different song to show how convenient the tenure or regime of the present king ruling that time and to express their pent chat and love for it as cultural costume used by the royal and nobles, they have this song.

There are different textured design which are:

- (1) Animal design
- (2) Floral design
- (3) Stoned design (Aran onide)

Velvet Fabrics are expected to be worn by Yoruba men and people throughout Southwestern Nigeria which basically include contemporary Ekiti, Oyo, Ogun, Ondo, Osun and Lagos states. Yoruba people in parts of Kwara, Kogi and Edo states too are not left out of this narrow-stripped material but Velvet Fabrics did not gain as much ground in this part of the country. Common fashion styles often used Velvet Fabrics for buba and iro (top and wrapper), gele (head gear), agbada (large gown) and buba and sokoto top and trousers) (National Museums, Liverpool, 2008).

Although the origin of textiles productions and usage in Nigeria, most especially among the Yoruba remain unknown, there are evidences of Yoruba's long use of textile a apparel as reflected in ancient sculptures, which has been dated back to the 10th and 12th century A.D. Fagg (1977) mentions that these sculptures depict the use of accoutrements which include loin cloth, cap, sashes, hunter uniforms and others. He, also suggests that materials used for the manufacture of these clothing are derived locally because, they are similar to that of today's traditional Yoruba hand woven strip cloth 'Aso-Oke'. While relative dating of the local production of Aso-Oke among the Yoruba remains difficult due to its ephemeral nature of documentation at these periods.

Krigger (2010), in his own assessment, tries to defer from other scholars, when he claims that the earliest

use of textiles made from men's loom among the Yoruba came via the introduction of Islam to Kano through Nupe, and later to Yoruba land in the 15th century. However, the diffusion theory used by Krigger (2010) to establish the evolution of weaving among the Yoruba is tenable considering Picton's comments in Ademuleya (2002) that 'the distinctiveness of the West African narrow strip loom (Yoruba inclusive) is a pointer to an independent tradition. He thus cautions against the popular speculations that there must have been only one point of origin or source of inspiration; it could, therefore, be argued that the Yoruba production of textiles, aso-oke in particular, could have been developed by the Yoruba before contact with the outside world. Furthermore, since the radio carbon dates confirm earlier existence of these sculptural pieces of between 10th and 12th century date, which was prior to the introduction of Islam or contact with the Nupe people in the 15th century, one can conclude that the Yoruba's use of textiles as apparel or as clothing is an age-long tradition.

2.4 Traditional Usage of Velvet fabrics

Yoruba people generally use Velvet fabrics in a number of ways which can be casual or ceremonial. Aremu, (1982); Asakitipi, (2007; 101-115). Oyelola (2004: 132) mention that aso-oke is reserved for special occasions where formal and dignified dressing is required. Yoruba people use Aso-Oke as girde (oja) to strap babies), (wrapper) iro head-tie (gele) buba (blouse) and (ipele) or shawl iborun which is usually hung on the shoulder of the user. Yoruba men use velvet fabrics in the ancient times as work dress on their farms and they also use it for social, religious and traditional ceremonies. They wear a complete dress consisting of sokoto (trousers), buba (top), agbada (large embroidered flowing gown) and fila (cap). Aso-oke is highly valued as special gift for dignified people, Clapperton (1826; 13, 16) reports that he collected a gift of aso-oke from Alaafin Abiodun in old Oyo in 1920, while Amubode, (2001;109) confirms the importance of Aran as wedding gift for the bride's family in Yoruba land in addition to being used to placate the witches Aran is also used as aso-ebi (family commemorative cloth) among the Yoruba people of Southwestern Nigeria. Aran connotes the wearing of a chosen or commissioned cloth as a uniform dress to commemorate or celebrate an event or occasion.

Judith, (1999:180), and Aremu (2006:18) explain that Velvet fabrics is seen as strong expression of communal, solidarity and love. Aso-Oke is also used for religious purposes as egungun costume. Egungun

is an ancestral worship among the Yoruba, which refers to 'masked men' who represent the spirits of the living dead (Idowu, 1962; 93). Egungun costumes vary among communities. Some communities like the Oyo use aso-oke in elaborate costumes that have a long trail behind them. A new strip of aso-oke is added to the egungun costume to add up to its beauty every year which implies that the age of an egungun can be calculated from the strips. Velvet Fabrics is also used as a sacred cloth by the ogboni society among the Ijebu-Yoruba. it is referred to as velvet fabrics, an insignia of the cult of Ogboni people. It is used to cover some religious objects e.g. ere-ibeji, osanyin, edan and used as shrine decoration.

Velvet fabrics is also used for the making of hunter's shirt and knickers (gberi ode) which is attached with many charms and amulets. Chief Odetola mentions that a type of aso-oke was used as spirit-protected covering among the Yoruba. Charms inform of wristlets are also made from aso-oke when combine with the skin of the alligator, and supported with some rituals and incantations which the Yoruba people refer to as "ifunpa" (armlet) or "ounde" (waist band). In an attempt to protect 'abiku' (believed to be a "spirit-child" with the ability to die severally and be born again by the same mother. Ashes of aso-oke are usually combined with other magical substances in making protective charm to break this cycle of death and rebirth. He concluded that for couples to remain happy in their marriage, the Ifa priest prescribes for this couple the use of aso-oke dress for use in the traditional ceremony.

2.5 Decline in Use of Velvet fabrics

It is believed that the British policy in Nigeria from 1886 was design to knock down the home industries in other to guarantee continuing importation of British made goods to her colonies which Sir Lord Lugard implemented. These policies, which sought markets for the British goods at the expense of the textile industries in 1904 recorded the beginning of decline in the production and patronage of Local textile industries (Okeke 2005), As a result of these colonial policies on the Hausa, Nupe and the Yoruba textiles with smuggling activities along Nigeria coastal towns and land boarders became a major improvement to the growth of the velvet textile industries in another country. Available written and oral records show that from the pre-independent Nigeria up to 1976 (the time of oil boom) locally produced cotton served the cottage industries and contributed to their growth which positively improved the nation's economy. The introduction of cotton cloth and European-style garments in the early years of 1900 changed the

consumption patterns and created stiff competition for the indigenous textile industries. In addition, availability of fairly used cloth, known as 'aso oyinbo' (Whiteman's cloth) among the Yoruba had negative impact on the indigenous textile productions and dress traditions.

By the beginning of the twentieth century through the mid-half of the period, the British textile merchants flooded Yoruba markets with textile materials. Of the sort including Velvet. Many monarchs include lesser chief acquired Velvet dress. They appeared very often in Velvet dress to social events during the period. Consequently, Yoruba monarchs relied more on the patronage of imported velvet right from the sixteenth century. This stance commenced the gradual eclipse of Aran and by the early decades of the twentieth century when there was unrestricted access to the deluge of available Velvet, Aran finally bowed out of production and patronage.

Renne (2015) observes that factory printed cloth has broad spectrum of colours and designs like Velvet; they are lighter in weight, more comfortable to sew, wear, and care for. For these reasons imported Damasks, Velvets, Satins and Silks gained popularity as prestige garments while indigenous cloth was rejected.

The use of Aran as masquerade costume was popular in the ancient times among the Yoruba of southwestern Nigeria. Though, the introduction of Christianity and other foreign religions to Yoruba land have washed away many masking traditions which earlier sustained Aran production,

2.6 The rethink and reused of Aran Velvet in Contemporary Times

Clarke (1966) confirms that Velvet fabric readily accepted the new fibers and industrial dyes introduced by the British trading firms. The introduction of these imported Velvet fabrics brought a change in Aso-Oke structure, visual and textural qualities. From 1960 onward, Velvet fabric became softer with lustrous look, which was actually missing in the traditional ones. The importation of foreign textiles into Nigeria during the colonial era, injected into Velvet fabric new

designs, which encouraged people to imitate them creating lace designs by creating beautiful and weft flow on fabrics as demanded by their new patrons. These new Aso-Oke types are what Aremu (1982:4) refers to as 'Aran' which Oyelola (2004; 15) refers to as "open work". They resemble the modern-day Spanish cloth, which is now in vogue among the elites. The importation of European textiles to Nigeria influenced the structural nature of Aso-Oke and redefined its surface and textural quality. It also generates new knowledge and production skills. In addition, foreign motifs such as ball, diamond, computer, star and other fabricated objects now appear on Aso-Oke, which gives it a global representation. Small stripes of imported lurex fiber were added to cotton warps to create a new look in Aso-Oke, which gradually became the characteristics of the cotemporary velvet fabric making it more shining in outlook from where they derive their names "shain-shain".

Aran has been tested and confirmed as a good material for home furnishing. Aran can be used for home furniture to make upholstery and other interior decorations, e.g. bed spread, throw pillows, pillow cases, lamp shade (Komolafe, 2005). The report of Ojo (2006;113) also confirmed the use of "aran" as room dividers, blinds, bed spread table covers, foot rests among others. Today, a very good mix of "aran" with leather can provide a very good appliqué that will appeal to the sensibility of the people. If fifty percent of homes in the southwestern Nigeria should start commissioning such today, it will go a long way in solving the problem of youths' unemployment in Nigeria.

Something can still be done to salvage the demand of aran for religious use. In view of this, the catholic mission has incorporated aran and other traditional hand-crafted textiles as part of the priests' regalia. This is a good development for the survival of aran production and use. With time, church choirs will also form part of the users. The use of aran as troupe costume for our contingents going on international outings should be encouraged in other to project our image abroad and popularize the traditional fabric. Velvet is different contemporary attires.



Sources: Mrs OGD 2025

3. Methodology

Descriptive survey research design was adopted for the study.

3.1 Population for the Study

The population of the three states for the study is about 17 million, 150 people which is 000.882% of the population were used for the study from the three states.

3.2 Sample and Sampling Technique

The sample size for the study comprised of one hundred and fifty (150) people from the total population. They were randomly selected from Ondo, Osun and Oyo States. The people were randomly selected through simple random sampling technique.

3.3 Instrument for Data Collection

The research instruments were interview and questionnaire. The interview was used to obtain relevant information on the rejuvenation of the use of velvet fabric among Yoruba people in the selected states. A structure questionnaire was the second instrument for data collection from the responded.

3.4 Validation of Research Instrument

Questionnaire for the study was validated by two senior lecturers in the Department of Home Economics for face and content validation. Their suggestions and comments were used to correct the instrument used for the study.

3.5 Method of Data Collection

Oral interviews and administration of questionnaire to the respondents were the method of Data collection.

3.6 Data Analysis

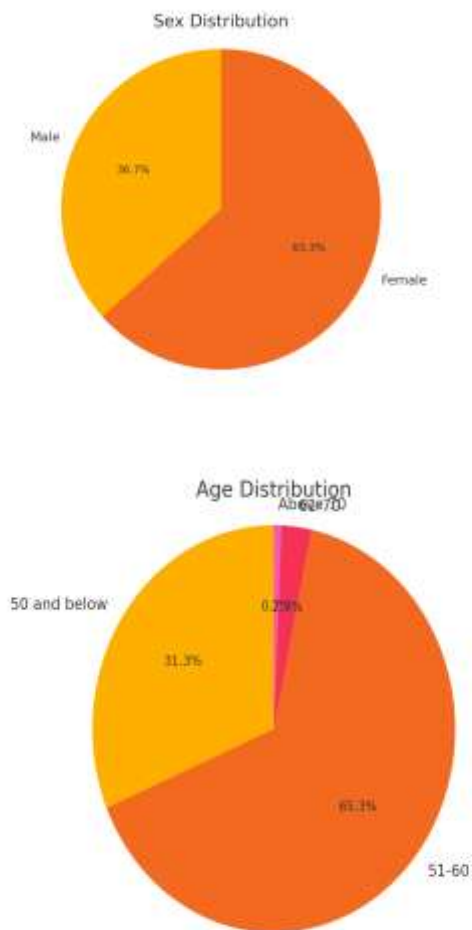
Descriptive statistics of simple percentage was used for data analysis.

4. Results and Discussion

Results

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Table 1: Demographic Characteristics of the Respondents



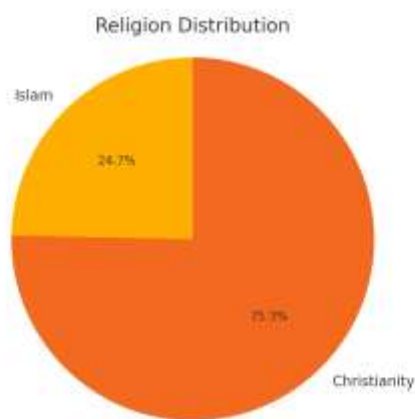
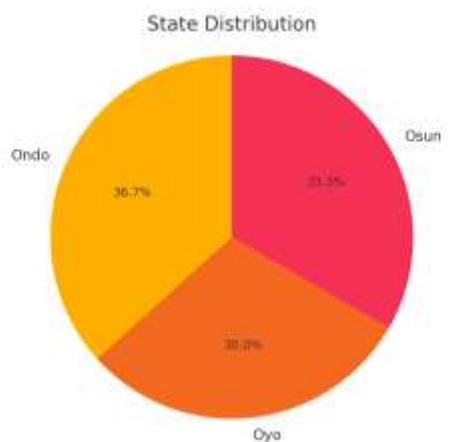


Table above revealed that 36.7% of the respondents are male while 63.3% are female, this shows that more female participated in the study. The age range of the respondents revealed that 31.3% of the respondents are 50 years and below, 65.3 are within 51-60 years, 2.7% are withing 61-70 years and 0.7 are above 70 years. 55% of the respondents are selected from Ondo state, 30% are from Oyo State and 33.3% are selected from Osun State. Also, based on religion, 24.7 are Muslims while 75.3 are Christian.

Table 2: Showing the mean score on the level of usage of velvet fabric among Yoruba people

S/N	Statement	SA	A	D	SD	Me'an	•Decisions	
1	Velvet fabric (aran) is traditional attire which is best described as "cloth for the Rich	120	20	7	3	3.71	Agreed	
2	Velvet fabric (aran) are not used again s	10	24	40	76	1.78	Disagreed	
3	Velvet fabric (aran) is not in vogue	79	45	16	10	3.29	Agreed	
4	My family and I have used Velvet fabric (aran)	66	45	35	4	3.15	Agreed	
5	Value is attached to Velvet fabric (aran) because it can be purchased easily, re-used and recycled. It is worn on both traditional and social occasion	54	74	20	2	3.2	Agreed	
	Cluster mean	3.03						

N=150

Key: SA= Strongly Agree, A = Agree , D = Disagree, SD = Strongly Disagree Decision Value for Remark: Disagree = 0.00-2.49, Agree = 2.5-4.00

Results presented in Table 4.2 showed the mean of respondents on the level of usage of velvet fabric among Yoruba people. Result showed that the mean score range from 1.78-3.71. The cluster mean of 3.03 indicates that the level of usage of velvet fabric among Yoruba people is high.

Table 3: Showing the mean score on the perception of people on velvet fabric in contemporary fashion among Yoruba people

S/N	Statement	SA	A	D	SD	Mean	Decisions
1	Velvet fabric (aran) is appreciated as Agbada, Buba, Sokoto, Fila, Iro, Iborun and Gele	106	38	0	3	3.65	Agreed
2	Velvet fabric (aran) are also appreciated outside the country as imported gowns, trousers, tops and jacket.	99	41	7	3	3.57	Agreed
3	Velvet fabric (aran) is costly	76	61	10	3	3.4	Agreed
4	Velvet fabric (aran) is a culture and tradition cloth, only for local and old people	88	33	21	8	3.34	Agreed
5	All Velvet fabric (aran) produced have values which reflect in their quality, colour and name	104	30	16	6	3.63	Agreed
	Cluster mean	3.52					

N= 150

Key: SA= Strongly Agree, A = Agree , D = Disagree, SD = Strongly Disagree

Decision Value for Remark: Disagree = 0.00-2.49, Agree = 2.5-4.00

Results presented in Table 4.3 showed the mean of respondents on the perception of people on velvet fabric in contemporary fashion among Yoruba people. Result showed that the mean score range from 3.34-3.65. The cluster mean of 3.52 indicates that the perception of people on velvet fabric in contemporary fashion among Yoruba people is positive.

Table 4: Showing the mean score on the changing nature of future demand for velvet fabric in combination with other fabrics in the Nigerian fashion scene.

S/N	Statement	SA	A	D	SD	Mean	Decisions
1	Velvet fabric (aran) is lighter and enjoys the endearment of fashion designers who use it for various styles and mixtures that have the capacity to attract the people	76	50	15	9	3.29	Agreed
2	Velvet fabric (aran) combined with other fabric and can be use it for variety	56	44	27	23	2.88	Agreed
3	Redesigning of Velvet fabric (aran), people may use it more	65	59	23	3	3.24	Agreed
4	The increase in demand for Velvet fabric (aran) is as a result of its durability	57	43	32	18	2.93	Agreed
5	Velvet fabric (aran) is valued because they are culturally important and relevant in Yoruba society	124	20	6	0	3.79	Agreed
	Cluster Mean	3.23					

N=150

Key: SA= Strongly Agree, A = Agree , D = Disagree, SD = Strongly Disagree

Decision Value for Remark: Disagree = 0.00-2.49, Agree = 2.5-4.00

Results presented in Table 4.4 showed the mean of respondents on changing nature of future demand for velvet fabric in combination with other fabrics in the Nigerian fashion scene. Result showed that the mean score range from 2.88-3.79. The cluster mean of 3.23 indicates that the changing nature of future demand for velvet fabric in combination with other fabrics in the Nigerian fashion scene is also positive

Table 5: Showing the mean score on how velvet was brought back to existence and it is used recently

S/N	Statement	SA	A	D	SD	Mean	Decision
1	Velvet fabric (aran) making industries in Nigeria are re-emerging due to renewed interests in the fabric	98	41	6	5	3.55	Agreed
2	Increase in the use of velvet fabric (aran) by important personality or celebrity makes the use of velvet fabric (aran) centres on stages again »	62	49	34	5	3.1 • 1	Agreed
i	Model who was always on the media and fashion consciousness of the people	89	59	2	0	3.58	Agreed
4	Velvet fabric (aran) is more favoured now because it is what people use for aso-ebi	101	39	10	0	3.61	Agreed
5	Velvet fabric (aran) has the capacity to make people look rich and gorgeous if it is made trendy and spiced up by the fashion designer	102	30	18	0	3.56	Agreed
	Cluster mean	3.48					

N=150

Key: SA= Strongly Agree, A = Agree, D = Disagree, SD = Strongly Disagree

Decision Value for Remark: Disagree = 0.00-2.49, Agree = 2.5-4.00

Results presented in Table 4.6 showed the mean of respondents on how velvet was brought back to existence and it is use recently. Result showed that the mean score range from 3.1-3.61. The cluster mean of 3.48 indicates that velvet was brought back to existence and it is use recently

5. Discussion of Findings

The result in table 2 revealed that Velvet fabric (aran) is traditional attire which is best described as "cloth for the rich, Velvet fabric (aran) is used among Yoruba people, but Velvet fabric (aran) is not in vogue Value is attached to Velvet fabric (aran) because it can be purchased easily, re-used and recycled. It is worn on both traditional and social occasion. Therefore, the level of usage of velvet fabric among Yoruba people is high.

The result in table 3 revealed that Velvet fabric (aran) is appreciated as Agbada, Buba, Sokoto, Fila, Iro, Iborun and Gele, Velvet fabric (aran) are also appreciated outside the country as imported gowns, trousers, tops and jacket but Velvet fabric (aran) is costly. Velvet fabric (aran) is a culture and tradition cloth, only for local and old people and All Velvet fabric (aran) produced have values which reflect in their quality, colour and name. Thus, the perception of people on velvet fabric in contemporary fashion among Yoruba people is positive

The result in table 4 showed that changing nature of future demand for velvet fabric in combination with other fabrics in the Nigerian fashion scene because Velvet fabric (aran) is lighter and enjoys the endearment of fashion designers who use it for various styles and mixtures that have the capacity to attract the

people, Velvet fabric (aran) combined with other fabric and can be use it for variety, Redesigning of Velvet fabric (aran), people may use it more. The increase in demand for Velvet fabric (aran) is as a result of its durability and Velvet fabric (aran) is valued because they are culturally important and relevant in Yoruba society.

Table 5 result revealed that velvet was brought back to existence and it is use recently through industries re-emerging due to renewed interests in the fabric in Nigeria, increase in the use of velvet fabric (aran) by important personality or celebrity, Model, use for aso-ebi and Velvet fabric (aran) has the capacity to make people look rich and gorgeous if it is made trendy and spiced up by the fashion designer.

6. Summary

The study was carried out to investigate Revitalizing Velvet: The Making, Unmaking, and Remaking of African Heritage in Yoruba Communities in Nigeria. In an attempt to carry out this research work One hundred and fifty respondents were randomly selected from Osun, Ondo and Oyo. A well-structured questionnaires and oral interview were the instruments for data collection. The data obtained were statistically analyzed using simple percentage and mean. The result of the research showed the level of usage of Velvet fabric among Yoruba people is high and the perception of people on Velvet fabric in contemporary fashion among Yoruba people is positive. Regular washing and ironing of Velvet fabric Aran will make it durable and washing machine can be employed for Velvet fabric Aran. Due to renewed interests in the fabric, there has been increase in the use of velvet fabric Aran by important personality or celebrity,

Models, use as Aso-Ebi and Velvet fabric Aran has the capacity to make people look rich and gorgeous if it is made trendy and "spiced" up by the fashion designer.

7. Conclusion

This study has given fresh insights into the rejuvenation of the use of velvet fabrics among Yoruba people. The findings have shown that, the use of velvet fabric Aran is rejuvenated due to its use by important personality or celebrity, Models and used as Aso-Ebi. Therefore, the Yoruba people, and Nigerians in general, must go back to the drawing board and continue the use of velvet fabric Aran as a show of our traditional and clothing cultural heritage.

Recommendations were made based of the set objectives of the study:

- The Yoruba people in the study area Ondo, Oyo, Osun should continue to use Velvet for the celebration of important ceremonies (where applicable) that is where "aso-oke" does not fit in.
- The study recommends that as revealed by the study, Yoruba people should continue to have a positive attitude towards the use of velvet since it has been associated with them for more than five centuries.
- The study concludes that one of the surest ways to sustain the use of Velvet among the Yoruba people is ensure its use to combine with other suitable factory-made fabrics to create trendy styles.
- Since the resurgences of the use of velvet as another alternative clothing items for the celebration of social event, fashion designer should produce more creative designs that could be appreciated beyond local boundaries.

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