

Development of Patchwork Craft Industry Engineering on Sofa Cushions

Netty Juliana¹

¹Department of Fashion Education, Faculty of Engineering, Medan State University, Medan, Indonesia

Abstract:

The development of patchwork craft engineering on sofa cushions is a creative activity of students in Medan. The development of sofa cushion crafts uses an explosive qualitative application, namely creating a new design that has never been designed by someone. The purpose of this activity is to increase the creativity and imagination of the younger generation by producing innovative, creative works that have functional value for human life. The concept of developing patchwork sofa cushion crafts starts from: studying the theory of craft art, literature studies, designing concept maps, shape sketches, designing motifs, the process of making sofa cushions, and presentation of craft results. So this creative activity can increase knowledge and skills in the field of craft art, especially household linen. Thus, the younger generation is expected to be able to become entrepreneurs and be ready to compete in the business world professionally and independently.

Keywords: Development, patchwork, pillow, sofa.

1. Introduction

Development is an activity to improve conceptual, theoretical, skills, technical, and moral employees according to the needs of the job or position through the education process. Based on the cycle, development is defined as development that leads to staff and personnel problems and is a long-term education process using organized and systematic procedures in which managers learn knowledge about conceptual projects and theories for general studies (Indra Adi Budiman, 2016: 467).

In general, development is interpreted as formal and non-formal education efforts that are carried out systematically, consciously, conceptually, and responsibly in order to guide, introduce, improve, develop a balanced and harmonious personality base on knowledge and skills that match talents, abilities, and desires as provisions on their own initiative to improve and develop themselves to achieve quality, dignity, optimal human abilities, and independent individuals (Eunike Awalla, Femmy M.G Tulusan and Alden Laloma, 2018).

Engineering is an activity carried out by someone in creating a product or service with a creative and organized approach that aims to produce quality products at low cost, namely with functions and designs that can eliminate unnecessary activities and reduce or eliminate costs (Donomartono, 1999).

Industrial engineering is a systematic and creative strategic design to improve people's welfare and the ability to utilize natural resources optimally. According to Law No. 5 of 1984 on Industry, industry is an economic enterprise that processes raw materials or raw materials into semi-finished goods. Then process semi-finished goods into complete goods that have high value for consumers, including industrial design and engineering activities. Viewed from a geographical perspective, industry is a system that combines physical subsystems and human subsystems (Sumaatmaja, 2008). When connected to the craft industry, it is interrelated with the creative industry subsector whose activities include the process of making ideas, creations, making works, to the process of distributing the resulting works. Examples of craft fields utilize natural resources in the form of bamboo, wood, leather, rattan, iron and so on to be made into works that have high selling value. These are examples of wood materials that are processed into wooden chair

furniture, wooden cabinets, wooden tables, carved displays. Each of these crafts is a work of art that is used by humans in everyday life.

Furthermore, everyday life that is often found is various types of traditional fabrics such as woven fabrics, hand embroidery, and batik which are the result of creative textile craft industry products. While the type of creative leather craft product can be found in leather shoes, leather sandals, leather bags, to leather wall decorations. Likewise, the results of metal craft art, ceramic craft, and rocks that often appear around us.

Patchwork is a textile craft art product whose process involves sewing pieces of cloth into new product designs and into large designs. Large designs are made based on repeating patterns with different fabric shapes (having different colors). The shapes are measured based on the concept and cut neatly, then the basic geometric shapes can be easily put together in the sewing process.

Patchwork techniques can be applied to sofa cushions that can add beauty to the sofa or to the interior of the living room. Sofa cushions are called Cushions which function as pillows that complement the presence of the sofa. Sofa cushions are applied in various types of shapes such as squares and circles, which are not too big in size and are widely used on pillowcase accents. So that sofa cushions provide quite important indoor benefits, although not all rooms use them, but the product must still be considered as a room beautifier because sofa cushions can be an important product as an additional point of view from the room (Rifki Aswan, 2017).

The development of the patchwork craft industry on sofa cushions is one of the creative activities of students in Medan. This activity produces attractive, creative, innovative, artistic product designs, and has functional value for human life. This creative industry can develop knowledge in the fields of art and design and improve skills in the younger generation today. So that in the future the younger generation can improve the people's economy and is also expected to be able to form a young generation to become entrepreneurs in other creative industries. This creative industry activity is carried out by exploration through experiments in the design laboratory at the State University of Medan. Furthermore, the creative industry activities are carried out systematically and structured, starting from the ideas contained in the concept map, provision of materials and equipment, to the manufacture of products creatively and innovatively.

2. Methodology

The methodology used in the developer of the sofa cushion craft industry with patchwork applications is the qualitative exploring method. This method creates a new design that has never been designed by someone, this method is produced through a critical thinking process to obtain new ideas. Sofa cushion cover crafts are made with the following stages:

1. Craft art theory

The delivery of craft art material is carried out offline, where educators present the material with power point media and are designed attractively. The craft art material delivered by educators to students is as follows: definition of craft art, types of craft art, craft art materials, craft art techniques or processes, examples of craft art documentation, especially textile and home linen crafts.

2. Literature Study

Literature study is part of the research activity for the development of this sofa cushion craft where researchers or creators can collect visual data or historical sources from libraries, observe, read, and record, then process research materials.

3. Concept map

The concept map in this creative activity applies the relationship between ideas, visual forms, materials and equipment needed, techniques, and the process of making the product. This concept explains the essence starting from the idea to becoming an artistic craft product. Thus, the concept map is made in a structured and systematic manner based on the expectations of the researcher or creator.

4. Shape sketch

A shape sketch in the form of a visual stroke done manually using a pencil medium, visual strokes are obtained through the process of seeing, feeling, thinking, expressing, empathizing, and behaving. So that the shape sketch involves the depth of the soul and sensitivity of a person's institution towards an object that is recorded in the mind of a creator. Oesman Effendi

5. Motif design

A motif design is a decoration applied to the surface of a fabric material whose function is to add value to the beauty of the plain fabric. An example of a sofa cushion craft by applying a patchwork technique made through the hand skills of students or creators. The sofa cushion motif design is made using drawing paper (linen paper) and colored pencils by applying a floral motif. In general, motif design is in the form of decorative art by applying a repeating pattern to create a cohesive visual effect. Motif design is applied to various media, for example textile elements, graphics, wallpaper, and architecture. Then the motif is often designed in geometric shapes, plants, figures, plants, and other design elements by applying a technique of repeating shapes in a pattern.

6. Making sofa cushions

The making of sofa cushions is done manually using a sewing machine. The stages of making sofa cushions are as follows: 1) selecting patterned materials; 2) providing sewing equipment; 3) drawing and cutting patterns; 4) tracing patterns on patterned materials; 5) cutting patterned materials; 6) sewing or joining pieces of patterned materials; 7) filling sofa cushion covers using dacron; and 8) sewing or closing the holes where the dacron is filled. This is the process of making sofa cushions in a structured and skilled manner in making attractive and comfortable sofa chair decorations.

7. Presentation of sofa cushion crafts

The presentation of crafts is done in a structured, systematic, and concise manner on Microsoft Office Powerpoint slides. The presentation of sofa cushion crafts is designed in the form of a concept map and continued with a brief explanation of the contents of the concept map. The contents of the presentation of craft products are as follows: 1) background; 2) ideas; 3) theory of craft art; 4) shape sketches; 5) motif design; 6) product patterns; 7) and the process of sewing materials into products. Thus, the presentation of craft products was carried out offline and then a question and answer process was carried out with other participants, regarding the quality and market of the products produced by the creators.

Several stages of the process of making motif images and product shapes using Corel Draw are as follows:

1. Flower shape outline (shape sketch)

The motif outline is made on page 1. Making a motif sketch or flower outline is done using 30X30 cm drawing paper and a 2B pencil. This motif sketch has a flora theme with a stylized shape with distinctive color shading. Then the motif sketch is scanned and saved in the E data on the laptop.

Next, open the Corel Draw screen with a 30X30 cm drawing paper size and display the motif sketch file on the paper screen. Then make a motif outline that follows the shape sketch with the pen tool media; then click the shape tool to curve the line as desired; then click the default palette or select black or red, and click the right mouse button so that the motif outline is pink.

2. Coloring the flower shape as a basic motif

Coloring the flower shape as a basic motif is made on page 2. Coloring the motif is done digitally using Corel Draw. The process of coloring the flower shape is as follows: 1) click the pick tool and select the empty part of the flower shape 1; 2) select the light blue color in the default palette; and 3) click the left mouse and spill the light blue color on the empty part of the flower. Then color the 2nd flower with the same steps as coloring the light blue flower. 1) click the pick tool and select the empty part of the flower shape 2; 2) select the light pink color in the default palette; and 3) click the left mouse and spill the light pink color on the empty part of the flower. And so on coloring the leaves and other small flower motifs, the same as the steps in the coloring process for light blue flowers and light pink flowers.

3. Repeating the motif shape

The repeating motif shape is made on page 3. The repeating shape is done on the motif border and various types of colors applied to the flower motif. The steps taken to repeat the motif shape are as follows: 1) pick the tool for all basic flower shapes on the second page or page 2; 2) click Group objects for all basic flower shapes to unite or group objects; 3) press the ctrl C button and press the ctrl V button on page 3; then the basic flower shape appears in the center of the worksheet screen; 4) then multiply the objects (basic flowers) to become 9 basic flower shapes by pressing the ctrl V button; 5) the repetition of the basic flower shape is arranged diagonally or alternately with an AB-AB-AB pattern. This is the process of making a motif in Corel Draw.

4. Product shape border

The creation of the sofa design border is made on page 4 with 60X60 cm drawing paper. The process of creating the sofa design border goes through several stages; 1) clicking the pen tool by drawing a line that forms an isosceles triangle; and 2) click the shape tool to curve the guide lines that follow the shape sketch. The curved lines form 8 isosceles triangles that are combined to form a circle by clicking the object group. Thus the isosceles triangle is formed into a circle.

5. Coloring the product shape

The coloring of the product shape is done by clicking the pick tool of the circle shape, then giving it a color by clicking the default palette and selecting a light purple color (neon purple) by clicking the left mouse button. Thus the circle shape is light blue. The sofa cushion cover design applies a patchwork technique with a floral motif on the base surface of the light purple fabric by 1) grouping objects first 4 isosceles triangle shapes that form a circle or circle; 2) copy and paste the flora motif on page 4; 2) click the pick tool of the flora motif and click object; 3) select PowerClip and select place inside frame; and 4) place the black arrow on the triangle shape that will attach the flower motif. So in the circle there is a triangle with a floral motif adjacent to the light purple triangle. Thus the design of the sofa cushion cover shape is made using Corel Draw media.

Next, the process of making sofa cushion crafts on the media material is as follows:

1. Pattern Design

The pattern design uses brown baking paper. The pattern design is in the form of an isosceles triangle with the bottom line curved outward. The size of the isosceles triangle pattern is 30X30 cm and the bottom line is 25 cm. The pattern shape is drawn with a 2B pencil on the surface of the brown paper and cut following the shape of the line. The isosceles triangle pattern paper is ready to be printed on the surface of the fabric.

2. Print the pattern on the fabric.

The isosceles triangle pattern paper is placed on the surface of a plain light purple fabric and attached using pins, so that the pattern paper does not shift on the surface of the fabric. Then give a distance of 2 cm between the pattern paper and the fabric on each side of the right diagonal line, the left diagonal line, and the bottom line of the isosceles triangle shape. The pattern paper is traced using carbon paper and a ruler tool on the surface of the fabric, so that the ruler line is traced on the 3-layer plain light purple fabric. The isosceles triangle pattern print on the plain light purple fabric is used as a place for the machine sewing line and the excess material of 2 cm from the pattern print on the fabric is used as a place for the overlock on the edge of the fabric. This is the same process for printing an isosceles triangle pattern on the surface of a patterned fabric.

3. Cut the fabric material

After the pattern is printed on the surface of the plain light purple fabric and the patterned fabric. The next step is to cut the plain light purple fabric and the patterned fabric following the isosceles triangle pattern. Then both types of fabric are overlocked on all sides of the fabric, so that the thread fibers do not unravel from the plain light purple fabric and the patterned fabric, and to strengthen the fabric structure when sewn by machine or made into a sofa cushion cover product.

4. Sewing the fabric

After the fabric is cut following the isosceles triangle pattern and the edges of the fabric have been neatly overlocked. The next step is to sew between the plain light purple fabric and the floral patterned fabric using a sewing machine or basting stitch. These two types of fabric are sewn alternately with an ABABAB pattern or plain fabric-patterned fabric; plain fabric-patterned fabric; and plain fabric-patterned fabric, and so on. The thread used in machine sewing is cotton thread.

5. Installing dacron

After the patterned fabric and the plain light purple fabric are sewn together using a sewing machine, this fabric is part of the surface of the sofa cushion cover. The next step is to unite the front and back fabrics by sewing by machine or manually sewing using the basting technique. Sewing or uniting the front and back fabrics is not sewn around 100%, but only sewn around up to 70%. So that on the side of the sofa cushion cover there is a hole that is used as a place to insert dacron. The sofa cushion cover is filled with dacron so that the sofa cushion becomes soft and comfortable when used by consumers.

6. Finishing

After the pillowcase is filled with dacron, the 10 cm unsewn hole of the pillowcase is closed through a sewing machine process. The next step is to iron the front and back of the sofa cushion neatly. Thus, the sofa cushion can be wrapped with a pillowcase that has a zipper or rope tie. The function of adding a pillowcase is to protect the sofa cushion so that it does not get dirty quickly and does not tear quickly from scratches from other objects. Sofa cushions filled with dacron can also not be wrapped by additional pillowcases. Furthermore, the pillowcase can attach or sew the product brand with the symbol of the product owner. This is the finishing process for making sofa cushions.

3. Results and Discussion



Figure 1. Motif design

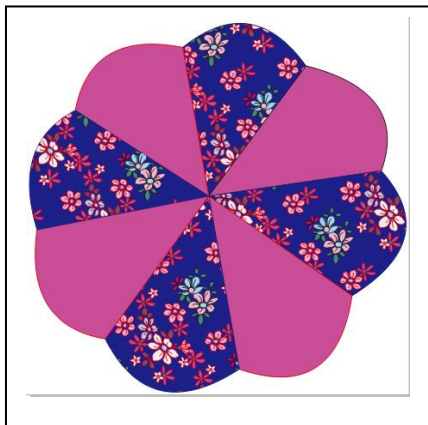


Figure 2. Product design



Figure 3. Sofa cushion product

Figure 1 shows a motif designed using Corel Draw media with 60 X 60 cm drawing paper composed in rhythm, especially repeating shapes. Then the motif image above is sourced from the natural form of flaura jasmine and flaura lily which is designed in a stylized form. Flaura jasmine and lily are designed in a stylized form, namely changing the original form of the source or object from various directions to produce a new, varied and decorative form. So the motif design has several forms, namely stylized white jasmine flowers, light violet jasmine, ice blue jasmine, neon purple colored lily flower stylization, grass green colored leaves, and a square-shaped blue colored motif background. The motif applied to ABAB is the placement of a large flower group (A), a small flower group (B), a large flower group (A), a small flower group (B) and so on. Thus the flaura motif design is made creatively both in shape and color produced.

Figure 2 is a sofa cushion product design designed using Corel Draw media. The sofa cushion design is drawn on a 60X60 cm drawing paper screen. The basic fabric color applied to the product design is blue for patterned fabrics and neon purple for plain fabrics. Furthermore, the floral patterned design applies white, light violet, ice blue, and grass green. The composition applied to the sofa pillow design is arranged based on the ABAB pattern in the form of an isosceles triangle and the outside looks like a circle. The work process for making the product design above is as follows; 1) the process of making the pillow edge line in the form of 8 isosceles triangles. Then arranged neatly to form a circle or circle; 2) filling the color of 4 plain neon purple isosceles triangles and filling the color of 4 isosceles triangles with a flower motif using the place inside frame tool to insert the flower motif on the edge line of the isosceles triangle; and 3) uniting the 8 isosceles triangles using the group tool. The motif applied to the sofa pillow design is in the form of stylized jasmine flowers, lilies, and leaf shapes with different flower shape sizes, namely; stylized large flowers, medium-scale flowers, and small flowers. This is how to make a sofa pillow image design in Corel Draw media.

Figure 3 is a product that has been made manually using cotton cloth media. The product results are inspired by the natural flora, namely jasmine and lily flowers which are designed into stylized forms. Some materials applied to the resulting product, as follows; 1) colorful sewing threads made of cotton; 2) plain pink cotton cloth; 3) navy blue cotton cloth with floral motifs; and 4) dacron material. Then some equipment that supports the process of making sofa cushions, as follows: 1) pattern paper; 2) red and blue pattern pencils; 3) sewing machine; 4) overlock machine; 5) stainless steel scissors; and 6) pattern ruler. The next stages of making sofa cushions, as follows: 1) concept; 2) sketch of the shape of the natural object; 3) motif design; 4) sofa cushion design and application of motifs to the product; 5) making an isosceles triangle pattern on brown pattern paper; 6) printing the pattern on the surface of the fabric; 7) cutting the fabric following the drawn pattern; 8) overlock the edges of the fabric; 9) unite several fabrics in the shape of an isosceles triangle using a sewing machine; and 10) finishing by ironing the product. This is the process of making a sofa cushion using a combination of patterned cotton fabric and plain pink fabric.

Visual Aesthetic Value Approach

The aesthetic value of sofa cushion products is applied to the elements of art and design principles. The creation of the aesthetics of the product can be seen from the principles of balance, rhythm, and the principle of unity, namely as follows:

The principle of balance applied to sofa cushions can be viewed from the composition and distance of the placement of motifs, colors, to the composition of balanced types of fabric. This is applied to the basic motif and color applied to the basic motif, namely the shape of jasmine and lily flowers and the colors applied, namely white, pink, light blue, dark navy blue, neon purple. The composition of the motif is placed in a measured and systematic manner with an ABAB pattern and its arrangement is in the form of a diagonal line. The motif pattern is composed of large flower groups, small flower groups, large flower groups, small groups, large flower groups, and so on.

The principle of rhythm applied to pillowcases is a repetition of planned, structured, and systematic shapes. This is in the form of repeating curved lines, diagonal lines, repeating white, pink, light blue, dark navy blue, neon purple, repeating large circles, medium circles, small circles, repeating jasmine, lily, repeating leaves. Furthermore, rhythm can be applied to the type of fabric, this is reviewed from plain pink fabric and flaura patterned fabric. The two types of fabric are formed into isosceles triangles and arranged repeatedly to form a circle. Likewise, the arrangement of the fabric texture is done repeatedly, namely smooth texture and rough texture by applying the ABAB pattern to form a sofa cushion cover product. So it can be concluded that the aesthetics of the sofa cushion cover is part of the rhythm principle which is done repeatedly in grouping the same objects and colors.

The principle of unity is applied to the sofa cushion cover, this can be seen from the diversity of lines, shapes, colors, diversity of sizes, diversity of distances that are united into a complete unity in the design of the sofa cushion cover. The diversity of curved lines facing down, curved lines facing up, curved lines to the right, and curved lines to the left. The entire direction of the curved lines is united into a stylized form of jasmine flowers, lilies, and leaf stylization. The diversity of colors in the design of the sofa cushion cover consists of sea blue, white, pink, purple, and navy blue. Reviewed from the diversity of the size of the flaura shape, it consists of large jasmine stylization, small jasmine stylization, medium jasmine stylization, medium leaf stylization, and small leaf stylization. Furthermore, the diversity of the distance of the large white jasmine flower object, sea blue jasmine, pink jasmine, pink tulip flowers is around 0.5cm; 1cm; up to 3 cm. Thus the diversity of the distance of the position of large leaves, medium leaves, small leaves is 1cm; 1.5cm; up to 2 cm. Furthermore, the diversity of fabric types applied to the sofa cushion covers is a flaura patterned fabric with a slightly rough and thick texture and a plain pink fabric with a soft and thick texture. So it can be concluded that the diversity of lines, shapes, colors, sizes, and distances can be a complete unity by producing creative, innovative textile artwork that has functional value for people's lives.

Conclusion

The development of patchwork craft engineering on sofa cushion covers is a creative activity of students in the Medan city community. Creative activities are carried out by applying the qualitative exploding method, namely creating a new design that has never been designed by someone through a critical thinking process to produce new ideas. Patchwork craft on sofa cushion covers is made through several stages, namely: 1) reviewing the theory of craft art; 2) literature study; 3) shape sketch; 4) motif design; 5) making sofa cushions; and 6) presentation of sofa cushion crafts.

After the stages of the product concept making work steps have been made, the next step is the process of designing the motif and designing the shape of the sofa cushion cover on Corel Draw media with the following work steps: 1) making a flower shape border; 2) Coloring the flower shape as a basic motif; 3) making a repetition of the basic motif shape; 4) making the product shape border; 5) coloring the product shape and applying the motif to the sofa cushion cover design.

Next, the process of making sofa cushion crafts using media materials is as follows: 1) making a pattern design using light brown pattern paper; 2) printing the pattern on the surface of the fabric; 3) cutting the fabric; 4) sewing the fabric pattern pieces; 5) attaching the dacron by inserting the dacron through the holes in the fabric that have not been fully sewn; and 6) finishing by sewing the holes in the sofa cushion product fabric. The aesthetic value contained in the sofa cushion craft is by applying elements of art and applying design principles to produce creative, innovative products that have functional value for human life. The principle of balance in the aesthetics of sofa cushion products is found in the placement of the jasmine flower stylization composition and lily flower stylization which are arranged in a planned, systematic, and measured manner, so that there is no empty space that is far from the other duplicate motifs. Likewise with the placement of the color of the basic flower shape with other duplicate flaura motifs which are arranged well, measured, and systematically on the master motif and on the resulting product.

The rhythm principle contained in the master motif and the resulting product lies in the repetition of leaf stylization, repetition of jasmine, repetition of lily, repetition of the same color, and repetition of the placement of flower group 1, flower group 2, flower group 3, and so on have the same distance and size.

Furthermore, the principle of unity can be seen from the diversity of types of shapes, colors, sizes, distances or compositions of shapes that are designed into a whole unit in the sofa cushion craft product. The colors applied to the sofa cushion are diverse, namely sea blue, pink, pink, white, navy blue. Thus the diversity in terms of size, such as large jasmine stylization, small jasmine stylization, large leaf stylization, and small leaf stylization. So it is concluded that the principle of unity is part of the aesthetics of craft art that has various types of forms but produces a creative, innovative, artistic design unity, and has a function for human life.

References

1. Bonnaccorsi, "On the Relationship between Firm Size and Export Intensity," *Journal of International Business Studies*, XXIII (4), pp. 605-635, 1992. (journal style)
2. Mohamed Rabie, 2016, *Meaning of Development*, In book: *A Theory of Sustainable Sociocultural and Economic Development* (pp.7-15), DOI:10.1007/978-1-137-57952-2_2.
3. Reem Abuiyada, 2018, *Traditional Development Theories have failed to Address the Needs of the majority of People at Grassroots Levels with Reference to GAD*, *International Journal of Business and Social Science* Vol. 9 • No. 9, doi:10.30845/ijbss.v9n9p12.
4. Sri Chandana Panchangam, 2015, *An Introduction to Engineering*, Annamacharya Institute of Technology & Sciences, ResearchGate, DOI:10.13140/RG.2.1.4254.4486.
5. Awais Khan, 2020, *ENGINEERING DEFINITION*, International Islamic University, Islamabad.
6. Wisemen Chingombe, 2006, *Craft industry impacts on the environment and a community's social welfare: Masvingo Ngundu highway in Zimbabwe*. *Journal of Sustainable Development in Africa*, Vol.8 No.1.
7. Greg Richards, 2021, *DEVELOPING CRAFT AS A CREATIVE INDUSTRY THROUGH TOURISM*, *Brazilian Creative Industries Journal*. ISSN: 2763-8677. DOI:10.13140/2.1.3121.8886.
8. Donald Crestofel Lantu, 2021, *The Competitiveness of Indonesian Craft as Creative Industries in the Global Market: A SWOT Analysis Approach*, *Advances in Economics, Business and Management Research*, volume 220, Published by Atlantis Press International B.V.
9. Sesarria Yuvanda, 2022, *Strategy in developing priority craft industry by using SAWSWOT Model in Jambi Province*, *Jurnal Perspektif Pembiayaan dan Pembangunan Daerah* Vol. 10. No. 5, ISSN: 2338-4603 (print); 2355-8520 (online).
10. Sarina, 2019, *Module Development The Utilization Of Patchwork Fabric As Teaching Materials Crafts On The Subjects Of Craft And Entrepreneurship For High School Students*, *INTERNATIONAL JOURNAL OF SCIENTIFIC & TECHNOLOGY RESEARCH VOLUME 8, ISSUE 05*, 2019, ISSN 2277-8616.
11. Nisa Haritsatul Ummah, 2023, *Eksistensi Teknik Patchwork Serta Penerapannya Pada Produk Fashion*, *Jurnal ATRAT* V11/N1/01, E-ISSN 2722-7200
12. Nahda Farahdilla, 2024, *Eksplorasi Metode Patchwork Untuk Memanfaatkan Limbah Kain Perca Sebagai Material Tas Jinjing*, *Visual Heritage: Jurnal Kreasi Seni dan Budaya* e-ISSN:2623-0305 Vol. 06 No. 03, Page 385-391.
13. Rifki Aswan, 2017, *TINJAUAN FUNGSI BANTAL SOFA/CUSHION PADA CAFÉ COLLETTE & LOLA, NARADA*, *Jurnal Desain & Seni, FDSK – UMB* vol.4 edisi 3, <https://media.neliti.com/media/publications/291085-tinjauan-fungsi-bantal-sofacushion-pada-fe916299.pdf>.
14. Zulaikha, Elly & Brereton, Margot, 2011, *Innovation strategies for developing the traditional souvenir craft industry*, Conference: eddBE Conference At: Brisbane, Australia.
15. Ernawati, 2022, *DESIGN OF DECORATIVE PILLOW COVERS FOR SOFAS USING MACRAME TECHNIQUE*, *Acintya Journal of Arts and Culture Research*, Volume 14 No. 2.
16. Sarina, 2019, *Module Development The Utilization Of Patchwork Fabric As Teaching Materials Crafts On The Subjects Of Craft And Entrepreneurship For High School Students*, *International Journal of Scientific & Technology Research* 8(5):124-130, ISSN 2277-8616.