

Synthetic Textiles Usage among Fashion Designers in Nigeria: Evaluation of Aesthetic and Expressive Qualities of Apparels for Sustainable Fashion

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ABSTRACT

Aim of the Study: The study investigated the aesthetic and expressive qualities of apparels made from synthetic textiles as well as sewing techniques utilized among fashion designers for sustainable fashion in Nigeria. Four research questions and one hypothesis guided the study.

Methodology: Expo-facto research design was adopted for the study. The population was 8,039 subjects and a multi-stage sampling technique was used where three states were randomly selected. Then purposive sample was used to select a sample size of 45 respondents comprising nine fashion designers, 18 user models and 18 judges gave their consent to participate in the study. Data was collected with questionnaire and analyzed using percentages, mean, standard deviation and t-test at 0.05 level of significance.

Findings: Findings showed that correct sewing techniques are utilized in apparel production which include; new needles, synthetic threads, right stitches, seams and sewing machine among others. Also the aesthetic and expressive qualities of apparels were excellent and good being fashionable, beautiful, attractive with appealing style/design, fabric design construction details and colour combination as well as promote professional values, project self-image, wearer's self-confidence, self-esteem and sense of belonging respectively.

Conclusion: In conclusion for professional look, comfort and acceptable appearance right sewing techniques are employed in apparel making. Therefore, it was recommended that fashion designers should go into large scale production of beautiful synthetic apparels to meet customers' demand of fashionable wears.

Keywords: Synthetic Textiles, Fashion Designer, Aesthetics, Expressive, Apparels, Sustainable Fashion.

Article History

Received:
August 29, 2023

Revised:
December 15, 2023

Accepted:
December 20, 2023

Published:
December 30, 2023

Introduction

Textiles are fabrics made from fibres of different characteristics for use. They are very crucial clothing features, produced into clothes, shoes, bag, bed sheets, towels, decorative ornaments and furnishing. Appropriate fabric choice and use in apparel making contributes to harmony in clothes. Fabrics are textiles made from natural or man-made fibres. Modernization, technology and fashion have increased competence in the use of synthetic textiles for apparel among fashion designers. In this contemporary time, technological development, growth and advancement in textile industry resulted in rise of synthetic fabric usage (Balakumar, 2022).

Synthetic fabrics are mainly synthesis from chemicals, derived from by-products of petroleum/natural gas, coal, air and water which include; polyester, nylon, acrylic, elastomeric (spandex/lacra or elastane). It is of note that due to fashion trend the demand for polyester nowadays has greatly overtaken the need for the use of natural fabrics especially cotton fabrics (Kirova, 2017). About 60% of manufactured synthetic clothing depicts consumer wants from textiles on a larger scale for fashion use for higher sustainable options to tackle non-biodegradable and non-renewable qualities (Gecseg, 2019). Synthetic textiles qualities are durability, stretchy, shrink resistant, easy to wash, quick dry as well as wrinkle and mildew resistant, breathable with cool feel, so comfortable in wear from the innovative environmental friendly fabric development for fashion industry.

Fashion contributes to a very great extent to the general well-being of the individual in areas of psychological, social, economic and environmental and physiological life. Fashion designers create, develop and produce clothing and accessories. They illustrate design through sketches, select suitable patterns, fabrics direct the apparel production. Duties of fashion designers include; to study fashion trends and anticipate appealing designs to consumers, generate design ideas, use computer aided design develop styles, select suitable fabrics for garment styles, ensure final garment production, market products to retailers, among others (Council of Fashion designers of America, 2023). Fashion designers produce apparels from synthetic fabrics which include; blouses, skirt, dresses, pants, T-shirt, tights, underwear, lingerie, sportswear, swimwear, raincoats among others. The quest for fashionable styles and other use gave rise to consumer demand for synthetic fabrics for apparels. Thus, to meet this demand fashion designers are up and doing, moving with the trend to satisfy the consumer. Consequent upon this, there have been an increased in the usage of synthetic fabrics for apparels among Fashion designers in the country with various sewing methods and techniques for good finish.

Most often synthetic fabrics are difficult to handle but require few tips and techniques to make them easy to sew. Synthetic woven fabrics are known for being extremely durable and affordable, hence clothing industries have preference for usage in clothing products (Love Sew, 2021). It is important to use strong new needle, synthetic thread, iron out, set correct machine tension, right stitches, seams and sewing machine, but when the right sewing machine is not available, clean the stitching line with wet brush to reduce fabric colourant/coating and slipperiness or place a strip of paper on stitching line to sew. The use of correct techniques, methods, materials, equipment and instructions prevent puckering and missing stitches giving pleasant professional and fashionable silhouette appearance with fit.

Some of the important product decisions in clothing industry and marketing context include; product variety presentation, sizes, features, design style and performance in use. Synthetic fabrics consumer survey revealed product quality, fashion, usage, aesthetics and expressive elements and attributes as the most important decision factors for consumers; where product quality stands for the ability of a product to perform its functions in apparel (Keller, 2000; Kotler, 2003; Azonuche & Anyakoha, 2018).

Aesthetics play the most crucial design idea through the combination of fabric and accessories to makes fashionable clothing. It is the pleasing quality of design in terms of colour, shape, pattern, balance, harmony, emphasis, scale and proportion. Aesthetic elements are component that uses “line, form, colour, texture, repetition, space, rhythm, contrast, movement and pattern to create a pleasing design in an apparel production,” (Khan, 2022). While Neacsu et al (2017) referred to it as “the overall shape, design and

texture that the consumer considered beautiful in fashion choice. The overall appearance or attractiveness of a garment is determined by the interaction of materials, design and construction in production (Dedhia, 2019). Fashion designers utilize aesthetics to complement use of design for attractive fashion outlook. Accessories and trimmings that go into making up of the complete assembling include; fasteners (buttons, zippers, pullers), straps, tapes, cords and braids, high visibility strips, wadding, padding, labels, belts and buckles (Gupta, 2011) which constitute attractiveness, or aesthetics an important factor in apparel for consumers. In a study of women sailors, Bye and Hakala (2005) indicated that, “although functional needs were their primary concern, most were also looking for garments that would flatter the body”, showing the aesthetic elements of a garment can also refer to as “art and design elements and body/garment relationship” in Functional, Expressive and Aesthetic (FEA) design model (Lamb & Kallal, 1992). Sensory assessment are used to ascertain aesthetic information of clothing; touch, sight, hearing and smell (Inside out Style, 2019). Aspects of design that make apparel attractive and pleasing look involve creating unity/harmony and expression in assembling clothing together for consumers.

Expressive clothing elements relate to the symbolic aspects of apparels that are communicative in nature non- verbally; it deals with “status, self-esteem, values and roles identity” (Lamb & Kallal, 1992). It also conveys some particular messages and shows identities about the wearer or illustrates for the perceiver some concepts /ideas with signals that are not expressed verbally in words (Edensor & Richards, 2007). In activities “males and females may use clothing and appearance to show their roles, status identity, style preferences, or level of expertise” (Chae, Black, & Heimeyer, 2006). Clothing use has long become an integral part of the ongoing self-realization process that discloses both socially and unique significant shared expressiveness or expressive function based on personal taste, values and the creator’s message (Wong, 2023; Kuhmen & Teodorico dos Santos, 2019). This lends itself to the idea that identity could be developed through the use of clothing and could apply to fashion wears as well.



Figure 1: *Lamb and Kallal's FEA Consumer Needs Design Process: Adopted from Lamb & Kallal, (1992).*

The need for fashion sustainability is paramount and multifaceted; as it includes fashion and apparel industries availability in the production and distribution chain for adequate provision of suitable clothing for individuals. Fashion depicts types, manner and approach to wearing of various types of clothes that define self economically, socially and environmentally. It is the construction of identity that expresses

mood and personality in self-form, celebrate and embrace mundane, cultural and traditional values as well as high dominant fashion style of designers (Green, 2019, Steele, 2021). Fashion is exhibited by designers when new collections are presented in a catwalk motion to bring out the best in the wearer (Fletcher, 2010). Presently, fashion is greatly rising in our culture to meet the need for identity, impression and aesthetic desires, but fashion producers lack giving attention to environmental, social, moral and ecological challenges (Nwonye et al, 2022). This situation to high extent impacts fashion sustainability among manufacturers, designers and consumers. Fashion sustainability entails production of apparels and accessories in a socially, environmentally and ecologically safe manner (Elizabeth, 2021). Consumers need to embrace low fashion which has greater sustainable approach that encourages shopping from smaller designers, quality clothing that are durable, with expressive and aesthetic qualities that meet their needs (Nwonye et al, 2022). They further stressed that fashion sustainability entails striking balance with the design, production, manufacture, distribution and use of clothes to avoid environmental depletion and socio-economic impact. This form of fashion allows friendly environment that enable producer reach the consumers with the products for use in a way that do not constitute harm to producers, users, environment and larger society.

The desire for individuals' appearance in apparel is important in helping to express identity, roles, individuality and self-esteem in dress as identified components of expressive elements of the model supporting proper fit in specific clothing (Lamb & Kallal, 1992; Bye & Hakala, 2005; Sonye, & Nzurumike, 2022). Textile is one of the most significant factors as it can influence comfort, function, silhouette, and even trend of apparel (Lim & Kim, 2013). Product quality stands for the ability of a product to perform its functions and give good impression (Kotler, 2003). Richards (2013) observed that analyzing factors that determine synthetic textiles usage helps fashion designers' businesses target their products toward specific consumer groups develop new products and identify why some products are more successful than others.

Kim (2011) noted that Fashion designers assign a great importance to the aesthetic aspects of clothing more than practicality and functionality. Most previous studies on synthetic textiles focused on clothing construction in relation to functionality, major body shape changes, influence of design and aesthetic elements in choosing clothing (Park, Kim, & Park, 2010; Kim & Oh, 2013; Neacsu et al, 2017). But no study to the researcher's knowledge have been done on aesthetic and expressive qualities of apparels made of synthetic textiles among fashion designers. This would benefit the apparel producers, consumers, fashion designers among others. In this context it is important to investigate synthetic textiles usage among fashion designers, aesthetic and expressive attributes of apparels for sustainable fashion in Southern Nigeria.

Purpose of the Study

The main purpose of this study was to investigate the synthetic textiles usage among fashion designers, aesthetic and expressive qualities of apparels for sustainable fashion in Southern Nigeria. Specifically, the study:

- 1) determined the sewing techniques used in the production of synthetic textiles apparels among fashion designers;
- 2) assessed the appropriateness of the synthetic textiles apparels produced among fashion designers by users based on aesthetic qualities,
- 3) assessed the appropriateness of the synthetic textiles apparels produced among fashion designers by judges based on aesthetic qualities,
- 4) assessed the appropriateness of the synthetic textiles apparels produced among fashion designers by users based on expressive qualities.

Research Questions

The following research questions were formulated to guide the study:

- 1) What are the sewing techniques used in the production of synthetic textiles apparels among fashion designers?
- 2) What are the mean ratings of users on the appropriateness of aesthetic qualities of apparels produced among fashion designers?
- 3) What are the mean ratings of judges on the appropriateness of aesthetic qualities of apparels produced among fashion designers?
- 4) What are the mean ratings of users on the appropriateness of expressive qualities of apparels produced among fashion designers?

Hypothesis

There is no significant difference between the mean ratings of users and judges on the aesthetic qualities of apparels.

Materials and Methods

The study area was carried out in Southern Nigeria, which made up of 11 states in South South and South East, namely; Delta, Edo, Bayelsa, Akwa Ibom, Cross River, Rivers, Anambra, Enugu, Imo, Abia and Ebonyi States. This study adopted expo-facto design using descriptive survey research. The population of this study is estimated at 8,039 persons comprising of three groups namely: all the user models=6410, Clothing and textiles/Fashion design lecturers=145, fashion designers/ merchandisers= 1482

The sample size for this study is 45 respondents. Multi-stage sampling technique was utilized to meet research interest and fair representation of the population. In the first stage, three states that predominantly engage in fashion production and merchandising, namely Anambra, Abia and Rivers were purposively selected from the Southern states, where three fashion industrial towns were further selected. Nine Fashion designers and 36 judges were randomly selected which made up of 18 users (models) who gave their consents to partake in the study, nine Clothing and textiles/Fashion designer lecturers, and nine fashion merchandisers.

Instruments used for data collection was questionnaire titled Synthetic textiles usage among fashion designers, aesthetic and expressive attributes of apparels questionnaire (STUFDAEAQ). The questionnaires were in three parts; Part I had questions for Fashion designers on sewing techniques; containing 8 items with four point rating scale of Strongly agree (SD) = 4, Agree (A) = 3, Disagree (D) = 2 and Strongly disagree (SD) = 1. Part II was on Apparel Assessment Instrument for Judges (AAIJ), this contained 11 items used to rate the aesthetic qualities of the synthetic apparels. Expressive attributes were not included in judges instrument since they are only required for self – rating of apparel by the actual users. Part III was Apparel Assessment Instrument for Users (models) based on aesthetic and expressive qualities; which contained 11 items and 7 items respectively. The apparel assessment instrument for judges and user models were on a five point rating scale of Excellent (E) =5, Good (G) = 4, Satisfactory (S) =3, Poor (P) = 2 and Extremely Poor (EP) = 1.

Validation of Instruments

The questionnaires were subjected to face and content validation by three experts. Two clothing lecturers all from University of Nigeria, Nsukka assessed the appropriateness, relevance and clarity of the instruments based on the study purpose, research questions and hypotheses. Modifications, suggestions, and corrections were made to get the final copy of the instruments. The instruments for Users and Judges were adapted standardized instruments from Fowler 2002 and Barker (2007). The Instruments were pilot tested with four fashion designers, two models and four judges. All respondents used were not part of the study and are from Edo State. Their responses determined the reliability, appropriateness and construct validity.

To determine the internal consistency reliability of the instruments split half (odd – even) correlation were used. Cronbach Alpha reliability coefficient index were used to determine the internal consistency of the instruments and the data obtained; for sewing techniques = 0.89, User models = 0.92 and Judges = 0.90. The instruments were found to be reliable for use.

Method of Data Collection

Before collection the three research assistants selected, user models and judges were briefed on the aesthetic and expressive qualities of apparels to avoid misconception and bias in evaluation. The questionnaires were given to the respondents on agreed dates as the apparels are assessed on the users, filled and returned at the same time.

Data collected were analyzed with mean, standard deviation and t-test. For research question 1 mean of 2.50 and above were considered as strongly agreed and below 2.50 were considered as strongly disagreed. Research questions 2-4 any mean of 3.50 and above were regarded as satisfactory and below 3.50 were regarded not satisfactory for the aesthetic and expressive qualities. t-test was used to test the significant difference in the hypothesis at 0.05 level of significance. Statistical Package of Social Science (SPSS) version 16.0 were used analyze data

Results

Research question 1: What are the sewing techniques used in the production of synthetic textiles apparels among fashion designers?

Table 1: *Mean responses and standard deviation of the Fashion designers on sewing techniques used in the production of synthetic textiles apparels*

Sewing techniques	Mean	SD	Remarks
New sharp needles are used in sewing	3.20	0.76	SA
Sharp pointed scissors is used in fabric cutting	3.04	0.86	SA
Synthetic threads are used for apparel production	3.84	0.83	SA
Iron out creases to stitch seams smoothly	3.80	0.73	SA
Correct machine tensions are used	3.76	0.70	SA
Right stitches are utilized in sewing	3.89	0.82	SA
Correct seams usage in producing apparel	3.82	0.69	SA
Usage of right sewing machines in sewing	3.00	0.74	SA
Clean the stitching line with wet brush to reduce fabric slipperiness	2.62	0.68	SA
Uses strip of paper on stitching line to sew apparel	2.86	0.75	SA

Key: X=Mean, SD= Standard deviation, SA=Strongly Agreed

Table 1 showed result of mean rating ranging from 2.62 -3.89 for all the items as strongly agreed, meaning new needles, synthetic threads, correct machine tension, right stitches, seams, sewing machine among others were sewing techniques used to produce apparels. This indicates that these sewing techniques are being utilized in the production of synthetic apparels among fashion designers.

Research question 2: What are the mean ratings of users on the appropriateness of aesthetic qualities of apparels produced among fashion designers?

Table 2: *Mean responses and standard deviation of ratings of the users on the appropriateness of synthetic apparel based on aesthetic qualities. (N=18)*

s/n	Aesthetic Attributes	\bar{X}	SD	Remarks
1	Texture of the fabric	4.20	0.67	Good
2	Colour of the fabric	4.80	0.33	Excellent
3	Fashionable apparel	4.80	0.33	Excellent

4	Beautiful apparel	4.82	0.33	Excellent
5	Attractive wear	4.82	0.33	Excellent
6	Appropriate style/design	4.72	0.44	Excellent
7	Fabric design/pattern of apparel	4.72	0.44	Excellent
8	Garment shape	4.82	0.33	Excellent
9	Appealing outlook of apparel	4.84	0.33	Excellent
10	Apparel trimmings	4.20	0.83	Good
11	Construction details	4.65	0.50	Excellent
12	Colour combination of apparel	4.54	0.53	Excellent
13	Fullness disposal	4.10	0.60	Good

Key: X= mean, SD= standard deviation

Table 2 showed the mean rating and standard deviation of users on appropriateness of apparel on aesthetic qualities ranging from 4.10 – 4.20 as good aesthetic qualities while 4.54 – 4.84 as excellent aesthetic qualities. This means that texture and colour of the fabric, fashionable, beautiful, attractiveness, style, fabric design, shape of garment, appealing outlook, construction details and colour combination of apparel are excellent aesthetic qualities, while trimmings and fullness disposal were good aesthetic qualities of clothing. This indicates the appropriateness of aesthetic qualities of the apparels for the users.

Research question 3: What are the mean ratings of judges on the appropriateness of aesthetic qualities of apparels produced among fashion designers?

Table 3: *Mean responses and standard deviation of the responses of judges on the appropriateness of synthetic apparel based on aesthetic qualities (N=18).*

s/n	Aesthetic attributes	\bar{X}	SD	Remarks
1	Texture of the fabric	4.10	0.46	Good
2	Colour of the fabric	4.12	0.45	Good
3	Fashionable apparel	4.50	0.57	Excellent
4	Beautiful apparel	4.88	0.40	Excellent
5	Attractive wear	4.70	0.48	Excellent
6	Appropriate style/design	4.41	0.56	Good
7	Fabric design/pattern of apparel	4.03	0.67	Good
8	Garment shape	4.15	0.65	Good
9	Appealing outlook of apparel	4.59	0.60	Excellent
10	Apparel trimmings	3.91	0.80	Good
11	Construction details	4.02	0.78	Good
12	Colour combination of apparel	4.04	0.67	Good
13	Fullness disposal	4.06	0.66	Good

Result in table 3 showed mean rating and standard deviation of judges on the appropriateness of the synthetic apparel based on aesthetic qualities with mean ranging from 4.50 – 4.88 as excellent, which implies that apparel is fashionable, beautiful, attractive and has appealing outlook. While other qualities had means ranged from 3.91 – 4.41 as good, showing the texture and colour of fabric, style of fabric and design, garment shape, apparel trimmings, construction details, colour combination, and fullness disposal of apparel are good. This indicates that the aesthetic qualities of the apparel as perceived by judges for the wearer were appropriate.

Research question 4: What are the mean ratings of users on the appropriateness expressive qualities of apparels produced among fashion designers?

Table 4: Mean responses and standard deviation of ratings of the users on the appropriateness of apparel based on expressive qualities (N=18).

s/n	Expressive Attributes	\bar{X}	SD	Remarks
1	Role identity	4.20	0.46	Good
2	Promotion of professional value	4.41	0.53	Good
3	Projects self-image	4.40	0.52	Good
4	Promotes self confidence	4.58	0.53	Excellent
5	Enhancement of self esteem	4.54	0.50	Excellent
6	Impression of competence	4.30	0.70	Good
7	Gives sense of belonging	4.25	0.68	Good

Result in table 4 showed the mean rating and standard of caregivers on appropriateness of apparel on expressive qualities with mean scores of 4.54 - 4.58 as excellent, while means ranging from 4.20 – 4.41 as good expressive qualities. This means that the apparels are excellent in promoting self-confidence and enhancing self-esteem, while good for role identity, promotes professional value, projects self-image, give impression of competence and sense of belonging. This indicates the appropriateness of expressive attributes of synthetic apparels for the wearers.

Hypothesis: There is no significant difference in the mean ratings of users and judges on the aesthetic qualities of apparel

Table 5: t-test analyses of responses of users and judges on the aesthetic qualities of the apparel.

s/n	Aesthetic qualities	Users (n = 18)		Judges (n = 18)		Df	t-value	Sig.	Decision
		\bar{X}_1	SD ₁	\bar{X}_2	SD ₂				
1	Texture of the fabric	4.20	0.67	4.10	0.46	34	0.682	0.496	NS
2	Colour of the fabric	4.80	0.33	4.12	0.45	34	4.997	0.000	S
3	Fashionable apparel	4.80	0.33	4.50	0.57	33	1.598	0.113	NS
4	Beautiful apparel	4.82	0.33	4.88	0.40	34	0.240	0.810	NS
5	Attractive wear	4.82	0.33	4.70	0.48	34	0.870	0.385	NS
6	Style/design	4.72	0.44	4.41	0.56	32	1.916	0.056	NS
7	Fabric design/pattern of apparel	4.72	0.44	4.03	0.67	34	3.294	0.001	S
8	Garment shape	4.82	0.33	4.15	0.65	32	3.252	0.002	S
9	Appealing outlook	4.84	0.33	4.59	0.60	32	1.578	0.117	NS
10	Apparel trimmings	4.20	0.83	3.91	0.80	34	1.056	0.292	NS
11	Construction details	4.65	0.50	4.02	0.78	34	2.358	0.020	S
12	Colour combination of apparel	4.54	0.53	4.04	0.67	32	2.080	0.040	S
13	Fullness disposal	4.10	0.60	4.06	0.66	34	0.121	0.902	NS

Key: NS = Not Significant, S = Significant, df = Degree of freedom, t-value = Calculated value of t-test using SPSS, S.D = Standard Deviation, \bar{X}_1 = Mean for caregivers, \bar{X}_2 = Mean for judges, n_1 = number of users (models), n_2 = number of judges, Level of Significance = 0.05.

The t-test result in table 5 shows that there was a significant difference in the mean responses of users and judges on aesthetic qualities of apparels on 5 items (2, 7, 8, 11, and 12). Since their probability values ranges from 0.000 to 0.040, which are less than 0.05 level of significance ($P < 0.05$). Therefore, the null hypothesis of no significance difference at .05 level of significance was not accepted for the items.

The result also showed that there was no significance difference in the mean responses of users and judges on 8 items (1, 3 to 6, 9, 10, and 13). Since their probability values ranges from 0.058 to 0.903,

which are more than 0.05 level of significance ($P > 0.05$). Therefore the null hypothesis of no significance difference was not rejected at 0.05 level of significance for those items.

The implication of this is that users and judges did not significantly differ in their responses on 8 items on the aesthetic qualities of the apparels but, significantly differed on 5 items.

Discussion of Findings

Finding showed the sewing techniques used in producing of synthetic apparels among fashion designers to include; new needles, synthetic threads, right machine tension, correct stitches and seams, press and iron out fold/creases, right sewing machine among others. Montgomery (2016) pointed out that zigzag stitches are used in sewing stretchable fabrics especially edge finishes, while good ironing/pressing helps to maintain the shape and fit of the garment (Walkenhorst, 2005). The fiber content, weaves, texture, and finish of synthetic fabrics influence garment production in fashion. Apparel sewing techniques used in garment making to a great extent enhance the style, durability and general aesthetic appearance on the wearer

Findings also showed that Users (models) rated the aesthetic qualities as good meaning; texture of fabric, trimmings and fullness disposal were of good qualities, while the colour of fabric, fashionable beautiful, attractive, style design, fabric design, garment shape, appealing, construction details and colour combination were of excellent qualities in the apparels. Judges rated the synthetic apparels as aesthetically appropriate for use in fashion as all the qualities were good and excellent. The t-test of mean responses of users and judges on aesthetic attributes showed no significant difference in 8 items ($P > 0.05$) while responses significantly differ in 5 items ($P > 0.05$). This shows that the texture and colour of fabric, fashion and garment shape, attractiveness, style appealing, trimming and fullness disposal were desired aesthetic actualized in the production of synthetic apparels for users. Fullness disposal allow wearers to stride, move easily and also add to apparels' beautiful and attractiveness in wear. This finding supports Afonza (2018) and Azonuche & Anyakoha, (2018) reports of attractiveness, or aesthetics as an important factor in apparel choices for fashionable women. Though, in women clothing functional needs may be of concern, majority look for trendy wears that can flatter the body (Surbhi, 2018). The colour of a garment influences the emotional well-being of an individual and at the same time enhances fashion trends appropriately for ladies apparels. (Balakumar, 2022). These aesthetic garment features are accommodated in the fashionable garments to create a pleasing design using trimmings, colour combinations and patchwork of different textures (Tania, 2017). This finding also compliments that of Agbo (2011) who reported the acceptability of all the aesthetic attributes of prototype garment as beauty, colour and texture of fabric, fashion ability, visual appeal, shape/silhouette, style, construction techniques and fastenings

Findings further showed that the appropriateness of expressive qualities of synthetic apparels for users. The garments identify role, promote professional values, project self-image, promote wearer's self-confidence, self-esteem as well as competence and sense of belonging. This finding is in agreement with the opinion of Afroza, (2018) who reported that garment should harmonize or correspond with expressive qualities as self-image, role projection in order to meet wearer's usage. Feminism and self-esteem in dress were identified by Lamb and Kallal (1992) as components of the expressive elements of the model supporting the importance of properly fitting women's clothing. This lends itself to the idea that a woman's identity is developed through the use of appropriate clothing. Fashion in clothing has always been symbolic and expresses individuality of the wearer (Mckinley, 2018; Williams, 2022). Finding also support Thompson (2010) and Nwaba et al (2022) who reported the expressive criteria of the functional apparel which actually control the non-verbal message sent out by the product to include roles, identity, self-esteem, values, self-image, sense of belonging, competence, image of profession, creativity, self-confidence and social security. It can be noted that fashionable wears made by fashion designers send communicative message non-verbally in relation to self-esteem, image and confidence, values and identity.

Conclusion

Conclusively, it is paramount that fashion designers employ correct sewing techniques in making synthetic apparels for use to ensure durability, professional finish, comfort and good appearance. Aesthetic qualities are indeed important to a garment through the use of colours, fabric combinations and accessories to give interesting and attractive outlook. Fashion designers should consider desirable aesthetic features in synthetic apparels in relation to the expressive element for identity, sense of belonging self-confidence, self-image and esteem. It is imperative that clothing are designed, produced, distributed and used by consumers without danger or casualty to sustain fashion.

Recommendations

Based on findings the following are hereby recommended;

- 1). Fashion designers should go into large scale production of synthetic clothing with beautiful, attractive and styles/designs that appeal to customers demand in fashion.
- 2) Fashion industry should organize seminars and workshops for designers to provide further information about the aesthetics garment features, fashion designer considered desirable in synthetic clothing in relation to the other garment elements and the use of synthetic fabrics for increase productivity and professionalism.
- 3). Fashion designers should ensure the use of eco-friendly synthetic textiles in fashion apparels for economic, social and environmental sustainability.

Acknowledgment

None.

Disclosure Statement

No potential conflict of interest was reported by the authors.

Funding Source


The authors received NO funding to conduct this study.

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