CHAPTER III

INTRODUCTION TO CLOTHING CONCEPTS

➢ *ORIGINS, FUNCTIONS AND GENERAL ASPECTS OF CLOTHING*

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Clothing is an art form one can see, touch and at time even hear as it stimulates one's sense every bit as much as a painting, a piece of sculpture, or a song. Because one can wear this art form, clothing can be seen as wearable art. All clothing is a combination or composition of lines, shapes, colour, texture and pattern – commonly called the artistic elements of design, the basic components or the media of clothing design. Each element of design has its own exciting set of characteristics that no other element provides or can imitate. The generally accepted goals for any art form, including clothing, include balance, proportion and scale, rhythm, emphasis and harmony. They are commonly called the principles of design. The principles of design also serve as guidelines for selecting and using the elements of design and for critically evaluating the success of a clothing composition.

This chapter discusses the many facets of clothing, including its use as a tool for non verbal communication. The meanings and functions of uniforms have been elaborated. Also, the importance of suitable work wear for women has been detailed.

3.1 Origins, Functions and General Aspects of Clothing

As individuals in a highly competitive society, people are repeatedly judged in the course of their daily lives. These assessments come in the form of first impressions and the impact of these first impressions can change the destiny of the lives of people. It can make the difference between success and failure, not only in their interpersonal relationships but also in educational pursuits and professional careers.

A first impression is always a correct impression if there is no second impression. Many times individuals have only one chance to present themselves. They win approval or are rejected; there is no second encounter. This happens in social situations, in school competitions and in job interviews. If a person wins approval, she can have other opportunities to reinforce her first impression or alter the initial judgment or perhaps change it completely. If the person is rejected, she may never have a second chance to make an impression.

The concept of first impressions is further explored by the popular psychologist Brothers (1978)[22] with what she defines as the halo effect. The halo effect results from the impression we get from the first encounter with a person. It may become a lasting and unchanging impression regardless of any future encounters with that person.

People who are positively impressed with a person at the first meeting often credit that person with talents and traits that may not have any relationship to the first encounter or to the individual. The reverse is true also. When a poor first impression is made, the halo effect can influence opinions negatively. When this happens, the future conduct or performance of the individual does not alter the original negative impression. The halo effect is an important phenomenon to understand. It can be a critical factor in job interviews, sales presentations and business transactions, as well as in social situations.

Initial human contact is established or reaffirmed in a very short period of time. Zunin (1972)[136] reported that the average length of time during which strangers in a social situation interact before they decide to part or continue their encounter was four minutes. This length of time was established by careful observation of hundreds of people at parties, offices, schools, homes and in recreational settings. Four minutes, which was approximately the minimum breakaway point, was the length of contact that was considered socially acceptable before a shift of conversational partners could occur.

3.1.1 Conceptual Definitions of Clothing Related Terms

Clothing symbols are used as a kind of silent language at both the conscious and unconscious levels. Although symbolic meanings are acquired within a matrix of social structure and culture, clothing and appearance symbols do not have fixed and absolute values. Meanings change with time and place, and within the social milieu. Awareness of clothing symbols and of the self-image mediates the way in which a person performs social acts and social roles.

There is a need to clarify between everyday usage of clothing-related terms and conceptual usage of the same words in an attempt to study clothing and

human behaviour. Some definitions of clothing-related terms given by Kaiser (1998)[72] are:

Adornment	Any decoration or alteration of the body's appearance.
Apparel	A body covering, specifically referring to actual garment constructed from fabric. This is a term often used by industry.
Appearance	The total, composite image created by the human body and any modifications, embellishments, or coverings of the body that are visually perceived; a visual context that includes clothing as well as the body.
Clothing	Any tangible or material object connected to the human body.
Costume	A style of clothes belonging to a particular cultural or historical context. Often used to refer to ethnic or historical clothing, as well as clothing designed for performances or rituals.
Dress	Verb: the act of altering appearance; noun: the total arrangement of all outwardly detectible modifications of the body itself and all materials added to it.
Fashion	A dynamic social *process* by which new styles are created, introduced to a consuming public, and popularly accepted that public; as *object*: a style accepted by a large group of people at a particular time.
Style	A distinctive characteristic or way of expression; style in clothing describes the lines that distinguish one form or shape from another.
Wearable Art	Use of clothing as a medium for artistic communication, to reflect the uniqueness and personal creativity of the artist and designer.

3.1.2 Origins of Clothing

About two million years ago man evolved from the hairy ape-like creature into the upright, hairless Homo sapiens living in a warm Mediterranean or Tropical climate. Covering the body became critical when Homo sapiens began to move long distances and live in colder climates. In Paleolithic and Mesolithic times (about 10,000 to 5,000 BC) there is evidence of thread and cord made

from grasses, reeds, or animal sinews being used to bind or fasten tools or weapons together. The discovery of bone awls and needles indicates that leather was sewn to form protective garments or containers (Scott, 2005)[111].

The first evidence of spinning and weaving occurred in Neolithic times, when vegetable bast fibers, flax, cotton, silk and wool were available to man, who now lived in agricultural settlements. One of the earliest fragments of woven woolen cloth was dated at about 6,500 BC, and was found in the excavated ruins of Catal Huyuk in the Middle East. The oldest cotton fabric dates from about 2,500 BC and is from the ancient city of Mohenjodaro in what is now the lower Indus river region of Pakistan. Examples of complex brocaded fabrics were found in Neolithic Swiss lake-side villages, along with spindle whorls for hand-spinning and stone loom weights (Scott, 2005)[111].

Earliest man left evidence that he was aware of himself and his appearance even before he was a toolmaker. Remains of ornamental shells and teeth tell the story of the first human creature who thought and acted as we do. Copper, iron and glass were used as ornaments before they became important for technology. Adornment and decoration of the body was an effort to establish human identity.

A number of motives have been attributed to the adoption of clothing from ancient times, such as decoration, modesty and protection. There have been **four principle theories** of origin of clothing.

- The first theory is of modesty, that is, clothes were worn to cover nakedness and because of shame.
- The second theory to explain the origin of clothes is the opposite of the first theory; it has been called the immodesty theory.
- A third theory states that man first wore clothes as protection. Some believe that clothing was worn as protection against enemies or against harm from supernatural forces.
- The fourth and final theory explains that clothes were adopted as a means of aesthetic expression. This theory has been called the

decoration or the ornamentation theory. The ornamentation may take form of dress, jewellery, painting the skin or mutilating the body in some way (Roach, 1965)[105].

3.1.3 Functions of Clothing

Origins remain obscure. It seems logical, therefore, to recast the question from "what are origins" to "what are functions" of clothing? Many lists of functions have been offered with little agreement on a definitive list. It is apparent, however, that clothing does have multipurpose aspects. The innumerable functions of clothing can be classified under two categories: **expressive function** and **instrumental function** (Roach, 1965)[105].

- The **expressive function** involves the emotional and communicative aspects of clothing. Through clothes one may express individuality by stressing unique physical features or by using unique aesthetics. At the same time, through dress one may express group affiliation or the values and standards of the group. In an expressive sense, therefore, clothing divulges something about each human being: her beliefs, her sentiments, her status, her rank, her place within the power structure. Hence where she fits into the society and how she relates to others composing it. Clothes may symbolize ties to specific social groups such as family, social class, occupation, or religion.

- Clothing may also have **instrumental function**, involving rational use of dress in goal-directed behaviour. Clothing may be utilitarian and protective; it may be used to attain desired rewards. Some rewards may be subtle, such as broad feelings of comfort or security. More specific rewards may be getting a job, winning friends, or finding a partner for marriage. The cliché "clothes make a man" suggests a

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common understanding that clothing may be employed to change status, perhaps to move from one social class to another. The calculated use of special costumes at weddings, religious ceremonies, and graduation exercises to herald changes in status and accompanying changes in the rights and privileges of those involved is instrumental in nature.

Both expressive and instrumental functions may be exhibited simultaneously by clothes. For example, the ceremonial costumes and the functional or utilitarian uniforms may be expressive as well as instrumental if associated with feelings of group affiliation, awareness of self-importance, or attractiveness.

3.1.4 Basic Clothing Needs and Desires

For most people interest in dress goes far beyond the need for protection. Custom has established certain articles of clothing as essential for decency; our ideals of health and cleanliness have brought about the inclusion of other essentials. In addition, clothing contributes to the attainment of certain desires: physical comfort, social participation, conformity, prestige, self-expression, attracting the opposite sex, and aesthetic expression. According to Latzke, et al (1968)[82] the need to satisfy these desires varies from one person to another, but each affects to some degree the individual's attitudes towards dress.

- Clothing needs can be **physical**, in terms of physical survival, safety, health and comfort. Clothing functions as a second skin or covering to protect the body from the environment – from injury due to the cold,

sun, fire, wind, water and plants. Clothes also protect the body against attack by humans, animals, insects or germs.

- Clothing needs can be **physiological**, in terms of mental health and psychological comfort. Clothing functions as a second skin or an extension of the person- the body and the psyche. Clothes also help to establish and maintain the body image, self-image or self-concept, self-confidence and self-esteem.

- Clothing needs can be **social**, in terms of acceptance, assignment, belonging and modesty. Clothing functions to establish, identify and maintain social roles. Group interaction within the family, the community and the workplace is facilitated to a great extent by clothing.

- Clothing needs can be **aesthetic**, in terms of the elements of art and principles of design. An important function of clothes is to enhance appearance by becoming a medium for aesthetic creative self-expression, adornment and decoration.

A piece of clothing can meet a single need or be designed and selected to meet many needs at once.

Basic clothing needs must be met at all stages in life or the effort to fulfill the need can interfere with the developmental tasks, activities and goals. When clothing needs are met, the person is free from concern about clothing and appearance. She is able to concentrate on other important endeavors. On the other hand, when clothing needs are not met, the person is preoccupied and self-conscious. She is not able to focus on other important matters. Her goals are realized less quickly or less often.

3.1.5 Clothing Comfort

Comfort is defined as the sensation of contented well-being and the absence of unpleasant feelings (Hollies, 1977)[64]. Subramaniam (1998)[121] defines comfort as those parameters "which are involved in the mutual relationship of the system, i.e. those factors responsible for comfort which are a function of clothing and external environment." He further states that comfort properties are those involving mainly thermal insulation and ability of clothing to allow the body to evaporate perspiration effectively.

The comfort of a garment can be discussed in relation to different environmental conditions, because, the comfort one feels in one season may not be the same in another season.

Comfort in Hot Environment: In the summer season, we expect the fabrics to be cool and airy. Due to high temperatures, the human body will perspire and sweat so that the outer layers of the skin are kept cool and comfortable. In such situations, whatever sweat has been produced should easily evaporate into the atmosphere, so that the outer layer of the skin is kept cool, dry and non-greasy or non-sticky. If this sweat does not evaporate or get diffused, it will remain on the skin and cause discomfort. Hence, for this purpose, the fabric should have good characteristics of moisture absorption, air/vapour permeability and also good heat conducting property. The moisture absorption property of the textile will absorb the sweat on the skin and keep it dry and cool. Mere absorption of moisture will not be sufficient; it should be able to transpire this moisture into the atmosphere (which is usually unsaturated atmosphere). This property can be found in fibers of cellulosic and other natural origin and animal fibers. These fibers usually have high moisture regain characteristics [cotton (8.5%), Viscose (11%), Hemp and Flax (12%), jute (13.8%)]. Air permeability of textiles depends upon the closeness of the yarns in a fabric and interstices in the fabric (inter-fiber and yarn spaces). The pores between the yarns depend upon the threads per unit space and also the twist level in the yarns. Higher the threads per unit space,

smaller will be the pore size. Also, higher twist levels will lead to hard and wiry yarns and hence clearer and larger pores. This will lead to better air passages and hence good comfort character of textiles.

Comfort in Cold Environment: The "Warmth" of a garment depends upon the combined action of the inherent fiber characters, yarn character, fabric character, air pockets in the fabric and moisture level in the atmosphere. The fibers used for winter wear should have good insulation, bulkiness, good moisture absorption and also good resilience. The insulating characteristic make the fabric conserve heat of the body, does not allow it to be dissipated and keeps the cold air out. This is achieved by the insulating characteristics, bulkiness and air pockets clinging to the fabric surface. Moisture absorption character of fibers makes the fabric absorb moisture from the body as well as the atmosphere and liberate heat, called the heat of wetting or sorption, thereby keeping the body warm (Kori, 1992)[79].

Comfort in Monsoon: Garments which resist penetration by rain but which "breathe", i.e. allow water and vapour generated by the body (perspiration) to be transmitted through the fabric, have been a focus of extensive research and development. Ventile fabrics developed by the Shirley Institute, as a solution to the problem of combining water resistance to breathability, have a tightly woven structure of fine cotton yarns given a high quality water repellent finish. The spaces between the yarns allows for excellent transmission of vapour and on wetting by rain, the fibers and yarns swell, thus sealing up the spaces between the yarns making it water resistant. Application of microporous coating was also developed to achieve breathability. These holes are too small to permit the transmissions of water droplets, but allow water vapour to pass through them. The sense of discomfort increases more rapidly for ambient temperatures below 28^0 C than for those above 28^0 C, while thermal sensation increases rapidly each side of a neutral ambient temperature. Discomfort, on the other hand, correlates with lowering of average skin temperature towards cold and with increased sweating towards hot environment (Fourt, 1970)[51].

Thermal Insulation: Warmth of a garment is one of its essential physical properties, as clothing has to ensure that the exchanges of heat between the skin and its immediate environment are to be such that there is not discomfort. This is especially so in cold climate. Environmental factors and thermal comfort of the body have been considered important in recent research studies (Singh, 1982)[117].

Warmth of a fabric is largely a function of the air space and its distribution in the structure and is not related to the thermal conductivity of the fibers used (Mehta, 1982)[87]. Thermal conductivity of fabrics is inter-related to air permeability, cloth cover factor, thickness, density and surface structure. Thermal transmission, thermal resistance and thermal emissivity are the terms used to explain thermal conductivity. Thermal insulation is the term used when one particularly refers to clothing comfort (Bhatnagar 1973)[16].

According to ASTM standards (1962)[3] thermal conductivity or thermal transmissions is defined as "the rate of energy flow through a fabric in a direction perpendicular to the plane of the fabric".

Thermal Resistance is the opposite of thermal conductance and expresses the opposition which a material offers to heat flow (Fourt, 1970)[51].

Thermal Emissivity is the term used for the amount of heat emitted per second by the unit area of the surface maintained at a temperature of one degree above its surroundings (Bhatnagar, 1973)[16].

Thermal Insulation is the opposite of thermal conductance and is often expressed as a reciprocal of thermal conductance (ASTM Standards, 1962)[3].

The normal body temperature (oral) is 98.6^0 F or 33^0 C. The body is continually in a state of adjusting to its environment to maintain heat balance or equilibrium, slowing down or speeding up heat exchange processes depending upon the demands of the environment (McCormic, 1957)[85].

Warmth or coolness is the sensation produced by the interaction of several physical criteria: thermal conductivity, convection, radiation, moisture transfer, air transfer and fabric texture in contact with the skin.

3.1.6 Social Psychological Aspects of Clothing

Within the over-all view of the research and theories of the social-psychological aspects of clothing two major theories have emerged (Ryan, 1965)[108]

- The first of these is the **role theory of interaction**. Role is regarded as a pattern of attitudes and actions taken by an individual in social situations. Basic to this theory is the notion of the self-concept. Role in this theory is the prime unit of interaction between persons. The specific role an individual plays at any given moment depends upon the situation and upon his concept of himself. The self as object of awareness is the unit which interacts with the roles to lead to specific human behaviour. Thus, clothing may influence the self-concept and so make the playing of a role easier, it may even determine whether a particular role is to be played.

- The second theory is that clothing is one of the means by which we **bolster our self-esteem and seek acceptance** from others. Thus, one might assume that those who have the greatest sense of security or self-confidence would have less interest in clothes than those who were less sure of themselves. In discussing socioeconomic status, it can be theorized that those highest in the status scale would have less interest than those below. Considering age differences it can be said that the period of greatest concern in clothing is during adolescence when there is the greatest concern over being accepted and approved by the peer group. In any specific situation the individual would be more concerned about her appearance when she is unsure of being accepted than in social situations when she is with friends.

3.1.7 Attitudes Toward Clothing

Attitudes can be expressed by how people feel, think and behave. Attitudes are individualistic. They are often learnt from parents and family and are based on societal, familial and educational experiences. Attitudes about clothing are concerned with comfort, utility, conformity, economy, fashion self-expression and status.

Individual attitudes are closely associated with value patterns. A person who has strong aesthetic values will probably choose clothing for its interesting design, exciting texture or pleasing colour. A person who has strong political values will probably select clothing that is acceptable to a special interest group (this type of motivation often leads to choices that are fashionable but not becoming to the individual). A person who has strong economic values may display more interest in construction, durability and maintenance requirements than in the style of the garment. Individual application of values may be thought of as attitudes.

The concept of attitude has been divided into three components:

- The **affective component** refers to the feelings or emotions associated with given object or entity.

- The **cognitive aspect** of attitudes concerns the ideas held about clothing. A man may believe that clothing is unimportant, that it is just a nuisance to be tolerated because of the dictates of the society. A woman may feel that clothing is the key to social status and that, by acquiring a large flamboyant wardrobe she will gain status and recognition.

- The **behavioral component** of attitude is inferred from what the person actually does. A girl may stay at home from a party because she does not have the right dress. A man may hide behind a voluminous coat because he is fat.

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Attitudes explain how people feel, think and behave. In relationship to clothing, attitudes are expressed by the behaviour exhibited while wearing that clothing. Attitudes are personal expressions or interpretations of the values held by each individual (Kefgan, 1981)[75].

3.1.8 Clothing as Non-Verbal Communication

Clothing is one of the several modes of nonverbal communication that does not necessarily involve verbal expression through speaking or writing. Other types of nonverbal communications include facial expressions, physical movement and actions (kinetics), the physical distances people maintain from one another (proxemics), touch (haptics), the sound of the voice while delivering verbal communications (paralinguistics) and hand gestures. All these types of nonverbal communication involve behaviors that are informative and meaningful to people.

Clothing serves as a backdrop while other forms of communication – verbal and nonverbal – occur. Unlike many other forms of communication, clothing often tends to be stable or unchanging for many hours of the day. Clothing, then, is usually non discursive behaviour rather than behaviour that dynamically changes or unfolds moment by moment as do words in a conversation or movements in a dance (Damhorst, 2005)[33].

Two different definitions of communication are useful in understanding clothing. One definition, mapped out by Burgoon and Ruffner (1974)[23], contains a number of premises about sending and receiving messages:

1. Communication is an interactive process between two or more people.
2. Communication involves the sending of messages to at least one receiver who, for a complete act of communication, sends a feedback message to the original sender.

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3. Communication is a process that is dynamic. Meanings are negotiated and created to reach common understanding.

A second, broader definition of communication emphasizes that clothing is "the production and exchange of meanings" (Fiske, 1990)[44]. A wearer puts clothing, hairdo, accessories and grooming together to produce an appearance and may assign meanings to that assembled appearance. Each observer of that appearance may agree on some meanings but may also have a unique interpretation of the appearance. According to the second definition, disagreement does not mean that communication stops or fails. It is the sum of how wearer and observers interact (or do not interact) on the basis of appearance that produces meanings for the wearer and the observers. Clothes communicate the following to the observer about the wearer
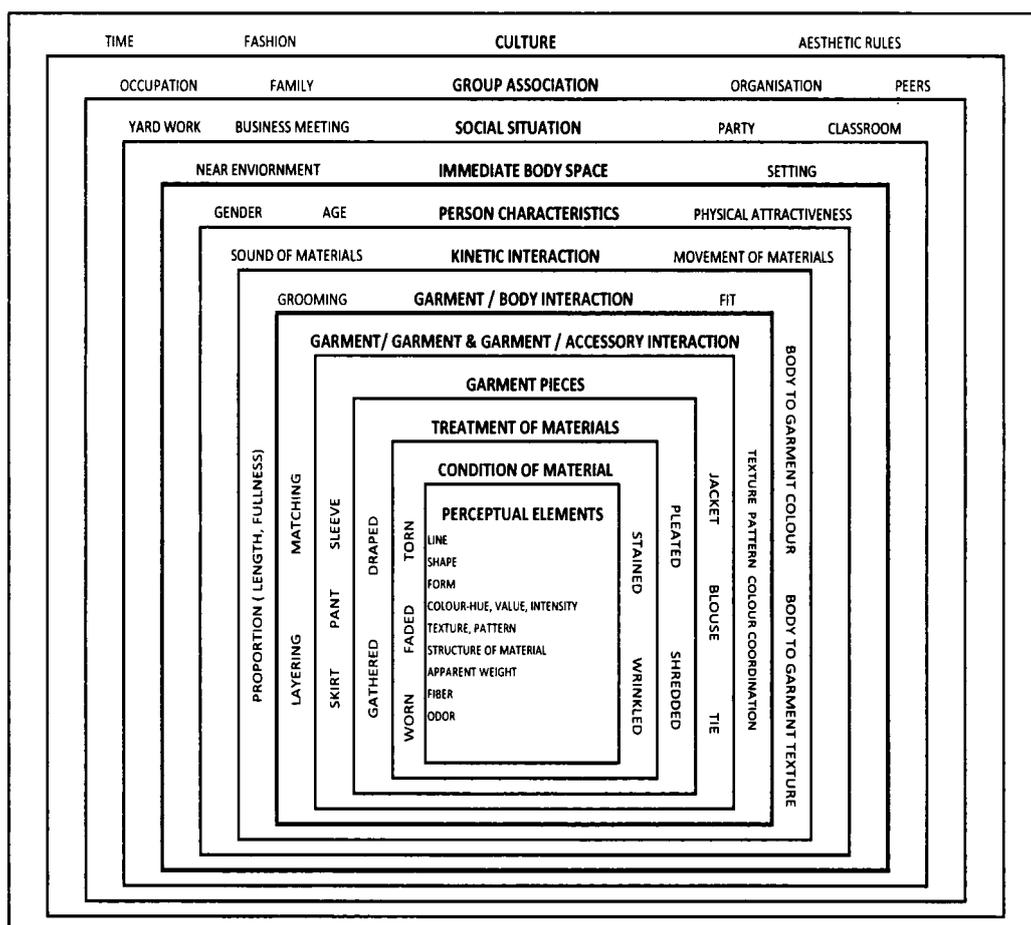
- Sex
- Age
- Occupation
- Socioeconomic status
- Marital status
- Membership in special groups or organizations
- Attitudes, interests and values
- Mood
- Personality
- Stereotypes

Clothing is so polysemic (i.e. sends a great amount of messages all at one time) that it is difficult to find agreement on all the meanings packed into one appearance.

3.1.9 Contextual Model of Clothing Sign System

In any appearance, a great number of perceptual elements are combined according to or in violation of some rules of grammar of clothing. How elements are combined and placed on the body, who wears them and in what situation they are worn shapes meanings of perceptual elements. Combinations of elements and surrounding situations make up context. The following figure maps components of context that may shape meanings of clothing (Kaiser, 1998)[72].

TIME	FASHION	CULTURE		AESTHETIC RULES
OCCUPATION	FAMILY	GROUP ASSOCIATION	ORGANISATION	PEERS
YARD WORK	BUSINESS MEETING	SOCIAL SITUATION	PARTY	CLASSROOM
NEAR ENVIORNMENT		IMMEDIATE BODY SPACE	SETTING	
GENDER	AGE	PERSON CHARACTERISTICS	PHYSICAL ATTRACTIVENESS	
SOUND OF MATERIALS		KINETIC INTERACTION	MOVEMENT OF MATERIALS	
GROOMING		GARMENT / BODY INTERACTION	FIT	

GARMENT/ GARMENT & GARMENT / ACCESSORY INTERACTION

GARMENT PIECES

TREATMENT OF MATERIALS

CONDITION OF MATERIAL

PERCEPTUAL ELEMENTS
LINE
SHAPE
FORM
COLOUR-HUE, VALUE, INTENSITY
TEXTURE, PATTERN
STRUCTURE OF MATERIAL
APPARENT WEIGHT
FIBER
ODOR

(Outer/side labels: PROPORTION (LENGTH, FULLNESS), MATCHING, LAYERING, SLEEVE, PANT, SKIRT, DRAPED, GATHERED, WORN, TORN, FADED, STAINED, WRINKLED, PLEATED, SHREDDED, JACKET, BLOUSE, TIE, TEXTURE PATTERN COLOUR COORDINATION, BODY TO GARMENT COLOUR, BODY TO GARMENT TEXTURE)

This model illustrates how contexts are embedded within one another and how these can be studied using a contextual approach to the study of clothing. Clothing and all of its perceptual elements are embedded in the larger context of appearance, which includes garment/ garment and garment/ accessory combinations as viewed in conjunction with a person's body. The

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social situation in which a person is observed provides a context for viewing his or her appearance, which may be framed in terms of group associations. Culture provides a larger framework for interpreting that appearance according to aesthetic rules, historical context and fashion.

The inner frames of figure that surround the core perceptual elements pertain to clothing materials and how they influence meanings. Conditions of fabrics, such as stains or tears, could degrade the impressions given by a job applicant. The meaning of fading and tears can vary with the whims of fashion, however. Distressed and stonewashed jeans have been popular for casual clothing. Treatments of materials such as gathers may add fullness and softness to clothing, whereas pressed pleats may appear precise and sharp.

The next several layers of the clothing context model relate clothing to the body of the wearer. Garment pieces become familiar objects in a culture and are usually associated with coverage of one area of the body. Certain arrangements of elements (i.e. lines, shapes, fabrics, patterns) within a garment piece may then add meanings. For instance, denim jeans are a highly familiar garment symbol worldwide. Garment pieces are combined in an ensemble with accessories and worn on the body. In some cultures, infinite arrangements and meanings are possible.

The wearer's shape fills out a garment and skin and hair colouring interact with garment elements. Body size also influences meanings of clothing. Body movement may add meanings to clothing. Numerous characteristics of the wearer can influence interpretation of clothing meanings. For example, an ice-cream stain on the shirt of a toddler may be perceived as cute or amusing, but might not be so cute on a 42-years-old. Some individuals adopt dress that becomes their signature style.

The outer layers of the model in figure relate to the situation surrounding the wearer. Elements and grammar of clothing take on meaning in cultural

context. Consider the colour red, for example. Red is an appropriate colour for traditional Indian bridal dresses, but what would the meaning of red convey in an American bride's dress? Similarly, bright red is the traditional colour for funerals in Ghana, Africa, but is not usually an appropriate colour to wear to funerals in any other part of the world.

Moving to the "group association" level of the clothing in context model, groups and organizations vary with each culture and over time and role dress varies across groups. Dress helps us define social situations. Some social critics fear that the invasion of casual dress into business organizations will degrade the seriousness and professionalism of business interaction, while many workers enjoy the relaxed tone set on "casual days." Similarly, a party to which everyone wears suits and saris might have a different atmosphere or definition than a party to which everyone wears T-shirts and jeans.

3.2 Clothes in the Workplace

Working takes up a large portion of adult life. For many adults, work roles define much of one's self-identity. If roles are the special tasks that a person performs in a society, status and prestige are the social stratification in which groups and individuals are ranked and organized by legal, political and cultural criteria. The terms white-collar dress and blue-collar dress refer to types of occupations. These terms imply the social classes historically associated with the colours of there clothes. Management and labour jobs were symbolized by clothes typically worn for these roles: a white shirt worn with a suit for a management role, denim and a dark coloured shirt or uniform worn by a labourer.

3.2.1 Professional Image Types

Social class is a concept that is related to, and greatly defined by, one's occupation. It is a complex issue involving a person's social background, education, and occupation. When social class and dress become a concern in the work place, it is typically because an individual does not adopt clothes appropriate to the position. An employee is expected to look the part that he or she plays, and when that does not occur, that person may be labeled as someone who does not have the right image and therefore, the right qualifications for the job.

The following tables (adapted from Rasband, 2002)[104] discuss the four major categories of employment in terms of the expected traits of people employed in these fields and recommended dress for them.

Executive and Administrative

Typical Fields	Expected Traits	Recommended Dress
Banking and finance Law Military Management Personnel	Authoritative Knowledgeable Organized Efficient Trustworthy Formal manner	Conservative cut Traditionally classic Tailored styles Predictable use of line, colour and texture **Possible uniform dress**

Sales and Service

Typical Fields	Expected Traits	Recommended Dress
Education Real estate Insurance Travel Counseling Health care Hospitality	Authoritative Knowledgeable Efficient Trustworthy Friendly Approachable Helpful	Softly tailored More casual tailored looks Less predictable Unmatched suits and dresses **Possible uniform dress**

Creative and Communications

Typical Fields	Expected Traits	Recommended Dress
Fashion Art, music Theater, TV Architecture Interior design Computer Research	Creative Artistic Sensitive Individual Up-to-date Knowledgeable Efficient	Trent-setting styles are acceptable or required Tailored to casual tailored Unpredictable, unique use of line, colour and texture **No uniform**

Physical Labour

Typical Fields	Expected Traits	Recommended Dress
Construction Transportation Industrial Factory Maintenance	Hard working Dependable Strong Informal Efficient	Durable works clothes Classic tailored styles and colours Durable fabrics **Possible uniform dress**

3.2.2 Functional Clothing

According to Wattkins (1974)[133] designing functional clothing was an inter-disciplinary approach.   It was a key provide to the apparel students, in developing new relationship between apparel design and other disciplines not traditionally linked to the study of clothing. The students' effort towards the application on basic psychology to the problem increases the user acceptance. Functional clothing can cater to individual clothing needs. In the functional approach towards clothing, the designers ensure that clothing should be simple and practical, becoming to the wearer but not distracting in style and detail. The safety and comfort aspects are given more importance.

Horn (1968)[65] states that work clothing rarely influences the world of fashion, but it is another area in which function is often closely tied to designs. The workman's overalls with their various hangers and pockets for tools, the hard hats of construction workers, the masks and globes of the welder are all examples of clothing designed for a specific function.

Tate and Glisson (1967)[126] feel that clothes worn during working hours should meet specific health or protective requirements to reduce occupational hazards. The outfit should be such that it protects the employee. Thus the fashion must be functional and purposeful, as well as stylish. It must reflect an intelligent interpretation of what is suitable, comfortable and pleasing for wearing and must complement their personality.

According to Apparel International (1993)[5] : It has been reported that many of the new corporate wear contracts have originated from pressure from staff who wanted the benefits that company provided clothing can bring particularly the saving they can make from not having to buy their own clothes. The main needs of the corporate clothing can be listed as follows:
- Working strictly to end-use specification.
- Strong frontline advisory service.
- Durability.
- Strict assurance of fabric quality including colour consistency, shrink, resistance etc.
- Cleanability.
- Logo embroidery or printing facility.

3.2.3 Uniforms- Definition and Importance

The adoption of uniforms for work to designate particular occupation is not new. The adoption of specialist clothes to identify particular occupations, skills or roles may be as old as those activities themselves. For example, distinctive

modes of dress with precise detail and insignia were found on the Chinese terracotta warriors from the Qin dynasty circa 200 BC distinguishing armored and unarmored soldiers, crossbowmen, cavalrymen and officers (Capon, 1982)[24]. In modern Europe, uniforms have also been commonly used to demarcate trades (bakers, gas fitters, and chefs), skills (surgeons, laboratory attendants), professions (ecclesiastical, medical, academic, and legal) and specific job functions (bank staff, aircraft crew, shop assistants, beauticians, cleaners).

Steele (1989)[120] traced the development of work uniforms and related it to the increasing specialization of occupations, normative gender roles and status designation. In particular, she noted that many jobs have been associated with attributes of either masculinity (strong = construction worker; brave = firefighter; aggressive = lawyer; intelligent = doctor) or femininity (kind = nurse; nurturing = teacher; vain = beautician; subservient = assistant; neat = domestic servant). Work clothes for these occupations also embody those gendered attributes whether they be specified uniforms or consensual codes of dress: blue singlet and shorts: fancy protective uniform; conservative suit; smart casual and/or lab coat; maid-style white dress; conservative casual; pastel nurse-type dress; neat conservative; traditional conservative.

Roach and Eicher (1965)[105] distinguish three types of occupational uniform, those that are **functionally mandatory** – necessary to perform their occupational role (e.g. firefighters, bomb disposal squads), **functionally utilitarian** – normative and convenient (e.g. those in service trades and professions including chefs, maids, mechanics, nurses) and **functionally symbolic** – enabling easy identification (e.g. soldiers, police, air stewards, clergy). What is central to those choices is a sliding scale of achieving a fit between the occupational role and the attributes of the occupant relating to efficiency of performing a role. For example, in the case of the immediate expectation of action by a policeman called to an emergency, one would be reassured by the sight of a symbolic uniform; whereas in the case of a lawyer

whose legal opinion was sought by a client, the emphasis would be on the quality of the opinion offered rather than what they were wearing.

Joseph and Alex (1972)[70] identify four connotations associated with the meaning of uniforms: as a **group emblem**; as a means of **concealing status**; as a means of **conferring legitimacy**; and as a means of **suppressing individuality**.

As occupational roles diversify and occupants do too, the normative assumptions about appropriate dress have to some extent been challenged. Generally, more problems have surrounded women entering previously "masculine" occupations, such as police, military, politics, medicine, law, and "blue-collar" jobs. Here they are pressured to perform "asexual femininity" in their dress and demeanor (Garber 1992)[52].

At a prosaic level, work uniforms are ostensibly worn for practical reasons – to protect or assist the fundamental role; to designate status, competence and hierarchy; and to indicate the roles and attributes of the worker. Yet, occupational uniforms also denote many other things and people are frequently ambivalent about their attitude to and relationship with uniforms. Uniforms are more than just clothing for the body, more than markers of the social division of labour. Rather, uniforms seem to wear the body and produce certain performances – the body becomes an extension of the uniform.

Despite the quest for individuality and criticisms that uniforms suppress the ability of the wearer to be themselves, uniforms are increasingly being adopted in new occupational contexts. The growth of corporate uniforms is one example, including uniforms in banks, some administrative bodies, face-to-face service occupations, healthcare, childcare, hospitality, tourism and travel, animal careers and park rangers. These uniforms are designed to convey a sense of solidarity and uniformity among the staff as a whole. Uniforms which tend to opt for a "soft" approach – shirts, slacks and jackets for men, blouses and skirts/trousers or (quasi-auxiliary medical) for women-

are designed to embody attributes of professionalism, identity and identification. While the mix- and- match range of garments enables individual workers to decide whether "this goes with that", altogether, uniformed corporate staff display a sense of us verses them-the client or the customer. On the other hand, many uniform designs are shaped by the dictates of management and public relations who favour stylishness over comfort. Employees often complain that uniforms suit only some bodies (slim and young) and those with irregular shapes find difficulty selecting comfortable corporate wear. Even where a uniform is not formally adopted, workers often mould their clothing and appearance to unwritten norms of the job.

Enforcement of uniform practice is central to the social life of the uniform. Enforcement involves both rewards and punishment for transgression. Punishment can take many forms: loss of privileges, repeating uniform practice until perfect, humiliation and physical or psychological discipline. Although we think of the public face of uniforms as coterminous with order, control, confidence and conformity, we also know about the other face of uniforms as subversion, transgression, punishment and shame. It is this double character of uniforms that makes them so intriguing (Craik, 2005)[28].

There are many systems put forward from time to time to classify dress. One of them has been formulated by Muller-Lyer which has been modified by Flugel. This system divides all dresses into two classes: Fixed and Modish costume. Flugel (1971)[45] says, "The fixed costume changes very slowly in time and its whole value depends to some extent on its appearance, but it varies greatly in space. Modish costume change very rapidly in time. Uniforms fall under the fixed category of costumes. Uniform is an outfit which reveals the profession, occupation and group or organization a person belongs to, without revealing his economic or social status." Flugel also mentions, "Uniforms have a special social significance as they indicate membership of a group and in a way, are symbolic of the feelings, sentiments and interests that unite the group. Uniformity is the basis for fixed costumes. Uniforms help in

judging the job, role and status of an individual. Modish costumes on the other hand, have no definite distinction of class or group or nationality."

The clothing needs of working people are almost as varied as their jobs. Many types of skilled and semiskilled work require special uniforms, which may be supplied by the employer or purchased at a discount by the employee. The term 'uniform' includes wearing apparel and accessories of distinctive design or colour. Among different types of clothing, uniform has special significance. It is not something that is worn by everybody, but has exclusiveness of a chosen group. It expresses safety of belonging, generates loyalty and reliability to the group with which it identifies - it creates security.

Langer (1964)[80], states "One of mankind's most ingenious uses of clothing is to employ it to demonstrate the authority of individuals or groups and to transform this authority into the power of government. This has been accomplished mainly by means of the uniform. The invention of uniform has served many important social functions including that of indicating power as well as rank." The same author further says "After the uniform was invented to indicate that the men wearing it were all uniformly subjected to the same rules of authority, humanity found itself in a dilemma. The uniform denoted uniformity, but there was also a need to distinguish the superiority of one or more persons in uniform over the others, Man's ingenuity came into play again, and he invented the insignia, the stripe, the epaulette or some other variation in uniform to indicate the difference in rank".

According to Gawne (1969)[54] "Uniform eliminates the socially disruptive element of competition. It saves time and trouble in choice of costume and tends to improve the appearance of those who have little personal taste or aptitude for choosing their own dress. It abolishes the unnecessary expenses to the wearer and also helps in the stabilizing the economic conditions in the trade. Despite its advantages, uniform removes a source of artistic pleasure and being dependant upon traditions, prevents itself from being adequately adapted to changing needs, standards and ideals. Uniform has its importance,

as one would have more faith in police in uniform than someone in casual wear.

Uniform is a symbol of discipline or order. Wearing a uniform gives a sense of unity that leads to achievement of success. Uniform brings status equality. It is an influential means to teach an individual to work within the rules and regulations. Uniform leads to duty consciousness and sense of responsibility. One understands professional demands and their fulfillment channels by wearing a uniform. This increases concentration at work as it reduces attention diversion.

It is observed that employees who wear a smart uniform more readily identify themselves with the company they work for and feel like they are truly part of the team. They are also more interested in the company's profile and how the company is regarded by public at large. This leads to higher job satisfaction.

3.2.4 Types of Uniforms

Uniforms can be distinguished as formal prescribed uniforms, quasi-uniforms and informal uniforms. Quasi-uniforms refer to modes of dress that are consensually imposed as appropriate while informal uniforms are individual combinations of clothes and looks that seek to protect an individual and construct visible signs of a "unique" identity but in fact conform to informal rules and fads that percolate through civil society. Examples of **quasi-uniforms** include business suits for men and women, smart yet casual outfits for teachers, chinos and check shirt for weekend yuppies, or black outfits for funerals. Examples of **informal uniforms** include what university students wear to class, social protesters clothes at demonstrations, socialites' party wear. Whereas **formal uniforms** are more rigorously managed by external impositions and codification – for example in the military or police forces – informal uniforms are "managed" by other forms of approbation and censure

from word of mouth (among school or university students) to gossip columns and celebrity magazines in the case of stars, sporting heroes, popular musicians, socialites and actors(Craik, 2005)[28].

Impact of Clothing on Career Success: While clothing provides an important avenue for projecting an appropriate professional image, it cannot project the wearer in the role of 'executive'. In addressing the strategic value of clothing on career success, it is important to remember that clothing cues constitute only one dimension of the total range of cues involved in impression formation. In 'real life' settings, verbal responses, physical appearance of the applicant, grooming, and nonverbal actions, as well as clothing cues are included in the information processing of the perceiver. Furthermore, evidence indicates that the impact of clothing cues diminishes in the presence of additional information about the wearer. For example, research by Forsythe (1985)[49] found the impact of clothing cues to be significantly less when subjects observed a professional woman on videotape (where numerous nonverbal cues were present) than when they viewed her in photo (where limited number of nonverbal cues were present). These findings suggest that impact of clothing on perception is maximized when there is minimal or ambiguous information about the observed person.