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**Dress well, stand tall, speak clear; clothing and its influence on the
mind.**

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ABSTRACT

Why do we dress the way we do? Why is every individual's style different from the next? This thesis explores what influences and dictates our style, by collating research and perspectives of scholars and behavioural scientists in order to develop a heuristic. From there the thesis investigates the effects of being dressed, in order to understand whether or not clothing has the ability to change particular elements of an individual's character, emotional state and cognitive processes.

INTRODUCTION

The feeling of wearing your favourite pair of socks, showing up to work in a suit, and relaxing in sweatpants; With clothing, often unconsciously, we characterise styles, designs and even particular items by how they make us feel when we wear them, usually determined by emotions, numerous factors come into play to solidify our perspectives of clothing.

Everybody has been entrusted with a somewhat similar adage: 'Dress well, stand tall and speak clearly', usually as parting advice from parents releasing a young adolescent into the world to fend for themselves. The idea is that how you are perceived on the outside, will affect an individual's opportunities. Occupying the largest area on the body, clothing remains the number one feature to be noticed on an individual upon first glance, leading this belief to be studied thoroughly by, behavioural scientists, fashion researchers and psychologists, who in majority attribute the mind to being the driving influence on the clothing worn by the individual. However, this understanding does not see clothing as having an important and sometimes potent effect on the wearer. This investigation aims to define and understand the visual code of clothing in the modern world, delve into and elaborate on already established studies and beliefs about clothing and its effect on how the wearer is perceived, by exploring

uniforms and situation-specific clothing. Finally, the thesis will contrast and compare this research and analysis against research that analyses the converse, the primary topic of this article, which is to investigate whether or not clothing has the ability to manipulate and fundamentally change basic characteristics such as behaviour, posture, speech, as well as more mental characteristics such as personality traits, emotional state, emotional IQ, mental health and state as well as self-perception.

The impetus for this investigation derived from a fascination in clothing and the world of fashion, and by the spectacle of runway shows, this led to researching the inspiration behind the often abstract and exciting designs. Research suggested each design was often a social or personal commentary, defined and influenced by the current state of affairs at the time each garment was designed. This led to further analysis into art of high fashion with the utilitarian functionalism of everyday fashion, which is heavily influenced by high fashion in terms of appearance. The question of individual clothing choices would be perceived differently because of the label on the clothing, the price tag of the clothes, what kind of clothing they wore and how they wore it. Everyone refines their personal dressing style, cutting out certain garments and dressing a particular way when in public, when people wanted to relax, the last thing they look to wear are formal trousers, chinos or other notoriously stiff clothing. Individuals typically feel most comfortable in softer fabric clothing with room to breathe, such as sweatpants or pyjamas.

I would make mental notes of my behaviour and productivity when I was dressed differently, I noticed a change in my behavioural tendencies, emotional state and sometimes speech pattern. This motivated me to dig further, only to discover a large amount of research analysing public perception of the wearer, In order to collate and debate this topic, I have had to pick apart numerous journals and the works of reputable psychologists who touched on this theory of *feeling dressed* and the

unique emotions and cognitive processes each individual experiences when they wear clothing, a reaction that is unique to every piece of clothing and individual.

In chapter one this thesis will analyse uniforms and their effects on how the wearer is perceived, tying into the psychological effects of colour and its ability to change an individual's perception through feeling and emotions. Emotions which are also heavily influenced by society and the social and political setting of the individual.

Chapter two, will take the understandings developed and analysed in chapter one and use them to expand the theory of 'enclothed cognition', the effects of being dressed. This chapter will investigate how clothing has the ability to manipulate emotion, behaviour, speech, mental health, self-perception etc.

CHAPTER ONE – Why do we dress?

Why do we dress? Have we developed past wearing clothing for functionality? If not for functionality, is it self-expression? Is it the innate human need to belong? Confidence? Or maybe it's a matter of public perspective? This chapter will culminate and analyse answers to this question, while working to decipher and breakdown the visual code of clothing in today's modern societies, particularly through the eyes of the adolescent. The transition into adolescence is primarily where an individual recreates or defines themselves, they do this by using clothing as an extension of their personality, as a form of self-expression.

Past and present, clothing has been a visual identifier, speaking in code, transcending that of being clothed for functionality. Clothing has developed from an object to an art form, a means of self-expression.

It was "found that an individual's clothing style is influenced by aspects of self-concept such as identity, value, attitude and mood." (KODŽOMAN,

2019, p.92). Clothing acts as a visual representation of a structuralised “individualised society and the mechanisms of social inequality” (Konig, 2008, p.225), it vocalises the general mood of any particular age range. Clothing also acts as a point of relation, with individuals identifying, interpreting and understanding today's society in the modern climate, subconsciously this understanding is reflected in the clothing of the individual (McDermott, Pettijohn II, 2011). However, it has developed slightly further than purely being visual (Barthes, 2004), becoming an almost direct reflection of society (Pitman, 1936). It is evident that the modern world has developed into a “pick and mix society” (Crang, 1998), where individuals appropriate and adopt and assimilate elements of other cultures and perspectives that they agree or relate to. Investigations into western society uncovered the notion of ‘cultural hybridity’ (Aggarwal, 2012), which attributes the creation and development of art, art forms, culture and new cultures to the borrowing and appropriation of favourable elements from other cultures (Werbner, 2001). Georg Simmel, understood this theory, writing about it in his *Philosophy of Money*, where he concludes that the majority of individuals no longer identify solely with few well-defined groups, but rather with numerous ‘micro-groups’. ‘Cultural hybridity’ can be argued to have a direct effect on an individual's choice of clothing, from the style and colour, all the way down to the fitting. “From a cognitive approach, clothing or other appearance cues are viewed as stimuli that may be selected by a perceiver to understand an observed person.” (KODŽOMAN, 2019, p.93). This understanding of an observed person is extremely important in a modern climate, in fact it always has been, the ability to detect ‘friend from foe’, usually from their attire, but in terms of the complex combinations of cultures in western society, the volume attire speaks has increased tenfold. Particularly in adolescents and younger generations, style is becoming more and more expressive, in tangent to the adoption of openly speaking about emotion and mental health.

Duje Kodzoman understands that how we dress has a direct correlation to our reputation, position/rank, and how we want to be perceived (KODŽOMAN, 2019, p.94). Uniform being a prime example, there is evidence that “social processes of impression formation and self-identity are influenced by clothing color” (Nickels, 2007, p.77). Colour, an often underacknowledged but decisive factor in the mental processes that create perceptions. Throughout time, colour has been used to distinguish class, ranks and certain jobs as well as to display emotion, mourning and status (KODŽOMAN, 2019, p.91). Although colours stereotypically have a predetermined emotion attached to them (e.g. red connotes aggression and anger or romanticism and love), precisely how a colour is perceived by an individual is entirely unique (KODŽOMAN, 2019, p.91).

“Color is perceived on essentially every object that we view in daily life; it is even present in our dreams (Rechtschaffen & Buchignani, 1992)” (Elliot AJ. & Maier MA., 2013, p.96), noting the effect colour has on perception is a crucial part of understanding the human mind on clothing and why we dress. Johann Wolfgang von Goethe in his work “Theory of Colors”, offered speculative insights on the mental influence of colour (1810/1967), this is traced to be the earliest record of scholarly interest in the topic. Goethe categorised colours into two groups, segregating them by ‘plus colours’, relating to inducing more positive feelings and emotions, “namely yellow, re-yellow, and yellow-red” (Elliot & Maier, 2013, p.97), or ‘minus colours’, relating to inducing more negative feelings and emotions “namely, blue, red-blue, and blue-red” (Elliot & Maier, 2013, p.97). The exact scientific reasoning behind it remains largely unknown, however, it is understood that colour has a psychological influence on the individuals perceiving it (Goldstein, 1942). This effect manifests in an individual’s emotion, “cognitive functions and motor behaviour” (Elliot & Maier, 2013, p.97).

However, after collating colour investigations from Andrew J. Elliot, Daniela Niesta and various other researchers, it can be deduced that there is a general consensus for preferred colours. Said consensus appears to be unique to any particular area and their economic and social outlook, but unilaterally agreed upon by the residents.

Eleveth Pedersen's early 20th century (1923) understanding of clothing as primarily a means to accentuate beauty (Pedersen, 1923) strays from the metaphysical explanations offered by modern scholars. However, although dated, Pedersen takes an interesting approach to the question of '*why we dress*', correlating personality and emotional state as deciding factors (Pedersen, 1923). Pedersen's analysis has been expanded on since the publishing of her writing, with psychologists coming to a consensus on why we dress; gender, social class, sexuality, race and status are the common references for the understanding of why we dress (Davis, 1992) (Bourdieu, 1984; Crane, 2000; Skeggs, 1997; Wilson, 1985). Joanne Finkelstein agrees with the above 'macro' perspectives but argues it from a slightly 'micro' angle, Finkelstein argues that fashion acts as a direct correlation to our minds, understanding that fashion is "a way of enhancing our social persona, by attracting the attention and the admiration of others" (Ruggerone, 2017), realising that "clothes are ways of self-promoting, aimed at representing to the world 'a more complex ego' (Finkelstein 1996, 40)" (Ruggerone, 2017).

Returning to the understanding of the correlation between how we dress and our position/rank; Uniform is a prime example of clothing's ability to determine public perception, with research showing "that uniforms are associated with the perception of increased competence, reliability, intelligence, helpfulness, status and authority" (KODŽOMAN, 2019, p.93). Women dressed in a more masculine style, were higher recommended for hiring, in contrast to those dressed in a more feminine fashion (Forsythe, 1990), this analysis helps define clothing as having a pivotal role in public

perception, which has a direct effect on, opportunities available to certain individuals. Why do we dress? We dress for the occasion, or do we dress to impress? Clothing has the ability to distinguish an individual (Raj, Khattar, Nagpal, 2017), but it conversely possesses the ability to directly influence “the wearer’s psychological processes” (Galinsky, 2012, p.918), this is a realisation explored and investigated in chapter two.

An often under-analysed aspect when answering the question, “why we dress”, are the influences that affect an individual while being outside of their direct line of control, examples of this are, political state, the general mood of society, public perception as a result of this, and the financial state of an individual’s residing country; this is understood by Ernst Harms, his analysis attributes the environment to be a primary motivation for all dress (Harms, 1938, p.241). Although written roughly 80 years ago, this perspective still has relevance in today’s climate, although in a dichotomy of ways. Harms’ understanding uses the word ‘environment’ in the sense of nature and its seasons, he goes on to clarify that “Although the purpose of clothing is primarily determined by environmental conditions, its form is determined by man’s own characteristics, and especially by his mental traits.” (p.241). Harms’ analysis provides the argument for the primary function of dress, at a surface level, his writing fails to uncover the complexities of the hidden visual language of which dress, style and form are a thesis in their own right. However, in terms of the individual, never does he make the distinction of the modern societal environment to be navigated by an individual. The modern environment includes public perception, social standing, political climate, financial state and numerous micro-elements (KODŽOMAN, 2019).

External influences play a pivotal role in the development of an individual’s style and garment choices, one particularly looming external factor is influencers and celebrities. Individuals of extreme popularity hold the power to manipulate the minds of their following, this effect is quite

potent when applied to adolescents and younger generations. This is thoroughly understood by brands, making them prime targets for marketing and advertising campaigns. With the internet providing direct access and boundless freedom, it also allows for a consistent flow of marketing and advertising devices, around every digital corner. The human need to 'belong', leads to an individual identifying with an influencer/celebrity, the development of a "pick and mix society" (Crang, 1998), suggests that individuals will often identify with more than one influencer, this is directly related to the mix of cultures that surrounds us today, where each individual pulls elements they like from a culture and assimilate it with their other likes, in order to create their unique settings. However, individuals are often oblivious to the tireless work of their brains, they don't attribute outside factors as the inspiration behind their clothing choices (Konig, 2008), rather they "claim that one only follows one's own taste" (Konig, 2008, p.227).

"It is impossible to wear clothes without transmitting social signals. Every costume tells a story, often a very subtle one, about its wearer." (Desmond Morris, 1977, p.213); Desmond Morris' analysis takes into consideration some key points in decoding the hidden language of clothing, social settings, political climate and the individual's financial situation. Due to investigations in paragraph's prior we can posit that clothing has a direct link to the wearer's mind, acting as an often-subconscious form of self-expression. However, the human mind is quite easily influenced by circumstance, we live in a society where a country or cities economic and political state has a paramount effect on the general mood of its locals and citizens, directly influencing businesses and opportunities available. With more conservative money-oriented countries and cities (e.g. Berlin) having a fashion culture representative of this. While more economically relaxed countries tend to have more expressive and experimentative fashion cultures.

Clothing plays a seemingly understated but important role in public perception of an individual. Fashion in the modern world is in part an artform that uses the body as a canvas (Simmel, [1904] 1957), one that every individual draws on, often subconsciously, drawing inspiration from the myriad of influential devices around them. The research investigated above equates clothing to a more intellectual art form, this is off the basis that the brain collates and rationalises influences and information in order to decide on that to wear at any particular moment. The answer to why we dress; putting aside the aged answer of 'for functionality', we dress to express ourselves, we dress to partake in an unspoken conversation, to declare our status or opinion, to be unique but also to show that we belong to our own group.

However, although well researched, the understandings mentioned above, are simply "semiotic, structural and sociological explanations" (Ruggerone, 2016, p.573), we must delve deeper to uncover the real power of clothing. Chapter two does this by analysing and picking apart the relationship individuals have with their clothing. By investigating the emotional connection between an individual and their garments, we can understand the power attributed to clothing, and from there endeavour to uncover to what degree said power has an influential effect on the wearer.

CHAPTER TWO – The effects of being dressed

It is understood that the human mind has a 'definitive' effect on the clothing we wear, disregarding the fact that the mind is influenced by the individual's history, social standing, political views, financial situation, personality, relationship status and the numerous other deciding factors that allow each of us to have unique perspectives. Clothing. Has been thoroughly analysed for its external influences, however, there are hidden forces always at work, what are the effects of being dressed? What is meant by this question? Lucia Ruggerone has a qualified understanding of this notion, contrasting the paradigm mentioned at that start of this paragraph, she introduces an idea which she calls "the feeling of being dressed" (Ruggerone, 2016, p.573). This chapter looks to uncover and investigate this realisation, in tandem with an analysis of a similar investigation by Hajo Adam and Adam D. Galinsky, called *Enclothed Cognition*, their thesis approaches the idea of clothing from a similar angle as Ruggerone's, however they focus more on the "systematic influence that clothes have on the wearer's psychological processes" (Galinsky, 2012, p.918).

Research on clothing in past years, seem to lead to similar conclusions, those of which look to external factors for an explanation as to why we dress. However, due to the developments in modern psycho-analysis research, the question, 'why do we dress?', can be answered in a new way. It can be answered by investigating the 'effects of being dressed', "deindividuation scholars" have researched fringe elements of this notion, firstly by making the connection between the type of clothing and the behaviour of an individual (Johnson and Downing, 1979), scholars such as Mark G. Frank and Thomas Gilovich, were amongst the first to make the connection between colours and the behaviour of an individual, primarily through linking the colour black to aggression in professional sports teams

(Frank and Gilovich, 1988). Once it became clear that “teams that wear black uniforms are more aggressive than those that wear nonblack uniforms” (Frank and Gilovich, 1988), a whole new avenue of academic exploration in regard to colour theory and the behavioural link through clothing was uncovered. The primary understanding was that “color is about more than aesthetics—it can carry important information and can have an important influence on people’s affect, cognition, and behaviour” (Elliot and Maier, 2013).

First, we must question the legitimacy of our thoughts, are they our own? Or have we been manipulated into thinking what we do, this is a post-modernist method of thinking, one that questions the notion of ‘free-will’ in the modern world. There is reason behind this statement, in a society where advertising agencies create entire departments, in order to curate an individual’s reaction to the advertisements, we as individuals are forced to question the legitimacy of our impulses and thoughts. In line with the ideology behind advertising agencies, 2010 saw the creation of the British government run team, with the sole aim to employ subconscious ‘nudges’, in order to garner a particular reaction from the public, in relation to government policies, this team is called *The Behavioural Insights Team*. The point is, the human brain, although the greatest supercomputer to ever exist to date, is easily fooled and manipulated, the world of fashion has always taken advantage of this realisation. Colour theory is employed to the highest degree by these companies, with the sole aim of attempting to manipulate an individual into relating and purchasing a product. Understanding how easily the mind can be manipulated is the first step in understanding the effect clothing can have on the human mind.

Research has found that each piece of clothing has an associated mental quirk, emotion or feeling attached to it (Galinsky, 2012). In regards to the

'feeling', this is a direct correlation between what Ruggerone talks about in her thesis (*The Feeling of Being Dressed: Affect Studies and the Clothed Body*), she assimilates the work of George Simmel and other researchers to conclude that part of the "practice of wearing clothes" (Ruggerone, 2016, p.577-578) is an embodied experience (Entwistle 2000, 2001), "extra cognitive, *in the flesh* and therefore not reproducible in a strictly analytical form or vocabulary" (Ruggerone, 2016, p.578). To expand on this point, clothing as an inanimate object has no legitimate power, let alone power to, single-handed, manipulate an individual. However, clothing acts as a point of convergence for numerous other elements known for their psychological influences, namely, colour (KODŽOMAN, 2019), public perception, texture and material etc. In this equation, colour plays a pivotal role, often the first thing perceived by an individual it acts as the first point of reference when identifying clothing (Frank & Gilovich, 1988) more importantly, through the visual perception of colour, the mood of the mind is manipulated determining whether or not it identifies with the garment (Elliot & Niesta, 2008). Since colour is the forerunner in the perception of a garment (Frank & Gilovich, 1988), and in chapter one it was made clear that every colour has a (set of) corresponding feeling(s) and emotion(s) tied to it, we can develop a heuristic which will help better understand the mental processes of the mind when it comes to identifying with a piece of clothing. The heuristic promptly, states that unless the colour or combination of colours on a piece of clothing resonates with the individual, they will not endeavour to analyse the garment any further. Not even at the stage of wearing the clothing, we can see part of the profound effect colour can have on a person.

Scholars associated the concepts tied to colour with their corresponding influence on an individual's affective, cognitive and behavioural baseline (Elliot & Maier, 2013). In 1988, researchers Mark G. Frank and Thomas Gilovich, published a thesis conducting a series of experiments in order to unveil a comprehensive understanding of the effects of professional sports

teams wearing the colour black, Frank and Gilovich initially speculated a relation between the common cultural perspective of the colour black “as the colour of evil and death” (Frank & Gilovich, 1988, p.74), and took an interest in whether or not “a cue as subtle as the colour of a person’s clothing might have a significant impact on his or her behaviour” (Frank & Gilovich, 1988, p.74). Throughout their thesis they conducted a number of tests, while contrasting their results against studies on “anonymity and deindividuation” (Frank & Gilovich, 1988, p.74), this allowed them to correlate the findings of deindividuation experiments with the colour of the clothing the individual was wearing in the tests. They posited that the colour black when worn in situations with “overtones of competition, confrontation and physical aggression” (Frank & Gilovich, 1988, p.83), the wearer was likely to increase in their level of aggression.

The pivotal study by Frank and Gilovich became the basis for numerous other investigations into colour and its cognitive influence. Most notably, the work of Hajo Adam and Adam D. Galinsky, in their aptly named report “Enclothed Cognition”, they took the work of Frank and Gilovich a step further by not only analysing clothing, but the collection of processes that come into play in order to influence an individual. They coined this term [report name] “to describe the systematic influence that clothes have on the wearer’s psychological processes” (Adam & Galinsky, 2012, p.918). Similar to the intuitive speculations of German philosopher Georg Simmel and the investigations of Lucia Ruggerone, they theorised an embodied experience. Adam and Galinsky divided the experience of wearing clothing into two factors, the physical experience and the symbolic meaning of the garment (Adam & Galinsky, 2012). Straying from the purely visual to cognitive relation typically observed when investigating the clothing-mental synergy they found that depending on what an individual was told about the clothing they were wearing, they would embody emotive and behavioural traits in line with the symbolic meaning of the garment (Adam

& Galinsky, 2012). Their most notable example being, two individuals being presented with the same lab coat, with one being told it's a doctor's coat, and another being told that it's a painter's coat, they "had the same physical experience, yet, their performance on an attention-related task differed depending on the coat's symbolic meaning" (Adam & Galinsky, 2012, p.922).

Touch, one of the five physical human senses; texture and material are the next in line post colour perception, the thickness and texture and of a material can determine the behavioural tendencies of the wearer, with stiffer more rigid materials, encouraging an improved posture, attentiveness and cognition, while softer and more formless materials, encourage rest and relaxation. This is the basis of clothing in the modern world, with suits and school uniforms made to encourage attentiveness and productivity (Raj, Khattar & Nagpal, 2017) while pyjamas and bedroom gowns are made to encourage sleep and relaxation. Clothing encourages these feelings and moods, doing so through non-verbal means of communication (Raj, Khattar & Nagpal, 2017), making use of the individual's tactile and visual senses in order to evoke a psychological reaction to the garment (Adam & Galinsky, 2012). The individual then combines prior conscious and subconscious notions of the garment and its influencing elements (aforementioned), attributing this manufactured perception to the piece of clothing presented before them. The attribution of this perception is what gives clothing its power over an individual each time they don said garment, in doing so they evoke a mental state in line with their perception of the garment.

A large percentage of people are influenced by the perspective of their peers (Crang, 1998), commonly referred to as 'peer pressure', although indirect, it has a notable effect on the mind of an individual. Established in chapter one, part of the reason individuals dress, is to identify with a mix of

cultures and social groups, this introduces us to the effect of trends, often dictated by culture (Crang, 1998), a trend discerns what is most popular amongst any one social group. The introduction of 'trends' brings us back to the opening point of this chapter, whether or not our thoughts are our own, popular trends can affect how an individual perceives an object. In relation to clothing, 'trends' allow for the further influence of celebrities, celebrities are able to do this because of the phenomenon theorised by Frank and Galinsky, mentioned above, where the manipulation of the symbolic meaning, has the power to discern the emotive and cognitive changes experienced by an individual in regards to clothing. However, modern day celebrities manipulate the symbolic meaning of clothing they advertise in relation to connotative adjectives already associated with the individual, this means the individual being influenced and their perspective of the influencer, ultimately determines the change in symbolic meaning. People of popular stature who frequent in all forms of media, are prime sources of advertising for businesses looking to promote a product (Simmel, 1989), the same applies to clothing companies, these influential people work to mould the perception of their fans and individuals viewing their content. This has two primary effects on the individual, firstly it can affect the precepts and emotions an individual applies to a garment, sometimes overriding their own notions developed through vision and touch. Secondly it can determine the psychological effect that the garment has on the individual once worn.

Concluding; the role of colour in our everyday world is heavily understated, with the ability to manipulate the emotion of an individual, colour holds the key to the understanding part of the hidden language in clothing. Fabric colour was never originally observed further than a means of medieval and ancient class divide, however the cultural development of definitions for colours (black = death, evil), became the catalyst for the work of researchers Mark G. Frank and Thomas Gilovich. Once they managed to make the scientific connection between colour of clothing

and the behaviour of an individual/group, they opened the flood gates for the development of a new avenue of behavioural science, while laying the groundwork for future scholars. Their thesis eventually became the basis for explorations made by scholar Lucia Ruggerone and her theory on the notion of 'the feeling of being dressed', through this she focused on the relationship individuals have with their clothing, which she theorised is what actually give clothing the manipulative power to create a cognitive and often emotive effect in an individual. Her approach differs from solely analysing the cultural definitions of colour and applying it to clothing like Frank and Gilovich did, she tackles the question of 'what are the effects of being dressed' by focusing on the mind of the individual and how they perceive their clothing, from this analyses she would then work to investigate the affects clothing would have on that individual in accordance to how they perceived each garment. This approach was fundamentally different from the work of Hajo Adam and Adam D. Galinsky, coining the term 'enclothed cognition' these two sought to understand the mind-clothing relationships through the individuals experience of clothing they managed to do this quite successfully, they found that when you manipulate the "symbolic meaning" (Adam & Galinsky, 2012, p.922), of a garment, it has a corresponding effect on the individual, they also observed that the cognitive effects the individual experienced was in line with the symbolic meaning of the garment.

However, through speculative intuition, research and contrasting with the works of established scholars, scientists and theorists, this thesis suggested a number of micro-elements as having a role with the ability to have a cognitive and emotive effect on the individual. This allowed us to understand that, how an individual perceives a garment and then interacts with it, will determine the symbolic meaning they themselves apply to it. By understanding the mental processes of analysis an individual goes through, we can endeavour to understand that the individual does in fact go through a cognitive and emotion change.

However, this theory is limited in that fact that it is entirely unique to each individual, making it hard to articulate and specify the change in symbolic meaning, or the reasons as to why the individual perceived it that way.

The processes divulged in chapter two are notions derived from research presented in chapter one, and journals referenced throughout chapter two.

CONCLUSION

Chapter one, manages to analyse different scholarly perspectives as to why individual dress in the modern world, by contrasting multiple views and collating the argument into an answer. The most common angle when behavioural psychologists and researchers begin investigating the question of why we dress is to question the link between the mind and the clothing, the works referenced came to the conclusion that the individuals character and mind were in fact believed to be the sole force determining the style of clothing an individual wore. However, these theories failed to take into account the converse effect clothing could have on the individual and the everyday influences effects of the modern world experienced by any one individual.

Chapter two, tackles this, by analysing clothing and its mental relationship to the wearer from a micro perspective, it became evident that clothing had a converse effect on the individual, that even though in chapter one, we discovered clothing is dictated by the mind, we were able to understand that clothing can also directly influence the wearer's cognitive processes, emotional state and behavioural tendencies, through the perception of colour, texture and by collating those elements with the influences the individual has perceived in the modern world, e.g. celebrity influences and advertising agencies.

Finally, this thesis has managed its goal of exploring the avenues in relation to clothing and the mind. The goal wasn't to definitively answer any questions, but to however, explore a multitude of perspectives and find the common ground for understanding. While using the discoveries and research to create informed theories about clothing and its effect on the human mind.

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