

**DEVELOPMENT OF HOTEL STAFF UNIFORM DESIGNS INSPIRED BY THE
TURKANA MATERIAL CULTURE: A CASE STUDY OF NASEGA VILLAGE
IN LODWAR TURKANA COUNTY KENYA.**

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**A PROJECT REPORT SUBMITTED IN PARTIAL FULFILLMENT OF THE
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SCHOOL OF LAW, ARTS AND SOCIAL SCIENCES KENYATTA UNIVERSITY**

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DECLARATION

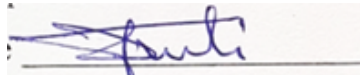
This project report is my original work and has not been presented for a degree in any other University.

Signature  _____ Date 9/5/2024

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This project report has been submitted for review with my approval as University supervisor:

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DEDICATION

To my loving mother, Peris Muthoni who nurtured and educated me.

ACKNOWLEDGEMENT

I wish to express my gratitude and appreciation to my supervisor Dr. Dinah W. Tumuti lecturer in the department of Fashion Design and Marketing Kenyatta University who devoted a lot of time and patience to this study.

Second, I wish to thank the Turkana people in Lodwar town and Nasega village for participating in this study as respondents and giving me access to their homes.

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ABBREVIATIONS

CAD: Computer Aided Design

DT: Design Translation

KAHC: Kenya Association of Hotel and Caterers

KUERC: Kenyatta University Ethics and Review Committee

NACOSTI: National Council of Science and Technology

TMC: Turkana Material Culture

CONCEPTUAL DEFINITION OF TERMS

Hotel: A commercial service industry that includes restaurants and theme parks.

Inspiration: The process of transforming existing forms into new forms and materials.

Look book: A collection of photographs compiled to show a designers clothing.

Material culture: Items with physical substance created and given meaning by a group of people.

Staff uniform: an official garment worn by an employee of an establishment.

Tech pack: a blueprint of a final garment. It contains all the technical specifications and design details that make the product unique. It is a tool used by designers and manufacturers to communicate.

ABSTRACT

This study explored the material culture of the Turkana community with a view to using it as a potential source of inspiration to develop a hotel staff uniform designs as a way of preserving the Turkana cultural aesthetics. The Turkana is a community that resides in North Western Kenya. The recent discovery of oil in this region will open it up to urbanization and modernization which will erode the Turkana cultural aesthetics. The Kenya Association of Hotel and Caterers requires its members to preserve the cultural heritage of the local people and this study will help hotels setting up in Kenya to meet this requirement. The location of the study was the Nasega village in Lodwar, Turkana County. The research was a qualitative case study type of research design through interviews, direct observation and photography. The target population for this study was the Turkana people in Turkana County while the accessible population was the Nasega village of the Turkana community in Turkana County. Homesteads to be visited were selected by simple random sampling. Purposive sampling was then used in selecting respondents with material culture to be studied. Purposive sampling helped the researcher to study material culture with desirable characteristics such as shape, motifs and size that were suitable for product design inspiration. Observation and interview schedules were used to collect data. Photography was also be used to record the visual aspects of material culture. The data obtained was analyzed using cultural content analysis and descriptive narratives. Design development involved studio work in two phases which were preparation and production phases. Preparation involved sketching of designs based on cultural features of data collected. Two designs were selected for production. The selected designs were then developed into prototypes of hotel staff uniforms and presented to the department of Fashion Design and Marketing for Marking. The findings of the study will be a reference for designers on how to use their design knowledge in solving social problems. The study may also benefit to the Turkana community as more people will be interested in their material culture hence visit the region and this will open up Turkana County to Economic development.

CHAPTER ONE: INTRODUCTION

1.1 Background to the Study

The Turkana community happens to be among the few that have remained unchanged by civilization. This community is found in North Western Kenya, the area between Lake Turkana and the Great Rift Valley on the border of Uganda (Ambros, 1999). The culture of this community is facing extinction by having to quickly embrace a western lifestyle (Allen, 2008).

The Turkana people are said to live from the rest of Kenya. Torome (2012) writes:

When a Turkana man leaves for the capital, Nairobi, the joke goes, he tells his family, "I'm going to Kenya." The Turkana people are, as the joke suggests, as far away from Nairobi as one can be without being foreigners. For this reason, we know very little about them. In schools, we learned about them only within the context of the Leakey family's decades-long work excavating the Lake Turkana basin in search of fossils of humans' ancestors. This could be one reason why Kenyans have historically looked at the Turkana people as archaic beings, millennia away from "civilization" and with different needs from most of the country. (p.1).

With the discovery of oil in Turkana, there is hope that the community's marginalization may come to an end. Modernization of the county due to oil exploration and extraction should ensure the material culture of the Turkana people is preserved (Allen 2008).

All art forms are influenced by the environment in which they are created. The environment in the 21st century is defined by not only where we live but also other cultures: through travel, media, the internet, history, art and literature – the entire globe becomes our experience (Mosley, 2006).

Okeyo (2014) recommends that more research needs to be carried out on the utilization of material culture in other parts of Kenya in order to get a broader spectrum. The study also recommends that further studies especially under creativity and innovation using Kenyan traditional material culture as a source of inspiration in Fashion to be carried out.

In schedule 2 of the code of ethics of the Kenya Association of Hotel and Caterers (KAHC), hotels are expected to defend and preserve all elements of cultural or national heritage. They are also required to observe and respect the social and cultural practices of indigenous people and recognize their worth (Caterers, 2012). This project therefore, studied the material culture of the Turkana community and use it as a potential source of inspiration to generate designs of staff uniforms for the for the hotel industry in Kenya with a view of preserving the Turkana cultural aesthetics.

1.2 Problem Statement

With the discovery of oil in Turkana County, urbanization will destroy the rich cultural aesthetics of the Turkana people. This study therefore, targets the hospitality industry in Kenya. Hotel staff uniforms inspired by the material culture of the Turkana community were developed, as a way of preserving their aesthetics as the modern world sets up in Turkana County.

1.3 Purpose of the Study

Based on the problem stated, the purpose of this study was to document the material culture of the Turkana community and use it as a source of inspiration to develop hotel staff uniform designs for the front desk.

1.4 Objectives

The objectives of this study were to:

1. identify and select significant material culture of the Turkana community that could be used to develop suitable designs for hotel staff uniforms,
2. explore the selected material culture of the Turkana community that can be used to develop hotel staff uniforms designs,
3. develop hotel staff uniforms designs inspired by the material culture of the Turkana community.

1.5 Research Questions

1. What significant material culture does the Turkana community own?
2. How can the selected Turkana material culture be used to develop hotel staff uniform designs?
3. How can fashion design be used as a way of preserving cultural aesthetics of material culture of the Turkana community?

1.6 Significance of the Study

The findings of the project will have practical significance in the following:

1. Contribute to the advancement of knowledge about the Material Culture of the Turkana community in Kenya and also act as a way of preserving the cultural aesthetics of the Turkana community.

2. Act as a reference for fashion designers and design students on how they can use their knowledge in the area of design to preserve cultural aesthetics of communities.
3. Aid the hotel industry in Turkana County meet the requirement of preserving the cultural heritage of the host community, as indicated in schedule 2 of Kenya Association of Hotels and Caterers (KAHC).

1.7 Scope of the Study

The study intended to explore the Turkana material culture and develop 8 hotel staff uniform designs for the front desk with only 2 being made into garment prototypes. This number was agreed upon by the department of fashion design and marketing Kenyatta University.

Out of the material culture from the Turkana community household items together with, clothing and adornment were selected because they give variety in form of colour, form and line when combined.

1.8 Limitations of the Study

The research was a case study of the Nasega village of the Turkana community and the findings may therefore not be generalized for other communities in Kenya. It was also anticipated that some respondents would be reluctant to participate in the research due to personal preference.

1.9 Conceptual Framework

The study used a cultural product design model (Figure 1.1). This model was adapted from Lin (2007). In the model, cultural features are transferred to the design model where the designer transforms them into a cultural product. The research method phase shows a systematic way of how to extract the cultural features by identifying them and then translating the design information into design elements and finally implementing them into a creative product. The design process is the last phase where a set scenario is investigated to tell a story so as to write a script which will finally be implemented as a designed product (Lin 2007).

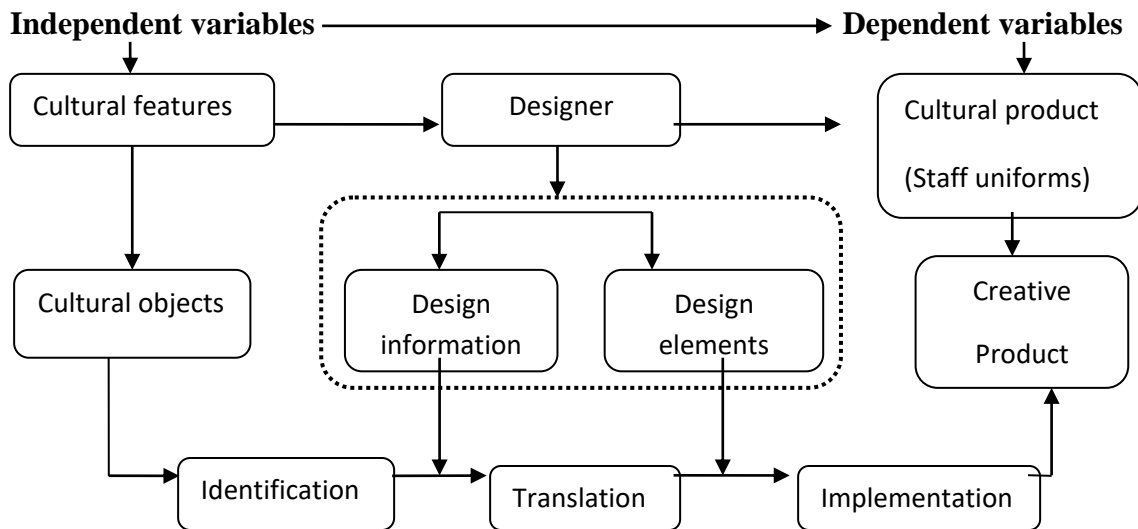


Figure 1.1. A cultural product design model adapted from (Lin, 2007).

As Lin (2007) suggests, cultural features are identified in the cultural object, which include color, texture, and pattern; function, usability, and cultural meaning. Through this identification process, the designer, by using the scientific method and other methods of inquiry, is able to obtain design information from a cultural object and then evaluate and utilize this information. In the translation stage, the design information obtained from a chosen cultural object is translated into design knowledge. In the process, the designer achieves some depth and experience of practice in relation to these design features.

For this study, during the implementation stage, the designer used her design expertise to transform the design information into 8 hotel staff uniform designs through a variety of sketches.

At this stage, the designer gains knowledge of a cultural object and an understanding of the spectrum of culture and value related to that cultural object. The designer combines this knowledge with his/her sense of design, in order to deal with design issues and to employ all cultural features in designing a cultural product (Lin, 2007).

CHAPTER TWO: LITERATURE REVIEW

2.1 The Turkana Community and its Material Culture

The Turkana reside in Turkana County which is in northwestern Kenya. This region, borders Lake Turkana in the east with Uganda, South Sudan and Ethiopia as its international neighbors (Appendix A).

The Turkana are nomadic pastoralists, who are to be found in all parts of their district and beyond. They are continually pushing at their southern and south-eastern boundaries, in an effort to gain more grazing land for their animals even as far as the Suguta Valley, a place where temperatures can reach well over 50° C at mid-day and a persistent wind stirs up clouds of fine pumice dust (North Rift Tourism, 2012).

2.1.1 Turkana Dress and Body Adornments

The Turkana pride themselves with distinct traditions when it comes to fashion. Women adorn themselves with colorful beads that are a symbol of their wealth, marital, and social status. Their hair is uniquely coffered by having a patch of small braids which are sometimes dyed as an orange red Mohawk (Figure 2.2). Simplicity, repetition and circles are characteristics of their art work (Allen, 2008).



Figure 2.2. A Turkana woman (Masi, 2010).

According to NorthRiftTourism, (2012) both men and women wrap animal skins on their bottoms. Often, men wear their wraps across the body by tying one end to the other end over the right shoulder. They also wear wrist knives made of steel and animal hide. Women adorn themselves with collar necklaces, and shave their hair completely. They also wear two pieces of cloth, one wrapped around the front waist while the other at the back (Turkana, 2000).

Clothing among the Turkana people is used as a symbol of social status, identity for age groups, and cultural occasions (Allen, 2008).

Allen, (2008) adds that, beads, animal hide and ostrich feathers are the materials mainly used for body adornment. Women adorn earrings, and numerous strings of red, yellow, orange, brown, black, green and blue beads around their neck. Women's cloaks feature leather patches at the hem. Men also have leather cloaks, a few strings of beads around their neck and not more than two earrings (Figure 2.3).

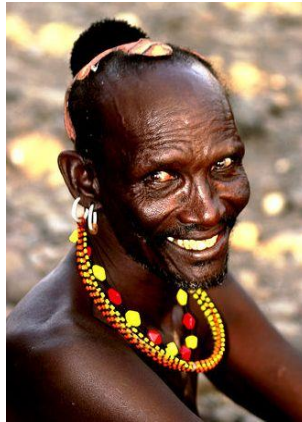


Figure 2.3. A Turkana man (Ngerritis, 2011).

2.1.2 Other items of Turkana Material Culture

Men carry an *ekicholong* which is a wooden stool and they use these for sitting while out grazing. These stools are also used as headrests. Men also carry walking sticks; one is used for walking while the other is used to prod livestock.

The traditional head-rest/stools and their snuff containers are very finely made (Figure 2.4). The Turkana also make a wide variety of containers and kitchen implements. Weapons include spears, shields, fighting sticks, the rather unusual wrist-knives and finger-knives with their protective sheaths. The Turkana are also renowned for their basket weaving skills (North Rift Tourism 2012).



Figure 2.4. A Turkana headrest (Antiques, 2010).

2.2 Design Inspiration

Inspiration has a crucial impact on the creative development of a product. Fisher (1996) states:

To design is to endow optical sensations or images with meaning. The mind does this constantly. It refuses to perceive the outside world as a chaotic jumble of meaningless sensations. Instead, it quickly registers all incoming stimuli and assigns them some orderly meaning. Much of what goes on during the creation of a work of art springs from the artists' intuition and imagination (p. 23).

Observation is the main learning method of an artist. Artists and designers have a unique visual sense (Lauer, David A, 2012). Elliot (1994) also points out that a designer looks at the world with the aim of drawing inspiration from every experience. Often when least expecting it, the designer observes new relationships and transforms them into something new that others can relate to. This, is referred to as inspiration. These two statements suggest that a designer views the surroundings with an artistic perception which adds the

dimension of creative possibility to things perceived, making possible a unique solution to any existing aesthetic problem.

2.3 Design Studies on Material Culture

Culture is imperative in the field of design. It is anticipated that future designs will be evaluated on cross-cultural design hence cultural products will be a trend globally (de Rijk, 2010).

From the production of an art work, one can tell a creative minds product from a copier's product. It is how much inspiration has been changed to suit a circumstance. (Adhiambo, 2004). This statement suggests that designers use inspiration as a basis for product design development and differentiation.

Material culture is a rich source of ideas which can be used in any field of design. Adhiambo (2004) focused on the Maasai, Luo, and Swahili cultural artifacts. She recommended that more studies and application of designs from artifacts of other ethnic groups of Kenya and Africa to be carried out so as to widen the variety of creative design and allow for comparison of designs.

Material culture is mainly collected to preserve cultural heritage of a group (Kungu, 2001). Findings from Kungu (2001) study on the Eastern Bantus of Kenya show that a lot of material culture remains untouched in our resource centers awaiting utilization. She recommends that more research and study to be done to expand the existing knowledge pertaining to traditional based motifs.

Tusaasiirwe (2009), studied the traditional artifacts of the Ankole and successfully applied the motifs into woven products. In her study she sensitizes crafts people on how to produce a wide range of products through design inspiration by material culture. Her study has formed a basis for this project as the researcher will show how the Turkana material culture can inspire designs for a collection of hotel staff uniforms.

Product differentiation in a competitive market can be approached by incorporating culture or local identity into the said product (Dillon, 2008).

local economic development can also be enhanced by developing cultural based products (Santagata, 2002). When local culture is promoted, the craft sector is opened for economic revival (Tung, 2012).

2.4 Functions of Clothing

Clothes are things that cannot be separated from humans and become an important part as one of the basic needs. Bernard (2001), explains that clothing can function as a communication tool for the identity, customs, and individual nature of its use. A person's dress style is influenced by many things such as culture, values inherited by community groups as well as family, environment, media, fashion trends, and personal character. All of them give reference to how to dress and shape their preferences.

Akdemir (2018) writes that the most visible material item of the fashion symbol is the garment, which carries multiple and various meanings. The dynamism of the garment symbol can carry open or closed codes depending on culture, gender and social location. Cloths can carry many significant signs according to their shape, colour, surface decoration, embroidery techniques etc. And each one can be the expression of identity

over ethnicity, religious beliefs, age, education and social class. Through observation of clothing styles over these items, the assumptions could be made about a person's identity.

Clothes are seen as serving individual, social, and physical human needs, as well as offering cultural representations and art forms (Kaiser, 1997). In the process of modernization it can hardly be limited in scope and problem, from social, economic, cultural and so on. The clothes worn by someone have hidden meanings and messages, even clothes no longer only function as protectors but also to show their social status in society. If you look at the traditions and customs of different regions, you can also know that clothing and its use is growing, namely clothing that is used for everyday activities and clothing that is worn on certain events, complete with veiled messages on the clothing (Tajuddin, 2018).

Explaining one's identity is closely related to the culture and customs in which a person lives and interacts in life. Clothing as a cultural diversity should be taken into account. Clothing is an expression, image and personality of a culture, because from clothing can be reflected the norms and cultural values of a nation. Clothing tends to be inseparable from the culture of society, because it is influenced by habits, customs that exist in society. The different clothing between one region and another, due to human culture in each region tends to be different, which is influenced by the surrounding environment. The difference in clothing in each region is because each region has customs, habits, ways of life that can be different from one another, and different socio-cultural environments (Tajuddin, 2018).

Clothing, as an art form, has the power to transcend borders and communicate across cultures. Designers have long been inspired by the rich tapestry of traditions and histories woven into the fabrics and patterns of indigenous communities worldwide. However, this inspiration should be a source of celebration and respect rather than appropriation. In recent years, the fashion industry has taken steps to acknowledge this, embracing a more inclusive approach (Bernard, 2001).

Clothing and apparel fulfill practical functions and, in this respect, they are used for protecting the body against inhospitable climates as well as for reasons of modesty and attraction since ages. At least as important as protection and modesty are, of course, the semantic or communicative functions of clothing. They serve as a non-verbal medium by which meanings and values are produced and exchanged (Akdemir, 2018).

Identity is not only about distinct nature of the dress but also the intention with which it is worn. Various civilizations also developed dress codes to distinguish among the different socio-economic strata of society and other professions. There are distinctive cultural traditions in every society. Traditional dress expresses the wearer's pride in their heritage. (Mohan, 2020).

2.4 Fashion Design and Hotel Staff Uniforms

Luxury hotels have always been a territory of covetousness for the fashion industry. With new partnerships being created between leading hotels and influent designers, the subtle connection between these intertwined worlds has made the hotel lobby become one of the trendiest spots. From guest relations agents dressed in perfectly shaped yet refined dresses to doormen proudly displaying their sleek vintage tweed suits, at first glance,

some of the world's top hotel lobbies bear a striking resemblance to fashion runways. Fashion has made a glorious entry into the hotel world by reinventing staff uniforms. In the Sofitel So Bangkok hotel, the notorious French designer Christian Lacroix has been selected to add a colorful and vibrant taste to the lobby ambiance. Lacroix has chosen to dress the employees in exquisite patterns lavishing an introspective interpretation of the Thai culture (Zouhair, 2016).

The front desk is the first place a potential guest would go to when entering a hotel. As such the staff here must look competent to the guest. First impressions are lasting ones and as such the design and look of the hotel uniform should make a favorable impression on the customer.

Fashion's ability to transcend borders and cultures is a powerful tool for celebrating and preserving cultural heritage. The fashion world's growing awareness of the importance of respecting traditional textiles, indigenous designs, and cultural symbols is a promising sign of positive change. By embracing cultural sensitivity, collaboration, and ethical practices, the fashion industry can contribute to the protection and celebration of cultural heritage, ensuring that the beauty and significance of these traditions continue to thrive in the modern world. It's not just about fashion; it's about honoring the legacies of generations past and preserving them for generations to come (Fashion Law Journal, 2023).

Zouhair (2016) writes that an elegant uniform designed with thoughtfulness can speak a lot about the organization. When the employees carry the uniform with pride and care, it

gives a positive impression to the guests that they are aware of their brand. A well fitted uniform with style factor should be comfortable.

Uniform depicts the culture and ethos of the organization. A traditional or local touch in design attracts the customers. Moreover, the internal customers, the staff feel proud and self-esteem in wearing the uniform they like and overall result will be, more productivity and efficiency in operations. The right design which goes well with the taste of the customers and theme of the organization. Every service industry is eager to provide uniforms liked both by the customers and employees to run the business successfully. Finally, it can be stated that service uniforms can add to the guest experience (Suhag, 2015)

2.4 Summary of Literature Review

Previous studies identified a new niche in the market for culture based products. These products can open up local economic development. In Kenya, a lot of material culture remains untouched awaiting utilization and therefore designers should embrace their social responsibility and preserve the aesthetics of the material culture so as to fill this new niche and trend in the global market. Clothing and fashion are one of the most important ways of expressing the identity of a people because its full of signs, codes and meanings inside them. The front desk staff should make a favorable impression that communicates the hotels values, identity and values.

The aim of this study was to bridge this gap by using the cultural features of the material culture of the Turkana community, to develop a hotel staff uniform designs that will help the hotels in Kenya achieve a unique first impression that has a local identity.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Research Design

The researcher used a qualitative case study type of research design as it made a detailed examination of a single subject, group or phenomenon, Mugenda (1999). This design allows the researcher to gather, summarize, present and interpret information (Orodho,2002). The qualitative research design was used for this study, as it allowed the researcher to describe the characteristics of the material culture of the Turkana community.

3.2 Measurements of Variables

The cultural features of material culture of the Turkana community were the independent variables as they influenced the hotel staff uniforms designs. These variables were measured using scale properties of cultural themes such as use of object, color, pattern, motifs and methods of construction. The dependent variable for this study were the hotel staff uniform designs for the hospitality industry as their design was as a result of the designers' inspiration by the aesthetics of material culture. These variables were measured using scale properties of cultural themes such as color, pattern, motifs and methods of construction.

3.3 Location of the Study

The study was conducted among the Turkana of the Nasega village in Turkana County.

The Nasega village is a settlement 1km from Lodwar town (See Appendix A). It was

established in 1999 as a genuine settlement due to population increase in Lodwar town and has a population of 273 residents, (Turkana 2000).

3.4 Target Population

For this study the target population was the material culture of the Turkana people in Turkana County while the accessible population was the material culture of Nasega village of the Turkana community in Turkana County. Traditional material culture of the Turkana community was studied under this population.

3.5 Sampling Techniques

Simple random sampling was used to select the homestead to be visited. Purposive sampling was then used in selecting material culture to be studied. Purposive sampling helped the researcher to study material culture with desirable characteristics such as shape, motifs and size that was suitable for product design inspiration.

3.6 Sample Size

A total of 24 samples of Turkana material culture were collected. The samples were then categorized into four groups namely clothing and adornment, household items, architecture and others. The final sizes were determined based on the principle of 5% margin of error and 95% degree of confidence. Therefore, in the four categories of the 24 samples collected, 5 samples were purposively selected for use in development of hotel staff uniforms.

3.7 Research Instruments

Unstructured interview schedules (See Appendix B) and unstructured observation schedules (See Appendix D) and photography were used to collect data. Interview schedules explored in depth characteristics of the Turkana community's material culture, while observation schedules noted the characteristics of the Turkana material culture.

3.8 Pilot study

A pilot study was conducted in a neighboring village that will not be covered in the final study. The completed observation schedules and interview schedules were analyzed to check if there is need for more space to fill in responses or observation descriptions. Adjustments were then made accordingly.

3.9 Validity and Reliability

Mugenda and Mugenda (1999), define validity as the extent to which results obtained from data analysis are an actual representation of the subject being studied. According to Khan (1989), validity of an instrument is enhanced by having experts' judgment. Three competent researchers in the area of design inspired by material culture were requested to assess and give feedback on the relevance of the content used in the observation schedule. The researchers recommended the translation of the interview schedule to the Turkana language. The recommendations made were implemented in the final interview schedule.

Qualitative researchers confront the issue of reliability through triangulation which assesses the sufficiency of the data collected from sources or data collection methods (Ruth,

2011). For this study, methodological triangulation was done by combining interviews, observations and photography as data collection methods.

3.10 Data Collection

The following data collection methods were used to collect data.

3.10.1 Photography

Photography was only used to record the visual aspects of the material culture observed.

3.10.2 Interviewing

Interviews were held with the respondents and information recorded on the unstructured interview schedule. The researcher held interviews with the help of a research assistant who acted as an interpreter between the researcher and the respondents.

3.11 Data Analysis and Presentation

Qualitative content analysis was used to analyze qualitative data on the basis of cultural themes and sub themes that emerged. Qualitative content analysis involves a process designed to condense raw data into categories or themes based on valid inference and interpretation. This process uses inductive reasoning, by which themes and categories emerge from the data through the researcher's careful examination and constant comparison (Patton, 2002).

3.12 Logistical and Ethical Considerations

An interview schedule (See Appendix D) translated into the Turkana Language was used to collect data in cases where the interviewee was not conversant in English.

A project time schedule (See Appendix E) was followed to ensure all activities were within their set time lines.

Authority to conduct research was sought from NACOSTI (See Appendix F) and a clearance letter from Kenyatta University Ethics Review Commission Board (See Appendix G).

Direct consent for participation was sought from adults and in the case of children, from their parents/guardians. Participants were assured that the information will be confidential and used only for the purpose of the study. Names of the respondent were not included on the interview schedule.

3.13 Identification of Turkana Material Culture

24 Samples of identified Turkana material culture from the interview schedule (See Appendix B) were classified and recorded in an observation schedule (See Appendix C).

For these 24 samples, the colors, date of observation, use of the item materials of construction of the samples were documented and analyzed. The results were presented in tabular and textual format.

3.14 Preparation Phase

The researcher visually interpreted the photos collected on the material culture of the Turkana community. The researcher then assessed what features of the material culture were suitable for design inspiration. The following was undertaken during this phase:

3.14.1 Development of Design Sketches Inspired by The Turkana Material Culture

The researcher used abstraction as a design approach to translate design information that included, shape, color, materials, line, rhythm and texture obtained from the Turkana material culture. This design information was modified through a series of sketches and translated into 8 clothing designs for hotel staff uniforms (See Appendix H).

3.14.2 Development of Rendered Fashion Drawings of Designs for The Staff Uniforms.

The 8 sketch designs were further developed into colored drawings showing both front and back views. The designs were rendered using Adobe photo shop and Illustrator design software to create a look book (See Appendix I).

3.14.3 Selection of Two Designs to Be Developed into Hotel Staff Uniforms.

Together with the supervisor, the researcher selected two out of the eight proposed designs to be constructed into garment prototypes (See Appendix J).

3.15 Production Phase

During this phase, the fashion drawings were adapted into 3-D form. Working patterns were developed from existing block patterns. The block patterns were then manipulated using the flat pattern method of pattern manipulation as per the fashion drawings of the hotel staff uniforms.

Patterns for the women designs were made to fit a standard miss's size 12 and size Medium for the Men designs. This was the size of the models used to display the garments in the exhibition at the end of the project.

Toiles were made from the working pattern. (See Appendix K) The toile aided in reviewing and evaluating the 3-Dform prior to cutting in the final form. Required

adjustments were then made on the working patterns. Final patterns from which the first proto-type was cut from were then drafted with all required pattern markings. (See Appendix L) The fabric was cut and pattern markings transferred in preparation for sewing. The fabrics cut out from the patterns were assembled using the unit method of garment assembly as per the fashion drawings. Once the prototype was finished (See Appendix M), a tech pack was developed to convey construction details and garment measurements for production (See Appendix N).

3.16 Project Exhibition

The garment prototypes and sketches of the designs were exhibited at the Department of Fashion Design and Marketing at Kenyatta University (See Appendix O) and DVD of the exhibition submitted.

CHAPTER FOUR: PRESENTATION AND ANALYSIS OF DATA

4.1 Overview

Apart from aesthetic appeals, there are also principles, symbolisms and concepts embedded in the material culture of the Turkana community. However, few of such information has been documented and preserved. This lapse coupled with acculturation and modernization pose the danger that the aesthetics of the Turkana material culture may be forgotten. The material culture of the Turkana therefore be best examined, preserved and documented on the basis of color, raw materials used and construction techniques. This exploration can only thrive by delving into the cultural themes within which this material culture among the people functions.

Consequently, this chapter seeks first, to document findings on the significant material culture of the Turkana.

The second part seeks to report on the cultural features of the Turkana material culture and the researchers concern here is to highlight construction techniques, colors raw materials used and methods of constructing of the samples of Turkana material culture.

4.2 Significant Material Culture Items of the Turkana Community

The first objective was to identify and select significant material culture of the Turkana community. Sample forms collected were recorded and analyzed according to their purpose and uses as shown in table 4.1. Codes TMC represented Turkana Material Culture. These samples were numbered 1 to 4 and later coded.

Table 4.1 Coding sheet of Turkana material culture

Materials and Construction	Code	Number of samples	Sample Codes
Clothing and adornment	TMC 1	11	TMC 1a, TMC 1b, TMC 1c, TMC 1d, TMC 1e, TMC 1f, TMC 1g, TMC 1h, TMC 1i, TMC 1k, TMC 1l
Household items	TMC 2	6	TMC 2a, TMC 2b, TMC 2c, TMC 2d, TMS 1e, TMC 1f
Architecture	TMC 3	3	TMC 3a, TMC 3b, TMC 3c
Others	TMC 4	4	TMC 4a, TMC 4b, TMC 4c, TMC 4d
Total samples			24

4.2.1. Clothing and Adornment

The Turkana women adorn themselves with different types of necklaces. The most striking ornament is a collar necklace *ngakoroomwa* (Figure 4.1) worn by women and children. It is made of glass beads in yellow, black and red and white colour.

The necklace can be worn as many strands of beads or the strands can be sewn together to form the collar.



Figure 4.1 Photo showing various designs of the ngakoroomwa
Source: The researcher

Women who been married officially through a traditional wedding wear a wedding ring which is a single metal wire around the neck called an *alagama* (figure 4.2)



Figure 4.2 Photo of a woman wearing an alagama
Source: researcher

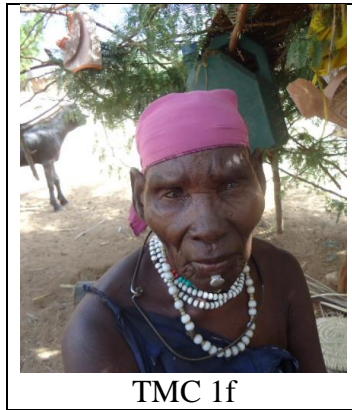
Both men and women adorn themselves with the *ngakirim* (figure 4.3) which is a necklace made of ostrich shells. A man wearing a *ngakirim* is considered a warrior who has killed an enemy.



TMC 1e

Figure 4.3 Photo of a woman wearing a ngakirim
Source: Researcher

The Turkana women also have their lower lip pierced and have an *atepes* (figure 4.4) which is a metal piece inserted in the piercing as a form of beauty.



TMC 1f

Figure 4.4 A woman Turkana woman wearing an *atepes* on the lower lip
Source: Researcher

nga'geron ((Figure 4.5) is a form of body scarification worn by both men and women. A sharp object is used to pierce the skin and create abstract motifs on the skins surface.



Figure 4.5 A photo showing body scarification on the arm of a Turkana woman
Source: Researcher

Men also have their ear pieced and wear earrings called *ngiriko* (Figure 4.6) which are long metallic chains that extend from the bottom earlobe to the shoulders.



Figure 4.6 A young Turkana man wearing Ngiriko on the ears
Source: Researcher

Women and children shave their hair on the sides and leave a strip of hair running from the forehead to the nape of the hair. The hair is then twisted into small strands. This style of coiffure is known as *etemeju* (figure 4.7)



Figure 4.7 A Turkana child with etemeju coiffure style on the head
Source: Researcher

Much of their traditional clothing is no longer worn as they have adapted to the modern form of dressing. However, a few married women keep an *adwel* (figure 4.8) and an *abwo* (figure 4.9) for marriage ceremonies.



Figure 4.8 Photo of the researcher wearing an adwel
Source: Researcher



Figure 4.9 Photo of the researcher wearing an abwo
Source: Researcher

An *adwel* is a pinafore that is tied with strings to the waist covers the private parts. It is made of three pieces of sheep's skin stitched together and a piece of a He-goats skin. It has elaborate bead work at the bottom quarter and a line of metallic beads are sewn along the side edges to add weight so that it can stay in place when it is worn.

An *abwo* is also tied to the waist with strings and it covers the lower back of the body from the waist down to the heels. It is made of soft goat's skin.

In addition, women adorn their wrists with a metal bangle known as a *ngigel* (figure 4.10). It is engraved with geometric and organic motifs.



Figure 4.10 Photo of a ngigel
Source: Researcher

4.2.2 Household items

Traditional house hold items among the Turkana people are used for domestic storage and ritual purposes.

The *abarait* (Figure 4.10) is a knife worn on the wrist by Turkana men. It is used to cut meat and for defense during an attack by an enemy. It is metal disc with leather strips covering the sharp outer edge and the inside where the wrist is inserted.



Figure 4.11 Images of an abarait

Source: Researcher

The Turkana people have a multipurpose woden stool used by both men and women known as an *ekicholong* (figure 4.11)

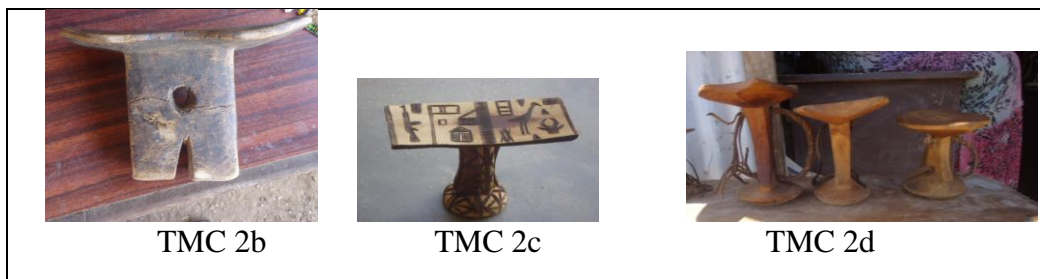


Figure 4.11 Various designs of an ekicholong stool

Source: Researcher

It is used as a headrest and as a seat. The bottom side has a small concave part that is used for tobacco grinding. It is carved from wood and has a leather strap attached to it for holding and carrying purposes.

The Turkana people have various storage containers. Among them is an *akutom* (Figure 4.12) which takes the shape of a gourd but is made from animal hide stitched with sisal yarn at the neck and has a wooden top for closing. An *akutom* is used for storing oil from animal meat.



Figure 4.12 Photo of various parts of an akutom
Source: Researcher

The *akurom* (Figure 4.13) is another storage container. It is made by scooping the inside of the wood to create the hollow storage area. It is then smeared with red ochre to add colour.



Figure 4.13 Photo of an akorum
Source: Researcher

4.2.3 Architecture

A typical Turkana homestead will have several huts for the various family members.

(Figure 4.14)



Figure 4.14 A Turkana homestead
Source: Researcher

The Turkana people are nomads who shift homesteads in search of pastures for their animals. For this reason, most of their homes are temporary huts made of, mud, twigs and thatched roof tops (figure 4.15)

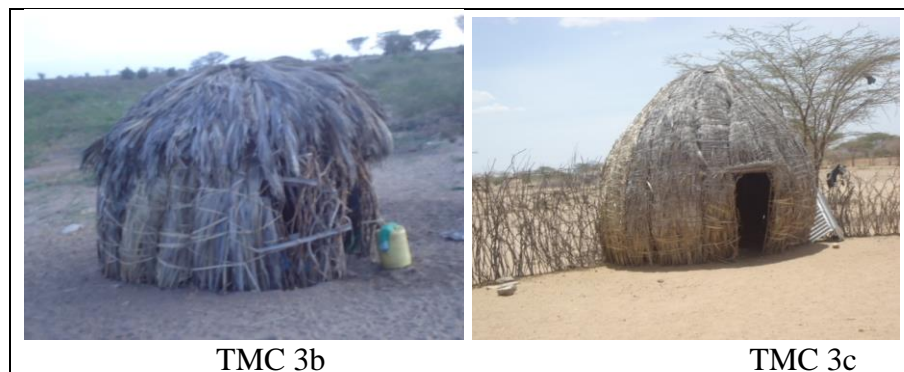


Figure 4.14 Photos of a Turkana homestead
Source: Researcher

4.2.4 Other Items of Material Culture

The Turkana men store and carry tobacco in a leather pouch known as an *echwee* (Figure 4.14) decorated with beadwork on the edges.

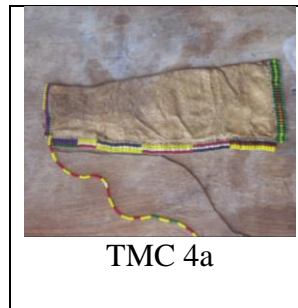


Figure 4.14 A photo of an echwee pouch for storing tobacco
Source: Researcher

To catalyze the tobacco, salt is needed and it is stored in an *akumai* (Figure 4.15) which is a pipe made of leather on two sides with a piece of animal bone in between that acts as a lid.



Figure 4.15 A photo of an akumai for storing salt
Source: Researcher

During skirmishes, a shield known as *aupwal* (Figure 4.16) is used for protection. It is made of metal which is punched with holes in the middle to aid the user to see the enemy or target. It also has a wooden handle attached to the metal with leather strips.



Figure 4.16 A photo of an aupwal used as a shield
Source: Researcher

An *asogat* (figure 4.17) is a walking stick made of a wooden top with a pointed metal base. It is used by men for protection and also serves as a hanger for their items while grazing.



Figure 4.17 A photo of an asogat used as a walking stick
Source: Researcher

4.3 Material Culture Suitable for Hotel Staff Uniform Design Development

The exploration of the selected material culture that could be used to develop suitable designs for staff uniforms in the hospitality industry was the second objective. The researcher used her design expertise and selected material culture with shape, form, and color that was suitable for translation into design elements to be applied on the hotel staff uniform designs. A total of 5 design translations coded DT were produced. The analysis is presented hereafter.

4.3.1 Analysis of Design Translation 1

The first translation yielded into a yoke for a garment (figure 4.18). The outlines of TMC 2a in side view and the plan view of TMC 2d were fused and translated into a yoke for clothing designs.


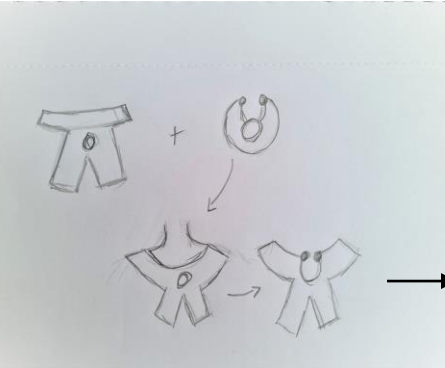
Cultural object	Translation to design elements for clothing
 <p data-bbox="349 1444 462 1472">TMC 2a</p> <p data-bbox="560 1444 673 1472">TMC 2d</p>	 <p data-bbox="1274 1522 1356 1549">DT-01</p>

Figure 4.18 Design translation 1
Source: Researchers own design

4.3.2 Analysis of Design Translation 2

The outline of the opening on TMC 2a and the curvilinear repetition of the beaded strands from TMC 1b were translated into a center front opening design with panels. The results are shown in figure 4.19.



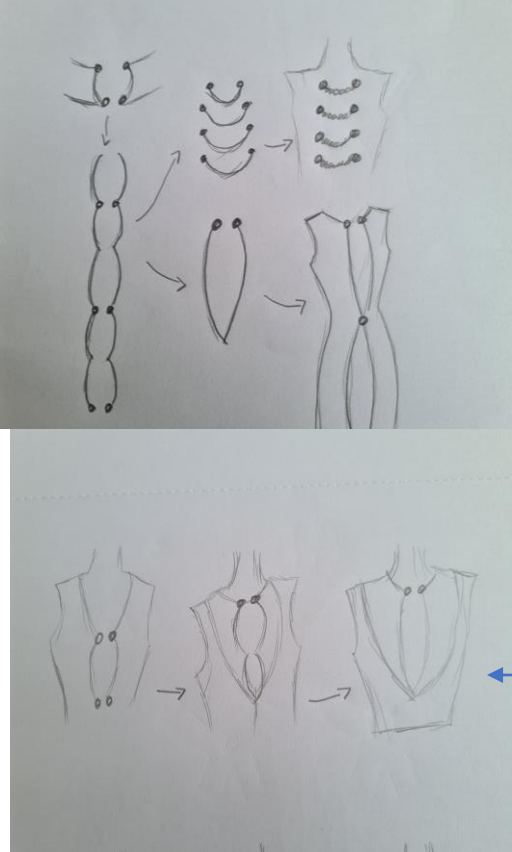
Cultural object	Translation to design elements for clothing
 <p data-bbox="396 972 505 1003">TMC 2a</p>  <p data-bbox="396 1486 505 1518">TMC 1b</p>	 <p data-bbox="1224 1398 1312 1430">DT-02</p>

Figure 4.19 Design translation 2
Source: Researchers own design

4.3.3 Analysis of Design Translation 3

By distorting the outline of TMC 2a and repetition of half of its linear form, the researcher achieved a layered asymmetrical front opening as seen in figure 4.20.



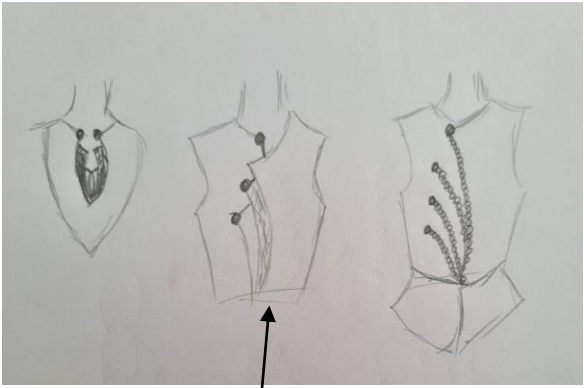
Cultural object	Translation to design elements for clothing
 <p>TMC 2a</p>  <p>TMC 1b</p>	 <p>DT-03</p>

Figure 4.20 Design translation 3
Source: Researchers own design

4.3.4 Analysis of Design Translation 4

The shape of TMC 1a was translated into a standing collar with an opening at the center front translated from the curvilinear outline of TMC 2a. TMC 1j was translated by

repetition and convergence of the outline lines into a garment panels. The result is shown in figure 4.22.


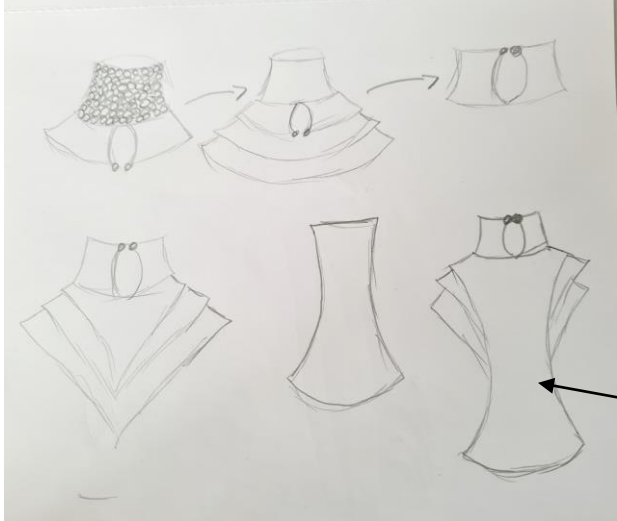
Cultural object	Translation to design elements for clothing
 <p>TMC 1a</p> <p>TMC 2a</p> <p>TMC 1j</p>	 <p>DT-04</p>

Figure 4.22 Design translation 4
Source: Researchers own design

4.4 Development of Designs for Hotel Staff Uniforms

The third objective of the research project was to develop designs for hotel staff uniforms inspired by the material culture of the Turkana community.

The translated design elements were implemented into eight clothing designs for hotel staff uniforms; four for women and four for men. The designs produced are presented and analyzed hereafter.

PLATE 1: Hotel Staff Uniform Design 1


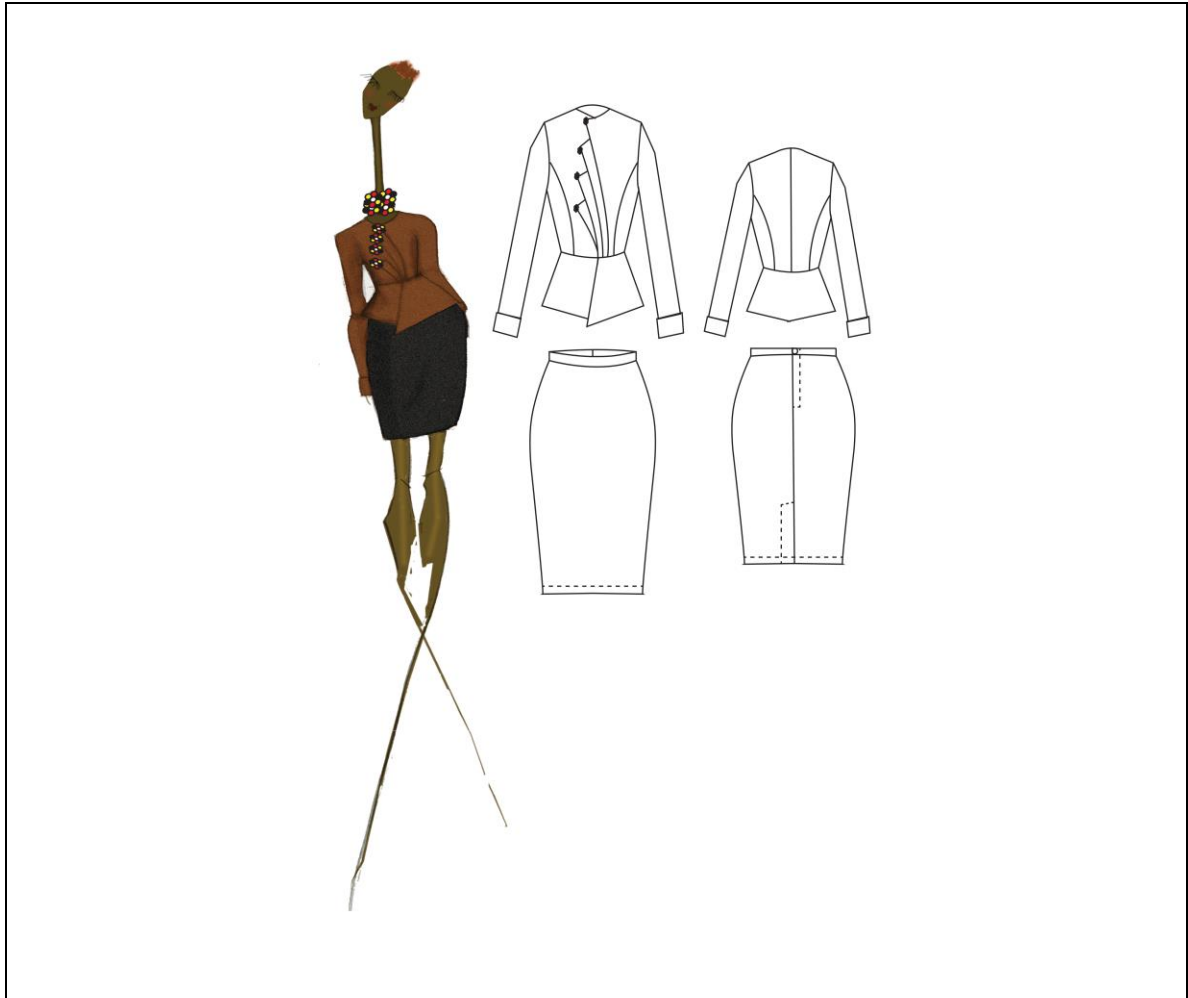
	
Clothing category	Women's wear uniform
Description	3- piece skirt suit
Design translation	DT-04
Cultural features	Black, white & brown colours, beadwork
Observation	Two cultural features are harmonious

PLATE 2: Hotel Staff Uniform Design 2



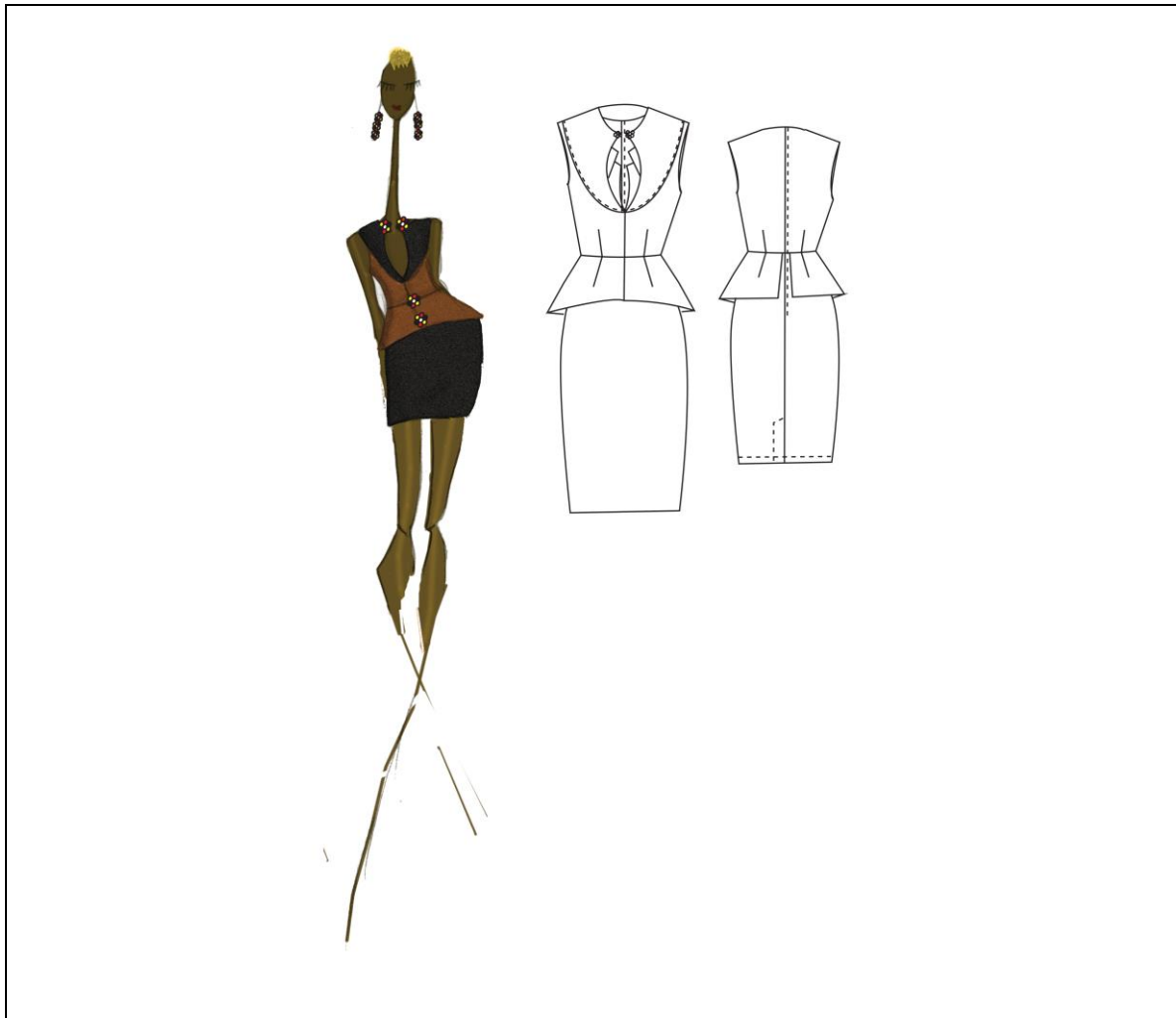
Clothing category	Women's wear uniform
Description	Two-piece dress
Design translation	DT-02
Cultural features	Black and brown colours, beadwork
Observation	Continuous repetition can express uniqueness

PLATE 3: Hotel Staff Uniform Design 3



Clothing category	Women's wear uniform
Description	Two-piece skirt suit
Design translation	DT-03
Cultural features	Black & brown colours, beadwork
Observation	Strong and rich expression of lines

PLATE 4: Hotel Staff Uniform Design 4



Clothing category	Women's wear uniform
Description	Two-piece peplum dress
Design translation	DT-02
Cultural features	Black & brown colours, beadwork
Observation	Symmetry creates a simple silhouette

PLATE 7: Hotel Staff Uniform Design 5



Clothing category	Men's wear uniform
Description	2- piece outfit
Design translation	DT-01
Cultural features	Black colour and beadwork
Observation	A simple feature can add interest

PLATE 8: Hotel Staff Uniform Design 6



	
Clothing category	Men's wear uniform
Description	3-piece outfit
Design translation	DT-02
Cultural features	Black, white & brown colours, beadwork
Observation	White colour colour can break monotony of black

PLATE 9: Hotel Staff Uniform Design 7



Clothing category	Men's wear uniform
Description	Two-piece outfit
Design translation	DT-03
Cultural features	Black & brown colours, beadwork
Observation	Convergence of lines can create a focal point

PLATE 10: Hotel Staff Uniform Design 8

	
Clothing category	Men's wear uniform
Description	Two-piece outfit
Design translation	DT-04
Cultural features	Black & brown colours, beadwork
Observation	Two cultural elements are harmonious

CHAPTER FIVE: DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The purpose of this study was to design and create a collection of hotel staff uniforms inspired by the material culture of the Turkana community. Cultural elements of the Turkana material culture were used to inspire a collection of hotel staff uniform designs.

5.2 Summary

The first major step for the study was to review significant material culture among the Turkana community. Next, cultural features of these material culture was studied. Occurring themes observed in these elements were colors, materials and methods of construction.

These themes were used to inspire eight hotel staff uniform designs, two of which were then constructed into garments.

5.3 Discussion of Findings

The first objective was to identify and select significant material culture of the Turkana community. A total of 24 samples were collected and then categorized into four types namely, clothing and adornment, household items, architecture and other significant items.

The samples were constructed using various methods which included leather and beadwork, metal work and wood carving.

Typical themes of colors were observed in the samples and yellow, red, black and white were recurring colors in the beadwork samples while brown and its shades was typical in woodwork and leatherwork.

The second objective sought to explore the selected material culture that could be used to develop suitable designs for staff uniforms in the hospitality industry. Out of the 24 samples collected, 6 were selected for exploration and they yielded into 4 design translations.

In line with the third objective successful translations of the Turkana cultural features were applied to 8 clothing designs for hotel staff uniforms. The resultant cultural features application was threefold; Shape colors and materials.

Shape of the material culture from the Turkana community was applied into clothing silhouette and form as seen in figure 5.1


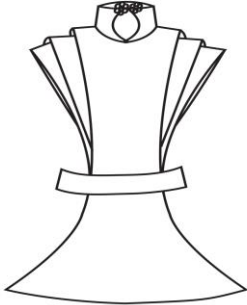
Shape of Turkana material culture	Shape of hotel staff uniform design
 <p data-bbox="402 1682 506 1717">TMC 1j</p> <p data-bbox="597 1682 711 1717">TMC 1a</p>	 <p data-bbox="971 1688 1333 1724">Hotel staff uniform design 1</p>

Figure 5.1 Application of shape to hotel uniform designs

Colours of the Turkana material culture; yellow, red, black, white and brown were applied into colour for clothing of hotel staff uniform designs as seen in figure 5.2.




Colours of the Turkana material culture	Application in hotel staff uniform design
<div style="display: flex; justify-content: space-around; align-items: center;">   </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> TMC 1k TMC1 b </div>	<div style="text-align: center;">  </div> <div style="text-align: center; margin-top: 10px;"> Hotel staff uniform design 8 </div>

Figure 5.2 Application of Colours to hotel uniform designs

Finally, glass beads which are materials used in construction of material culture of the Turkana were applied into clothing of hotel staff uniform designs as shown in figure 5.3.



Materials used in construction of the Turkana material culture	Application in hotel staff uniform design
 <p data-bbox="334 709 441 737">TMC 1c</p> <p data-bbox="574 709 682 737">TMC 1a</p>	 <p data-bbox="971 730 1334 758">Hotel staff uniform design 3</p>

Figure 5.3 Application of materials to hotel uniform designs

5.4 Recommendations

The cultural features of the Turkana material culture were a showcase of colors, materials and a variety of construction techniques. Fashion design students may explore other marginalized communities for inspiration of fashion products.

5.5 Areas of Further Research

With regard to studying the material culture of the Turkana community, this study has provided a framework for transforming cultural features into clothing designs. An interesting subject of further investigation for other researchers might be material culture-oriented textile design.

Finally, further investigations of the symbolism of clothing may explore the cultural meanings and incorporation of these meanings into fashion products.

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APPENDICES

APPENDIX A: MAP OF TURKANA COUNTY

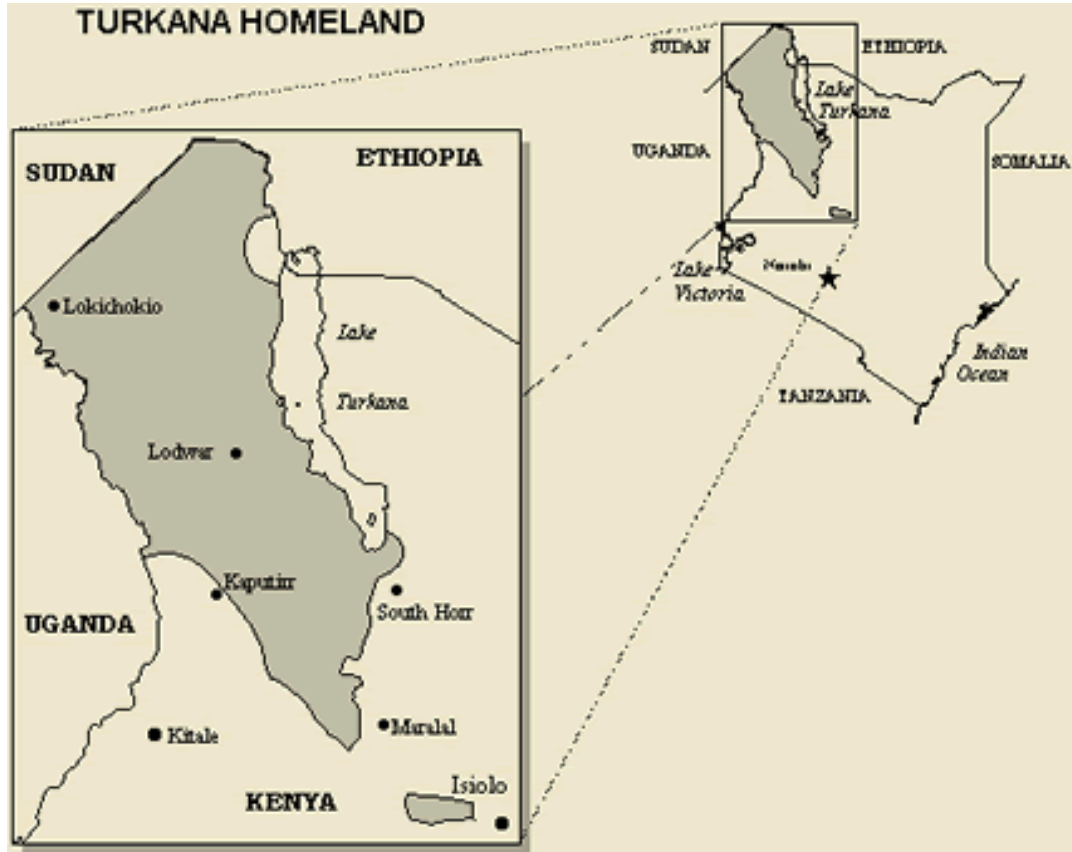


Figure 2.1. A map of Turkana County (Flicker, 2012).

APPENDIX B: A MODEL INTERVIEW SCHEDULE

(Greetings). I am a postgraduate student at Kenyatta University, department of Fashion Design and Marketing. I am carrying out a study on" Development of Hotel Staff Uniforms Inspired by the Material Culture of the Turkana Community in Kenya." I will appreciate if you would participate in an interview that will help me collect data on the Turkana material culture. All information given is confidential.

Schedule number.....

Date.....

1. What is the local name of the item?

.....

2. What is the item used for?

.....
.....

3. Who uses the item?

.....
.....

4. What construction technique has been used on the item?

.....
.....

5. List the raw materials have been used for construction of the item?

.....
.....
.....
.....

6. What is the significance of the colors?

.....
.....
.....

7. What other colors can be used on the item?

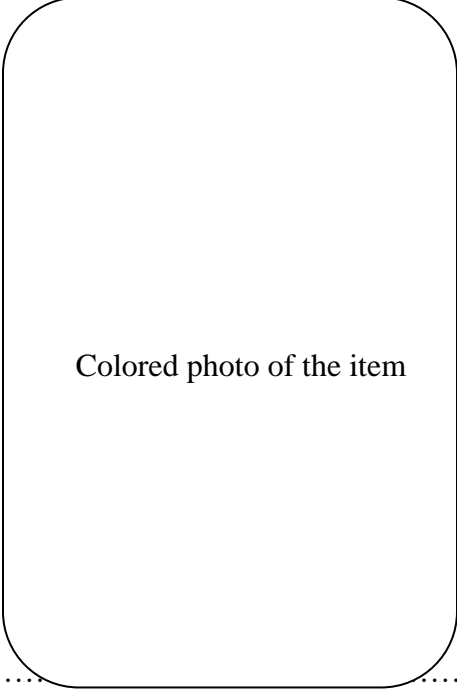
.....
.....

8. What is the significance of the motif/motifs on the item?

.....
.....

Thank you for your response

APPENDIX C : A MODEL OBSERVATION SCHEDULE

Item number	 <p>Colored photo of the item</p>
.....	
Date of observation	
.....	
Dimensions	
.....	
Colors used	
.....	
.....	
Motifs	
.....	
Other unique aspects about the item	
.....	
Materials of construction	
.....	

**APPENDIX D: A MODEL INTERVIEW SCHEDULE IN TURKANA
LANGUAGE**

**Icharait ngakingiseta angarikineta, aria ayong epel angikaswamak a eskul
alokidiana aloa Kenyatta, ewal la nginapen ka emuchurusenu abunit ayong
akiswam kidiana ayar ngareen nginapen angikepanyak angimogania acholkinit
nginapen ka ebor a Ngiturkana kane alo Kenya.**

**Alakar anyong noi kicham iyong kangitana ngakiro nakangarakinete ayong eruwor
namunonoi kongina eruwor na akiswam kana bon.**

Ngarekineta Araait

1. Ani ekiro loturukanait a ibosorit kayen?

.....

2. Iborosit een esoberi etich ali?

.....

.....

3. Ng'ai esubea etich iborositmeen?

.....

.....4. Eger ali

esubitere iborosit een?

.....

.....

5. Tolim ngiborei luesubiteren iborosit een?

.....

.....

.....

.....

6. Ajekis an eyakar emunen ka ngiborei luche luasubere iborosit een ai?

.....

.....

.....

7. Ani emunyen ka ngiborei luche luasubere iborosit een?

.....

.....

8.Tolim ajekis ani ayakar amacar ani borosi een?

.....

.....

Ejok noi angatachunetea kon.

APPENDIX E: PROJECT TIME SCHEDULE

Table 3.1: Project Time Schedule

Year	Month	Activity
2021	September	Present final proposal to graduate school
2022	March	Collect data on the material culture of the Turkana community and sketch design.
2023	June	Development of colored drawings and review them with project supervisors.
2023	January	Collection of materials and production of products.
2023	August	Finalize products and present project to department. Photograph products, and present final report to the department of fashion design and marketing.

APPENDIX F: RESEARCH PERMIT FROM NACOSTI


REPUBLIC OF KENYA


**NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY & INNOVATION**

Ref No: **790634** Date of Issue: **22/February/2022**

RESEARCH LICENSE



This is to Certify that Miss. winifred mugo of Kenyatta University, has been licensed to conduct research in Turkana on the topic: HOTEL STAFF UNIFORM DESIGNS INSPIRED BY TURKANA MATERIAL. CULTURE: A CASE OF NASEGA VILLAGE, TURKANA COUNTY, KENYA. for the period ending : 22/February/2023.

License No: **NACOSTI/P/22/15812**

790634
Applicant Identification Number


Director General
**NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY &
INNOVATION**

Verification QR Code



**NOTE: This is a computer generated License. To verify the authenticity of this document,
Scan the QR Code using QR scanner application.**

**APPENDIX G: APPROVAL LETTER FROM KENYATTA UNIVERSITY
ETHICS AND REVIEW COMMITTEE**



**KENYATTA UNIVERSITY
CENTRE FOR RESEARCH ETHICS AND SAFETY**

Fax: 8711242/8711575
Email: chairman.kuerc@ku.ac.ke

P. O. Box 43844,
Nairobi, 00100

Website: www.ku.ac.ke

Tel: 8710901/12

Our Ref: **KU/ERC/APPROVAL/VOL.1**

Date: 10th February, 2022

Winfred Wangui
P.O BOX 43844-00100
Nairobi.

Dear Winfred,

**RE: HOTEL STAFF UNIFORM DESIGNS INSPIRED BY TURKANA MATERIAL
CULTURE: A CASE OF NASEGA VILLAGE, TURKANA COUNTY, KENYA.**

This is to inform you that ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE*** has reviewed and approved your above research proposal. Your application approval number is ***PKU/2326/11465***. The approval period is ***10/02/2022 to 10/02/2023***.

This approval is subject to compliance with the following requirements;

- i. Only approved documents including (informed consents, study instruments, MTA) will be used
- ii. All changes including (amendments, deviations, and violations) are submitted for review and approval by ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE***
- iii. Death and life threatening problems and serious adverse events or unexpected adverse events whether related or unrelated to the study must be reported to ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE*** within 72 hours of notification
- iv. Any changes, anticipated or otherwise that may increase the risks or affected safety or welfare of study participants and others or affect the integrity of the research must be reported to ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE*** within 72 hours
- v. Clearance for export of biological specimens must be obtained from relevant institutions.
- vi. Submission of a request for renewal of approval at least 60 days prior to expiry of the approval period. Attach a comprehensive progress report to support the renewal.

- vii. Submission of an executive summary report within 90 days upon completion of the study to ***KENYATTA UNIVERSITY ETHICS REVIEW COMMITTEE***

Prior to commencing your study, you will be expected to obtain a research license from National Commission for Science, Technology and Innovation (NACOSTI) <https://research-portal.nacosti.go.ke> and also obtain other clearances needed.

To serve you better, researchers are kindly requested to access and complete a customer feedback form and sent it back online as you continue with research and upon completion of data collection found on the following website link; https://docs.google.com/forms/d/1yTWefDwvyz5h1oz_VIn0xbxg3uGdlDzMXFWNDsMrRPQ/edit?usp=sharing

Yours sincerely

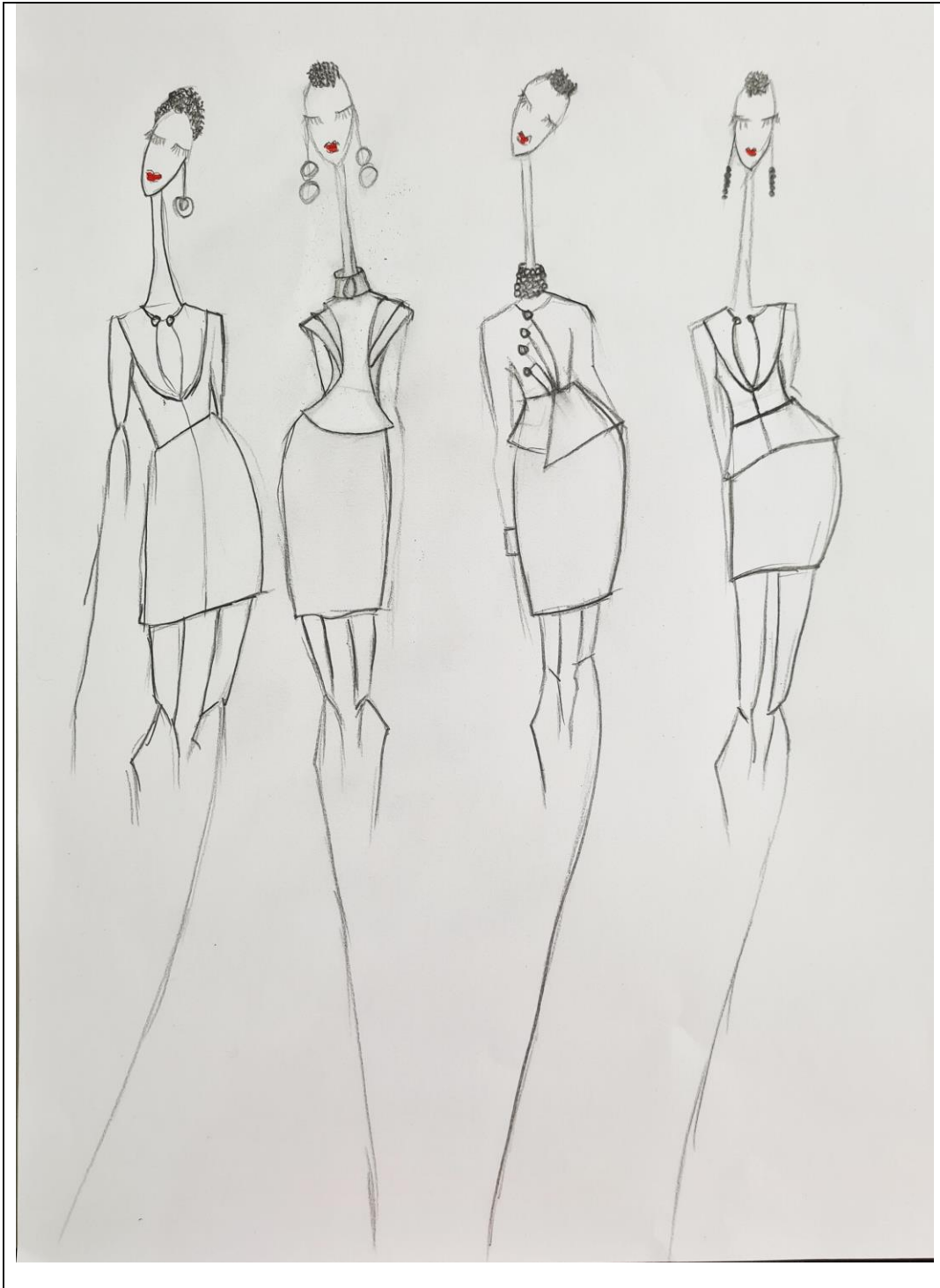


Prof. Judith Kimiywe

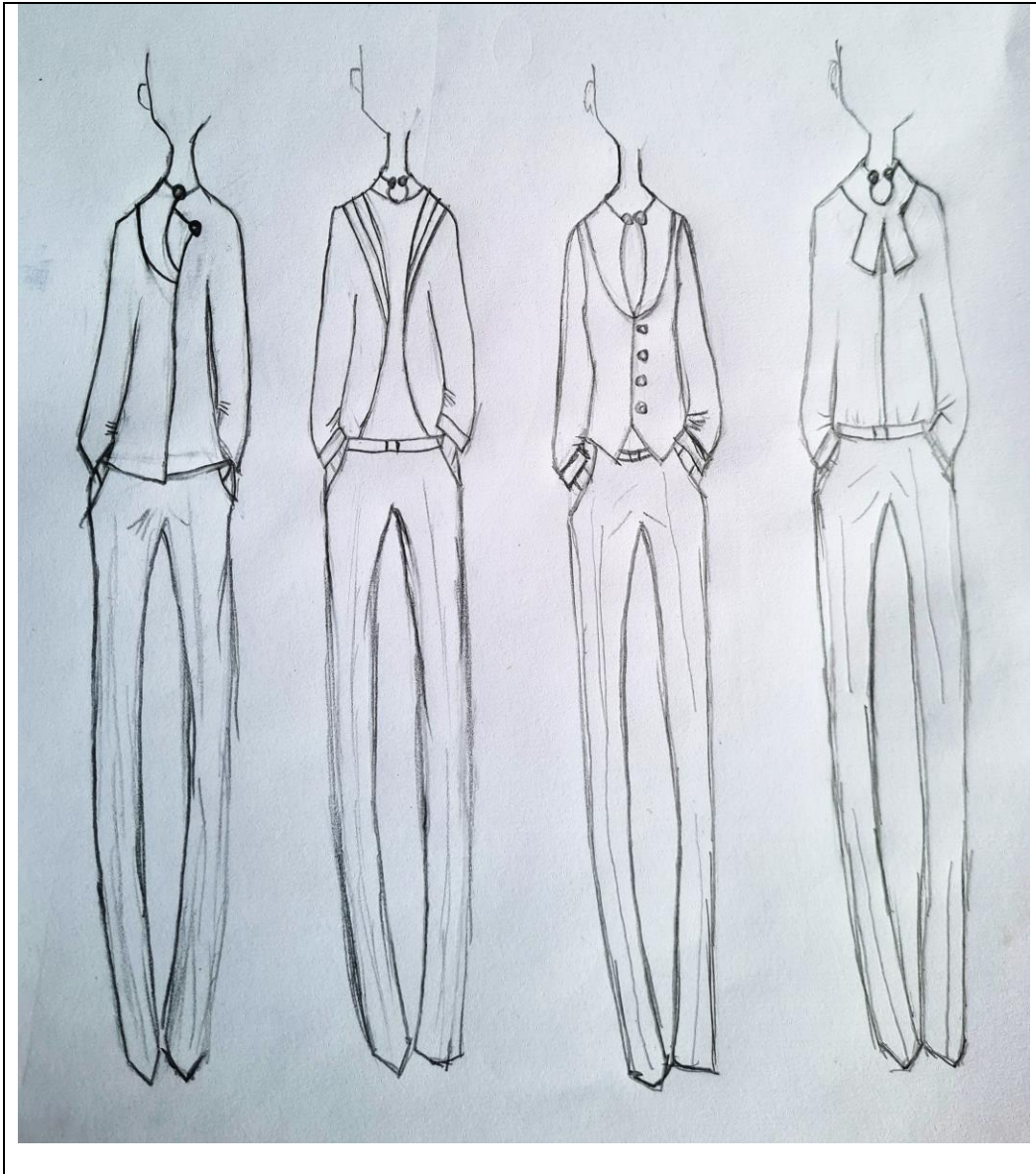
Director: Centre for Research Ethics and Safety

APPENDIX H: FASHION ILLUSTRATIONS

Fashions Illustrations of Hotel Staff Uniform Designs for Women



Fashions Illustrations of Hotel Staff Uniform Designs for Men



APPENDIX I: LOOK BOOKS

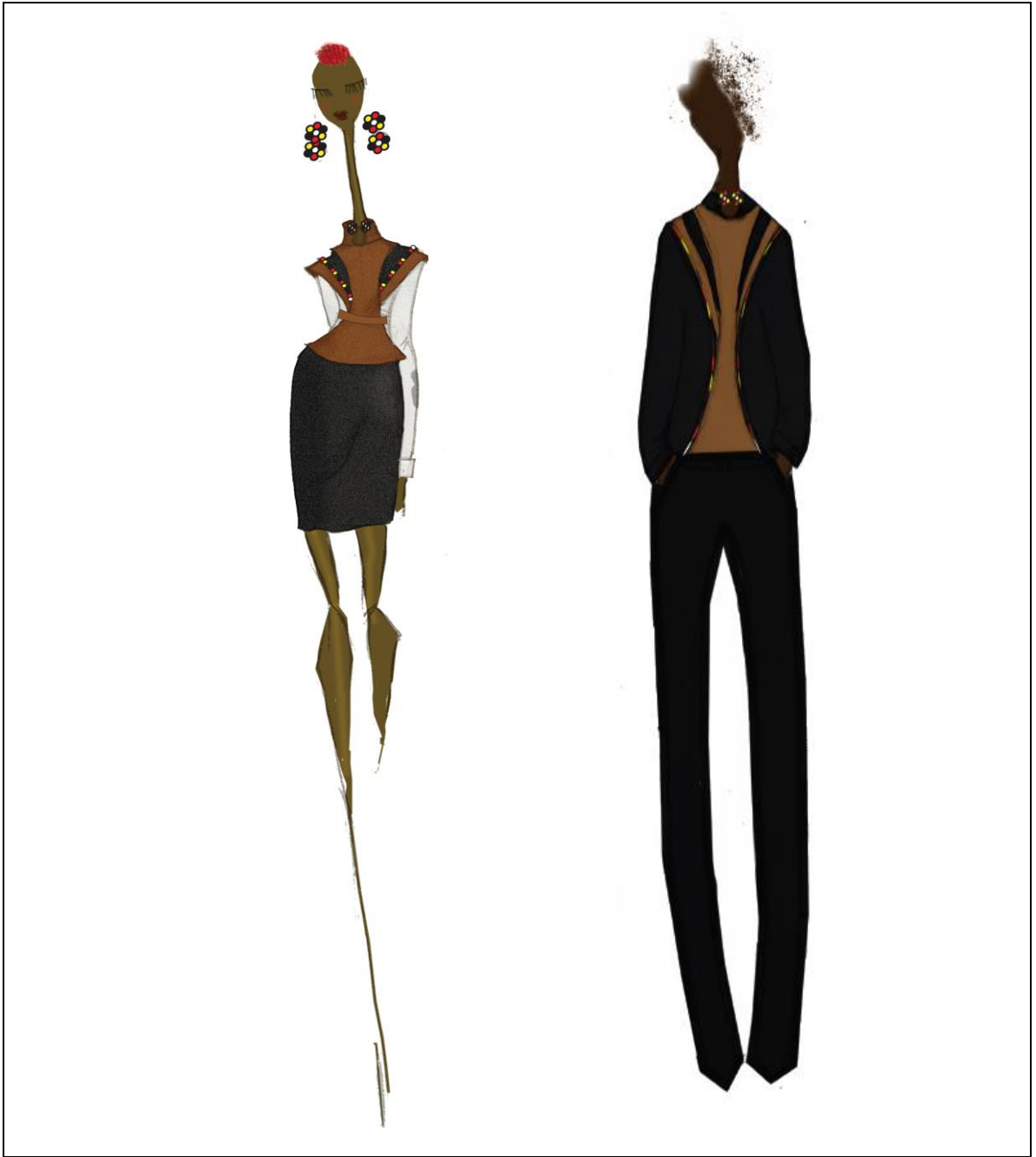
A Look Book of Hotel Staff Uniform Designs for Women Using CAD



A Look Book of Hotel Staff Uniform Designs for Men Using CAD



APPENDIX J: SELECTED DESIGNS FOR PRODUCTION



APPENDIX K: GARMENT TOILES
Garment Toiles for HSDU1



HSDU 1 Apron



HSDU 1 Blouse



HSDU 1 Skirt

Garment Toiles for HSDU 8

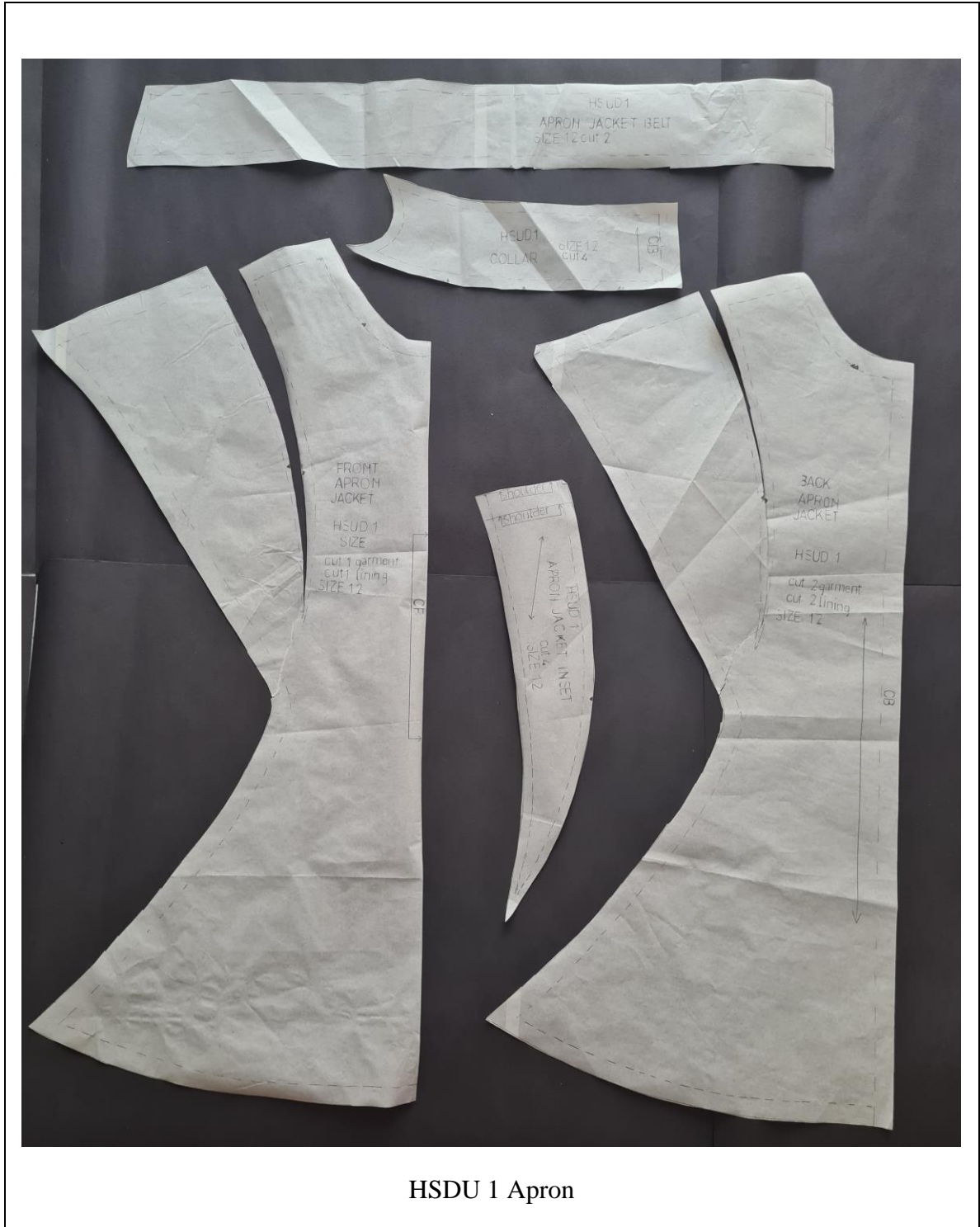


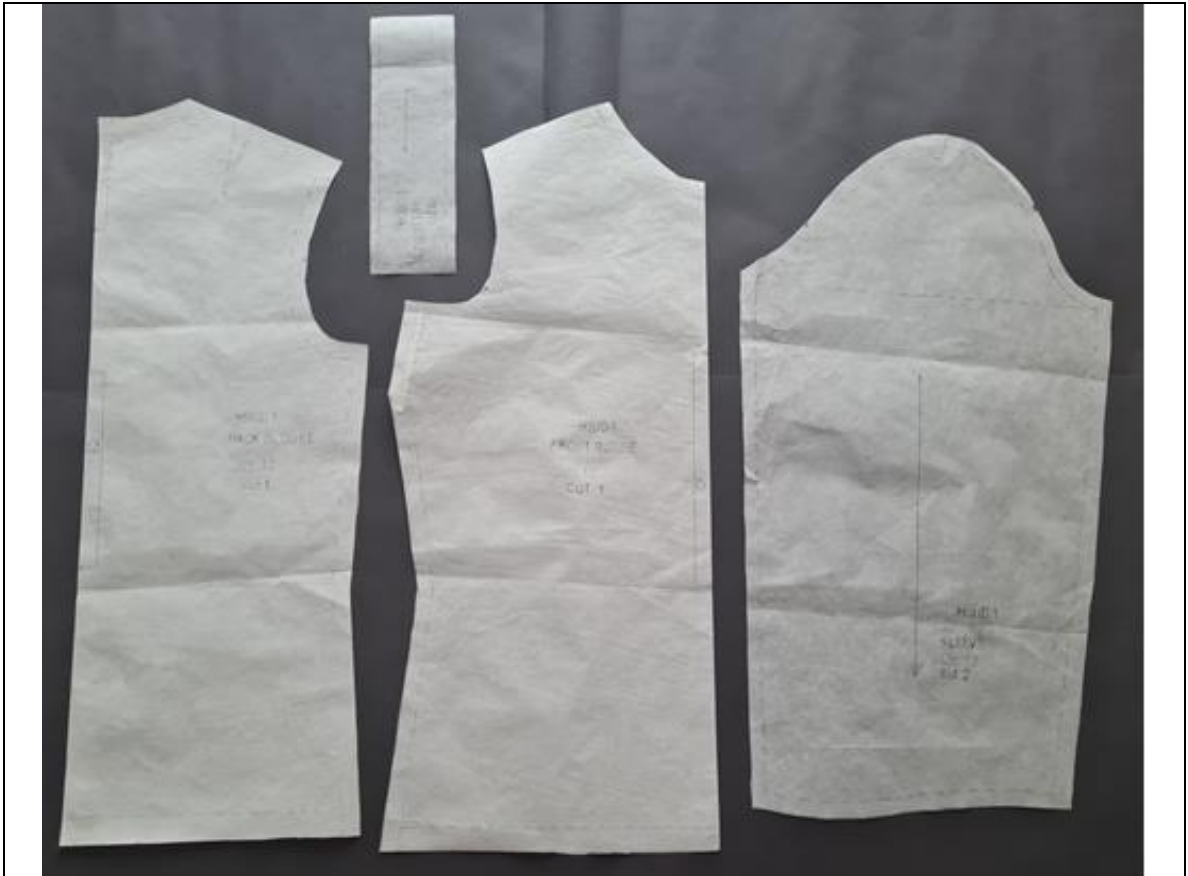
HSDU 8 Shirt



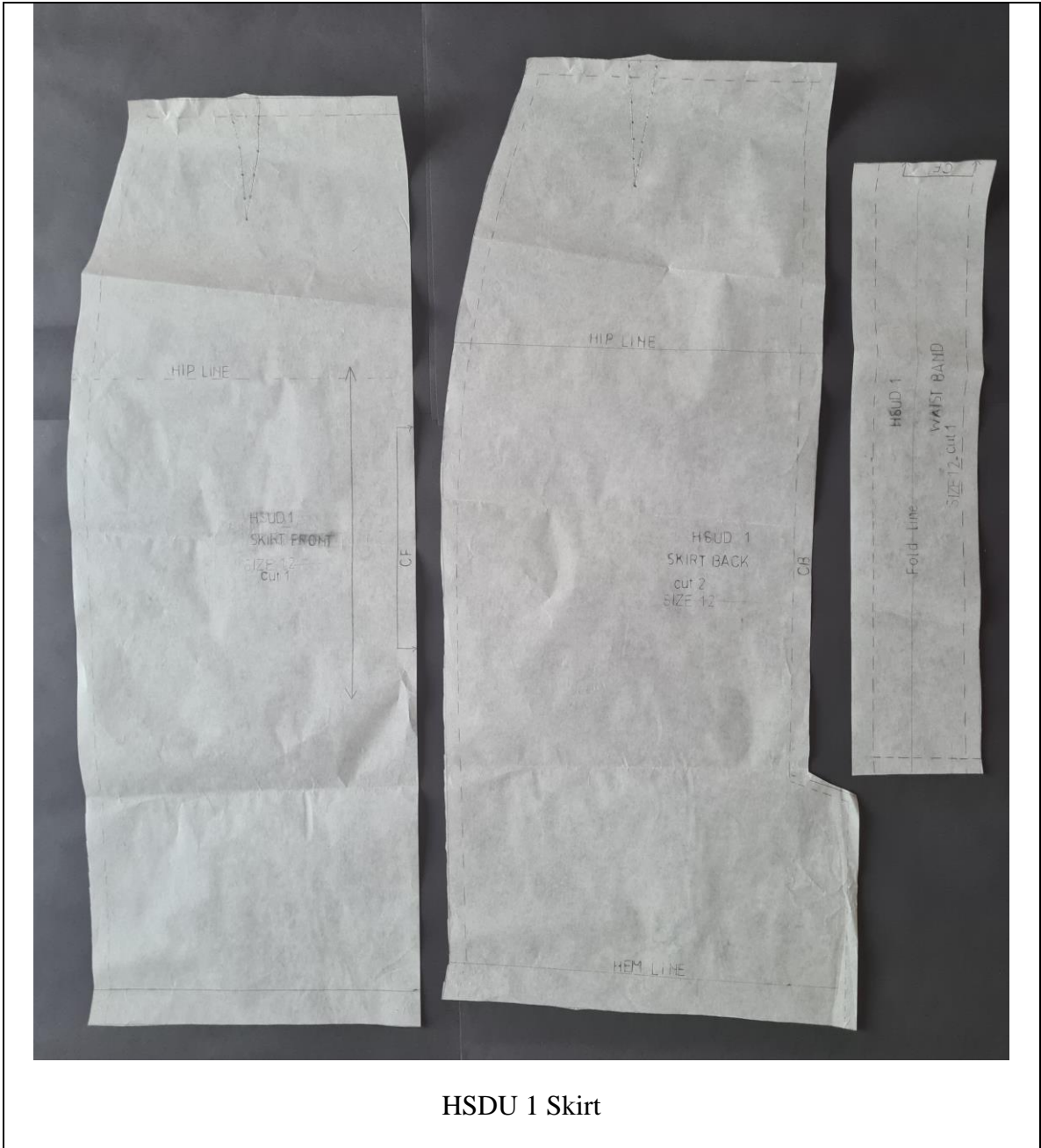
HSDU 8 Trouser

APPENDIX L: FINAL PATTERNS

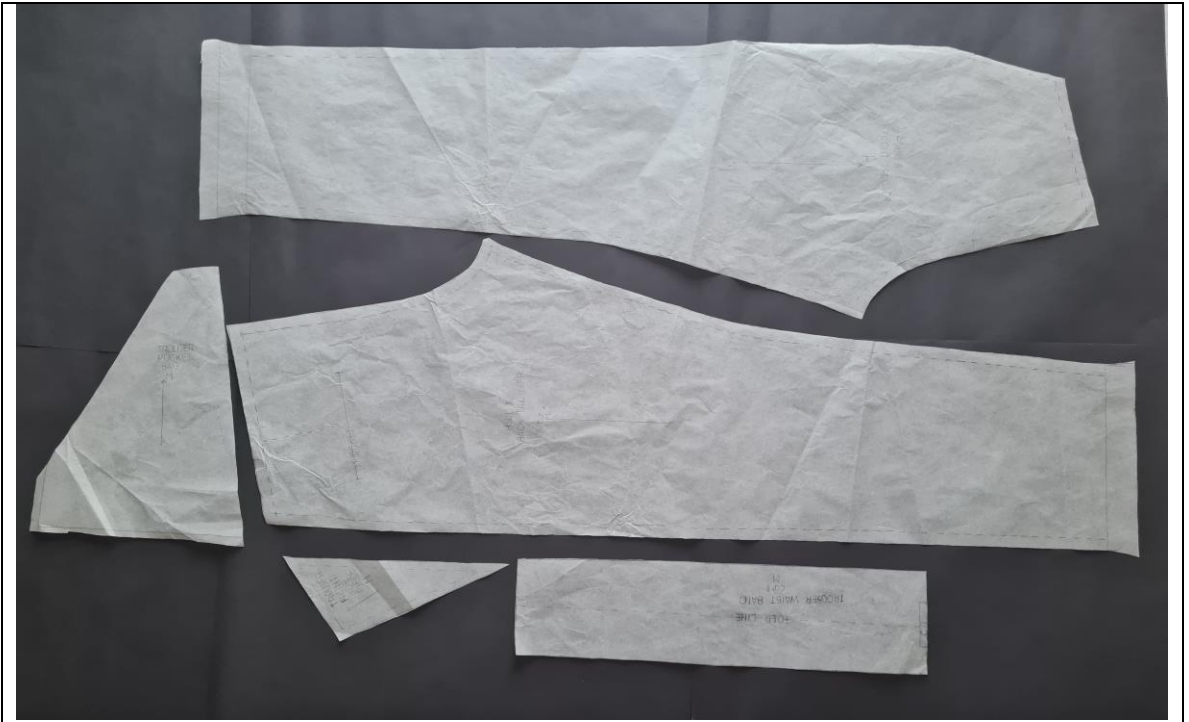




HSDU 1 Blouse



HSDU 1 Skirt



HSDU 8 Trouser

APPENDIX M: GARMENT PROTOTYPES

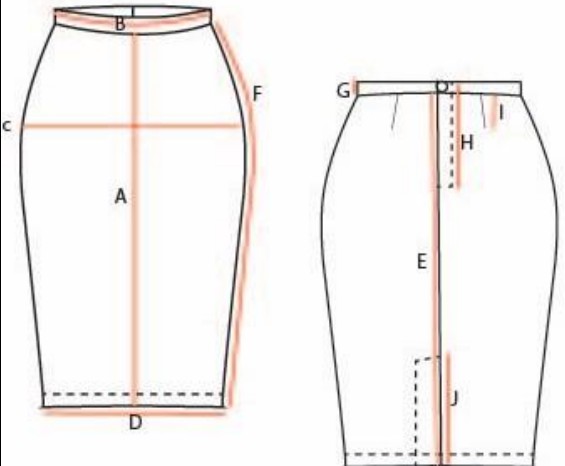
Garment Proto Types of Hotel Staff Uniform Designs for Women



Garment Proto Types of Hotel Staff Uniform Designs for Men

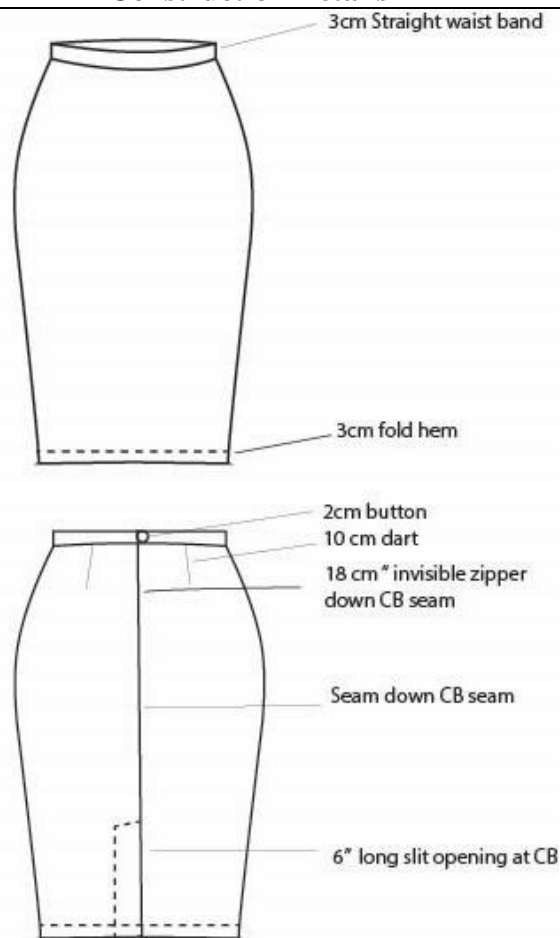


APPENDIX N: TECH PACKS

Hotel Staff Uniform Design 1 Skirt Tech Pack					
Date:	9/29/2023	Fabric a:	52% Poly 48% Acetate, Black (Self)		
Company:		Fabric b:	White (Interfacing)		
Designer:	Winnifred Mugo	Fabric c:			
Style #:	HSUD 1	Trim 1:	Invisible Zipper, 18cm Black		
Description:	Basic skirt	Trim 2:	Button, 1.5 Cm, Black		
Sample size:	12	Trim 3:			
Measurement Specifications			Technical Flats		
Point Of Measure	Size 12 Spec	1st Fit	Final Spec		
A. CF Length	64	64	64		
B. Waist	36	37	37		
C. Hip (20.6 Cm Below Waist)	46	46.5	46		
D. Sweep	37	37	37		
E. CB Length	64	64	64		
F. Side Length	67.5	67.5	67.5		
G. Waist Band Width	3	3	3		
H. Zipper	18.5	18.5	18.5		
I. Back Dart	13	10	10		
J. Slit Length	16	16	16		
Comments					

Hotel Staff Uniform Design 1 Skirt Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black (Self)
Company:		Fabric B:	White (Interfacing)
Designer:	Winnifred Mugo	Fabric C:	
Style #:	HSUD 1	Trim 1:	Invisible Zipper, 18cm, Black
Description:	Basic Skirt	Trim 2:	1.5 Cm Button, Black
Sample Size:	12	Trim 3:	

Construction Details



Comments:

Hotel Staff Uniform Design 1 Skirt Tech Pack

Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black (Self)
Company:		Fabric B:	50% Nylon 50% Poly, White (Interfacing)
Designer:	Winnifred Mugo	Fabric C:	
Style #:	Hsud 1	Trim 1:	Invisible Zipper, 18cm, Black
Description:	Basic Skirt	Trim 2:	1.5 Cm Button, Black
Sample Size:	12	Trim 3:	

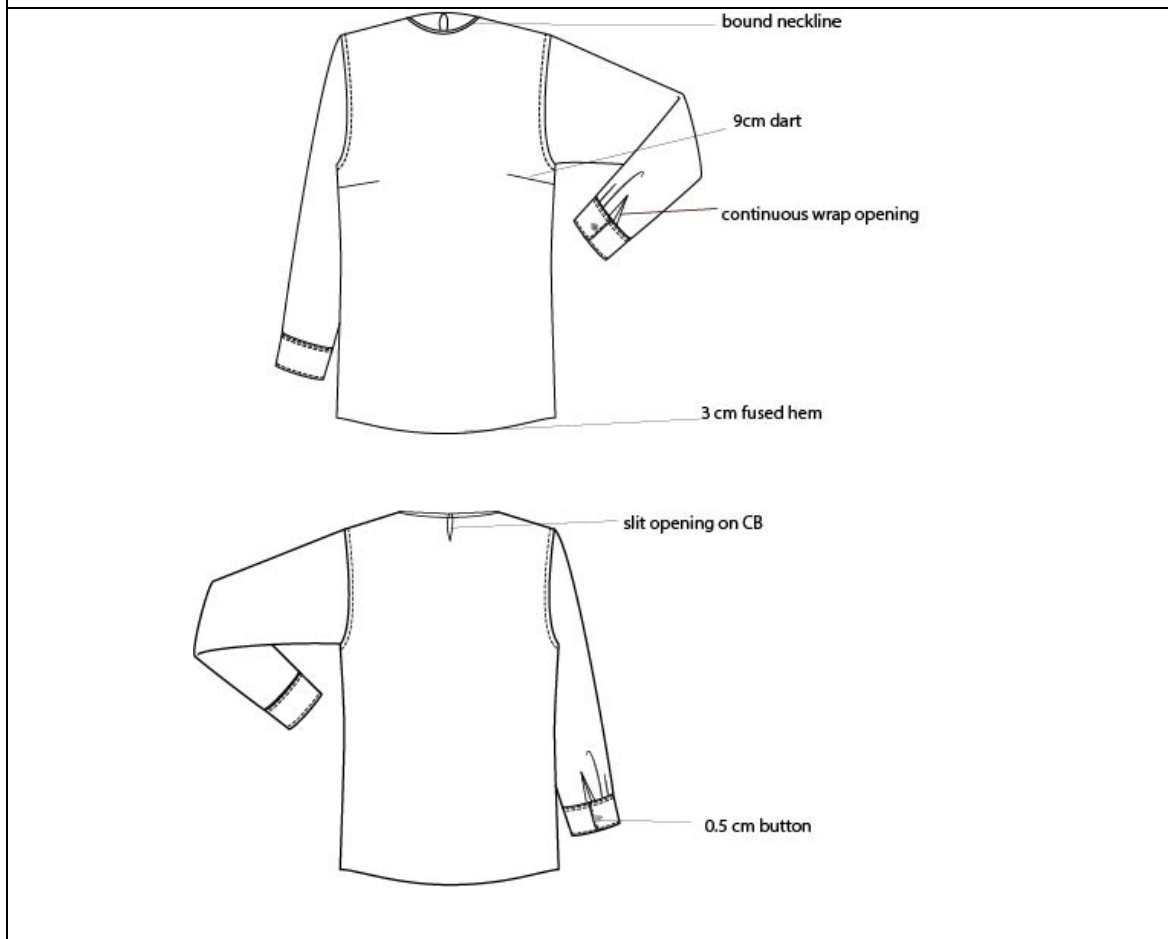
Fabric Samples

Comments:

Hotel Staff Uniform Design 1 Blouse Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, White (Self)
Company:		Fabric B:	White (Interfacing)
Designer:	Winnifred Mugo	Fabric C:	
Style #:	HSUD 1	Trim 1:	Button 0.5 Cm with Shank, White
Description:	Basic Blouse	Trim 2:	Button, 0.5 Cm Without Shank, White
Sample Size:	12		
Measurement Specifications		Technical Flats	
Point Of Measure	Size 12 Spec	1st Fit	Final Spec
A. Bust Width	44	49	44
B. CB Length	41	57	57
C. Cf Length	41	57	57
D. Chest Height	21	23	23
E. Across Front	32.4	33	32.4
F. Across Back	34.4	35	34.4
G. Bottom Width	56	56	56
H. Neckline Width	18.5	19	18.5
J. Shoulder Length	12.25	11	12.25
K. Shoulder Slope	2	2	2
L. Shoulder Width	36	39	36
M. Armhole Straight	21	21	21
N. Sleeve Length	58.5	60.5	58.5
O. Bottom Sleeve Width	10.75	10.5	10.5
Comments			

Hotel Staff Uniform Design 1 Blouse Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black (Self)
Company:		Fabric B:	White (Interfacing)
Designer:	Winnifred Mugo	Fabric C:	
Style #:	HSUD 1	Trim 1:	Button 0.5 Cm with Shank, White
Description:	Basic Blouse	Trim 2:	Button, 0.5 Cm, White
Sample Size:	12	Trim 3:	

Construction Details



Comments:

Hotel Staff Uniform Design 1 Blouse Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black (Self)
Company:		Fabric B:	50% Nylon 50% Poly, White (Interfacing)
Designer:	Winnifred Mugo	Fabric C:	
Style #:	HSUD 1	Trim 1:	Invisible Zipper, 18cm, Black
Description:	Basic Blouse	Trim 2:	1.5 Cm Button, Black
Sample Size:	12	Trim 3:	
Fabric Samples			
Comments:			


Hotel Staff Uniform Design 1 Apron Tech Pack				
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)	
Company:		Fabric B:	52% Poly 48% Acetate, Brown, (Self)	
Designer:	Winnifred Mugo	Fabric C:	100% Poly, Lining	
Style #:	HSUD 1	Trim 1:	Glass Beads, Yellow, Red, White, Black	
Description:	Apron	Trim 2:	Hook And Eye, Black, Size 1	
Sample Size:	12	Trim 3:		
Measurement Specifications				Technical Flats
Point Of Measure	Size 12 Spec	1st Fit	Final Spec	
A. Shoulder	12.25	16	16	
B. CF Length	59	59	59	
C. Waist	36	25	25	
D. Front Panel Slope	30	30	30	
E. Outer Side Seam	62.5	62.5	62.5	
F. Bottom	55	55	55	
G. Back Panel Slope	29.5	29.5	29.5	
H. Neck	18.5	18.5	18.5	
I. Collar Height	5.5	5.5	5.5	
J. CB Length	57.5	57.5	57.5	
K. Belt Length	118	118	118	
L. Belt Height	5.5	5.5	5.5	
Comments				

Hotel Staff Uniform Design 1 Apron Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)
Company:		Fabric B:	52% Poly 48% Acetate, Brown, (Self)
Designer:	Winnifred Mugo	Fabric C:	100% Poly, Lining
Style #:	HSDU 1	Trim 1:	Glass Beads, Yellow, Red, White, Black
Description:	Apron	Trim 2:	Hook And Eye, Black, Size 1
Sample Size:	12	Trim 3:	
Construction Details			
<p>bead work</p> <p>panel inset on dart</p> <p>Bead work on edge of panel</p> <p>standing collar with hook and eye fastening</p>			
Comments:			

Hotel Staff Uniform Design 1 Apron Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)
Company:		Fabric B:	52% Poly 48% Acetate, Brown, (Self)
Designer:	Winnifred Mugo	Fabric C:	100% Poly, Lining
Style #:	HSDU 1	Trim 1:	Glass Beads, Yellow, Red, White, Black
Description:	Apron	Trim 2:	Hook And Eye, Black, Size 1
Sample Size:	12	Trim 3:	

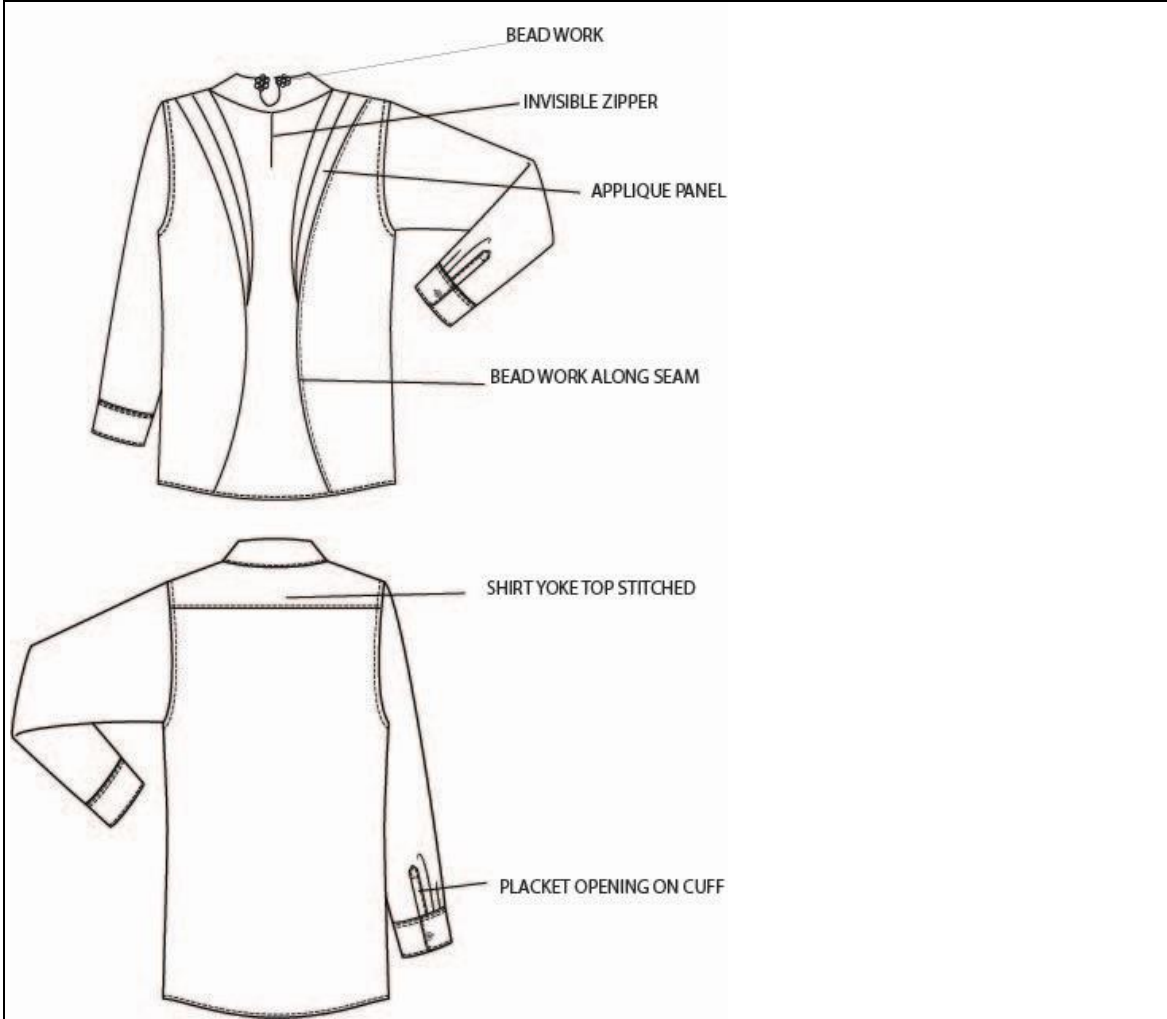
Fabric Samples

Comments:

Hotel Staff Uniform Design 1 Shirt Tech Pack				
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)	
Company:		Fabric B:	52% Poly 48% Acetate, Brown, (Self)	
Designer:	Winnifred Mugo	Fabric C:		
Style #:	HSDU 8	Trim 1:	Glass Beads, Yellow, Red, White, Black	
Description:	Shirt	Trim 2:	Black, 7 Cm, Zipper	
Sample Size:	M	Trim 3:	0.5 Cm, Black, Buttons.	
Measurement Specifications				
Point Of Measure	Size M Spec	1st Fit	Final Spec	
E. Chest Width	54	54	54	
B. CB Length	68	68	68	
E. CF Length	68	68	68	
D. Chest Height	25	25	25	
E. Across Front	41	41	41	
F. Across Back	43	43	43	
G. Bottom Width	50	50	50	
H. Neckline Width	17.5	17.5	17.5	
L.CF Neckline Drop	7	7	7	
J. Shoulder Length	13	13	13	
L. Shoulder Slope	4	4	4	
M. Armhole Straight	22	22	22	
N. Sleeve Length	65	65	65	
O. Bottom Sleeve Width	11	11	11	
P. Collar Height	4	4	4	
Comments				


Hotel Staff Uniform Design 1 Shirt Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)
Company:		Fabric B:	52% Poly 48% Acetate, Brown, (Self)
Designer:	Winnifred Mugo	Fabric C:	
Style #:	HSUD 8	Trim 1:	Glass Beads, Yellow, Red, White, Black
Description:	Shirt	Trim 2:	Black, 7 Cm, Zipper
Sample Size:	M	Trim 3:	0.5 Cm, Black, Buttons.

Construction Details



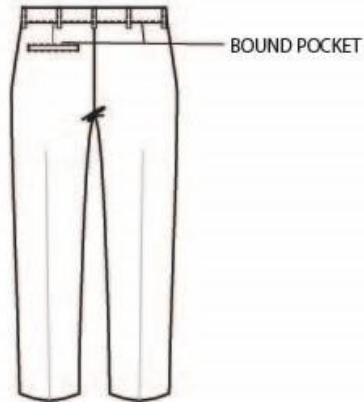
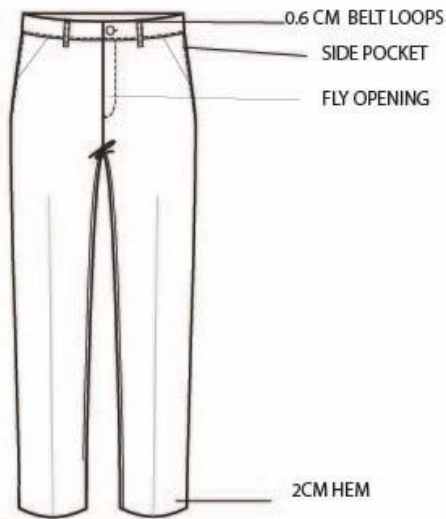
Comments:

Hotel Staff Uniform Design 8 Shirt Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)
Company:		Fabric B:	52% Poly 48% Acetate, Brown, (Self)
Designer:	Winnifred Mugo	Fabric C:	
Style #:	HSUD 8	Trim 1:	Glass Beads, Yellow, Red, White, Black
Description:	Shirt	Trim 2:	Black, 7 Cm, Zipper
Sample Size:	M	Trim 3:	
Fabric Samples			
Comments:			

Hotel Staff Uniform Design 8 Trouser Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)
Company:		Fabric B:	100% Poly, Waist Lining
Designer:	Winnifred Mugo	Fabric C:	
Style #:	HSUD 8	Trim 1:	Hook And Bar, Silver, Size 2
Description:	Basic Trouser	Trim 2:	Black, 7 Cm, Zipper
Sample Size:	M	Trim 3:	
Measurement Specifications		Technical Flats	
Point Of Measure	Size M Spec	1st Fit	Final Spec
Length	100	99	100
Inseam	83.5	79	83.5
Waist	41	42	41
Waist To Crotch	25	30	30
Upper Leg Width	33	30	30
Lower Leg Width	20	18	20
Waist Band Width	4.5	4.5	4.5
			
Comments			

Hotel Staff Uniform Design 8 Trouser Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)
Company:		Fabric B:	100% Poly, Waist Lining
Designer:	Winnifred Mugo	Fabric C:	
Style #:	HSUD 8	Trim 1:	Hook And Bar, Silver, Size 2
Description:	Basic Trouser	Trim 2:	Black, 7 Cm, Zipper
Sample Size:	M	Trim 3:	

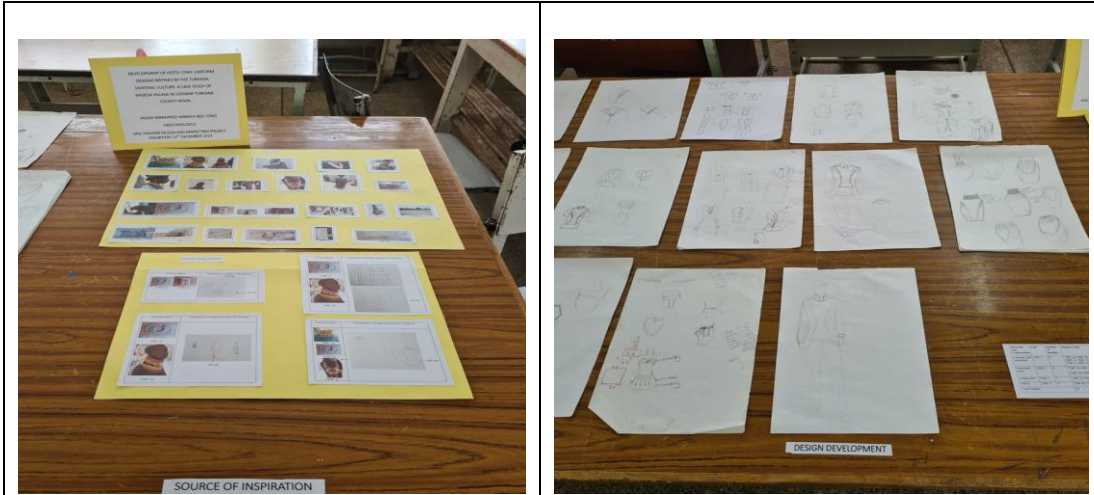
Construction Details



Comments:

Hotel Staff Uniform Design 8 Trouser Tech Pack			
Date:	9/29/2023	Fabric A:	52% Poly 48% Acetate, Black, (Self)
Company:		Fabric B:	52% Poly 48% Acetate, Brown, (Self)
Designer:	Winnifred Mugo	Fabric C:	100% Poly, Lining
Style #:	HSUD 8	Trim 1:	Hook And Bar, Silver, Size 2
Description:	Basic Trouser	Trim 2:	Black, 7 Cm, Zipper
Sample Size:	M	Trim 3:	0.5 Cm, Black.
Fabric Samples			
Comments:			

APPENDIX O: IMAGES OF THE EXHIBITION



Source of Inspiration

Sketches



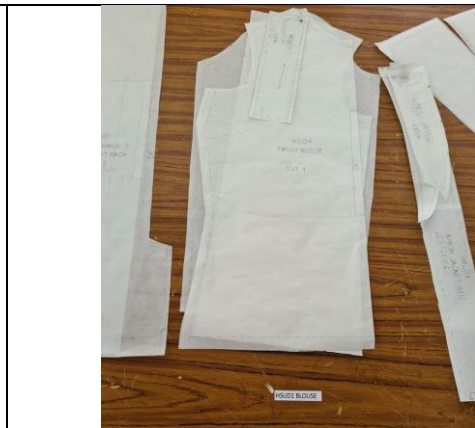
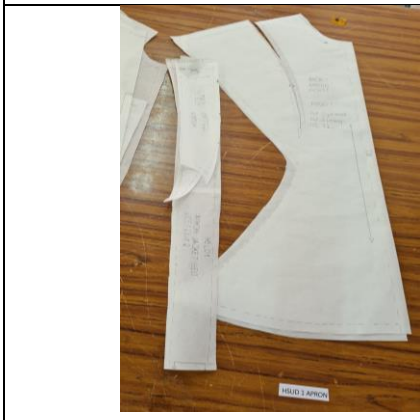
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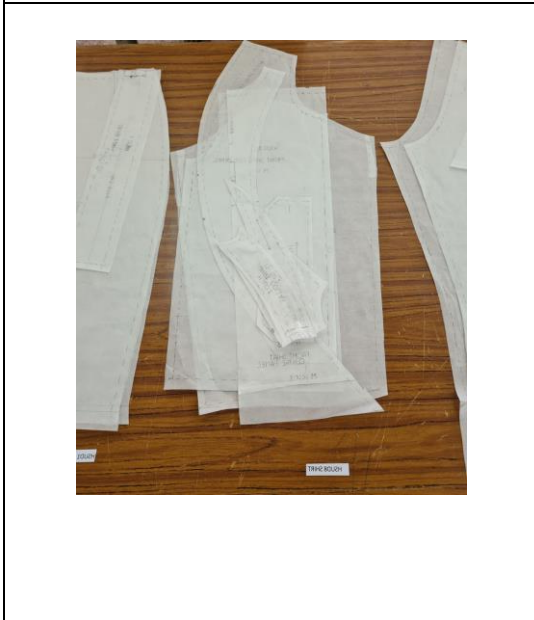
Sketches



Look book



Patterns



Patterns



Toilles



Toilles



Toile

Models wearing the prototypes