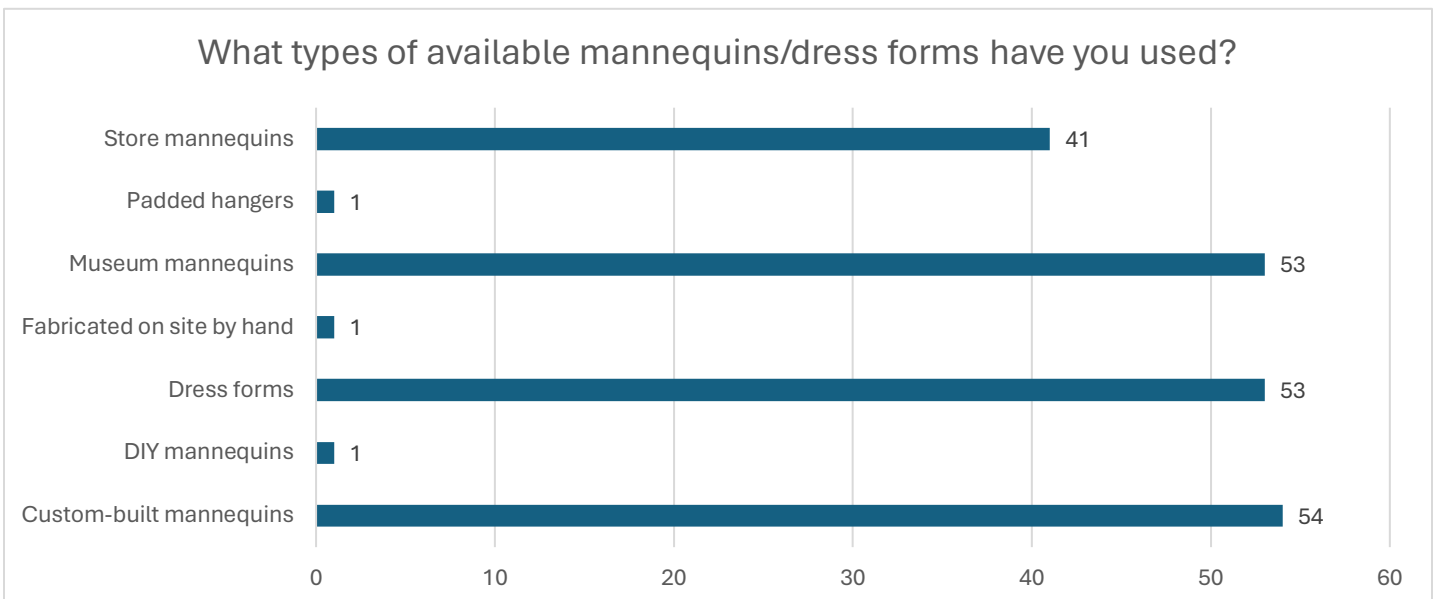
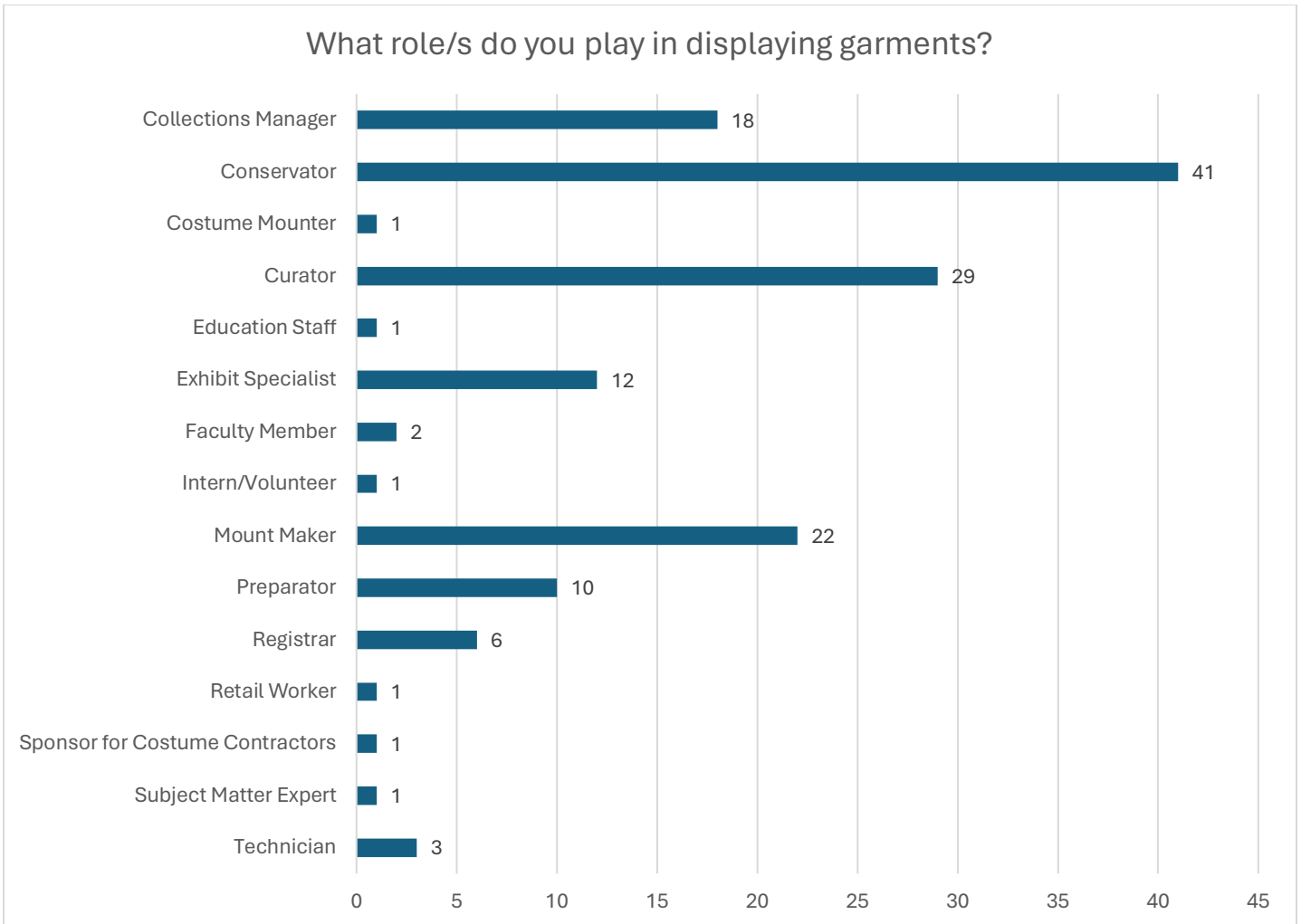


Diverse Dress Display Survey Data

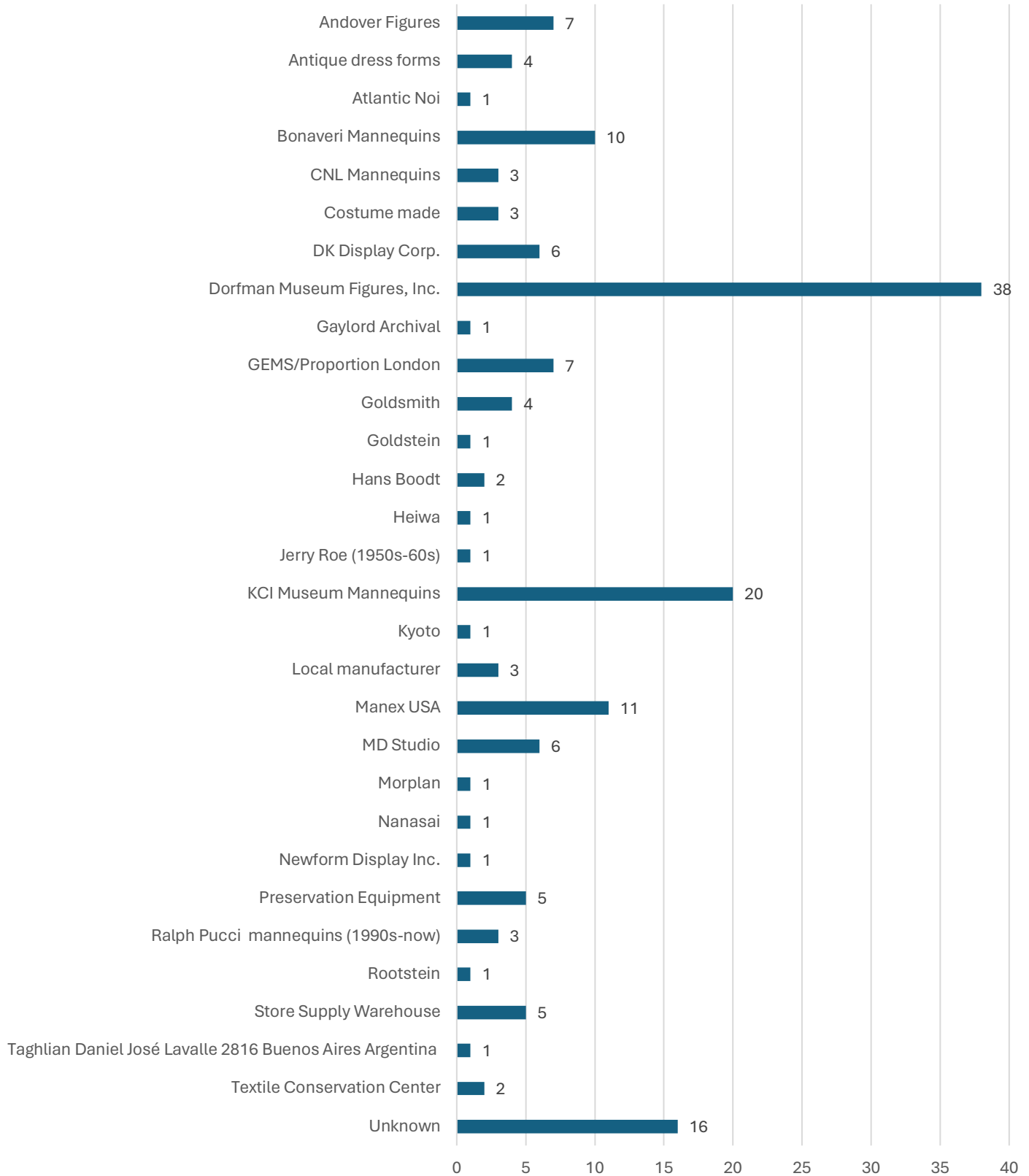
Survey conducted April 1st-May 1st, 2024

72 responses



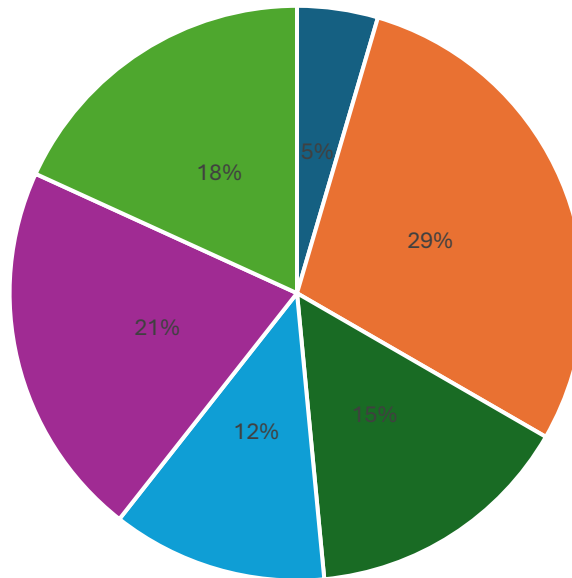
Diverse Dress Display Survey Data

What brand of museum mannequins have you used?



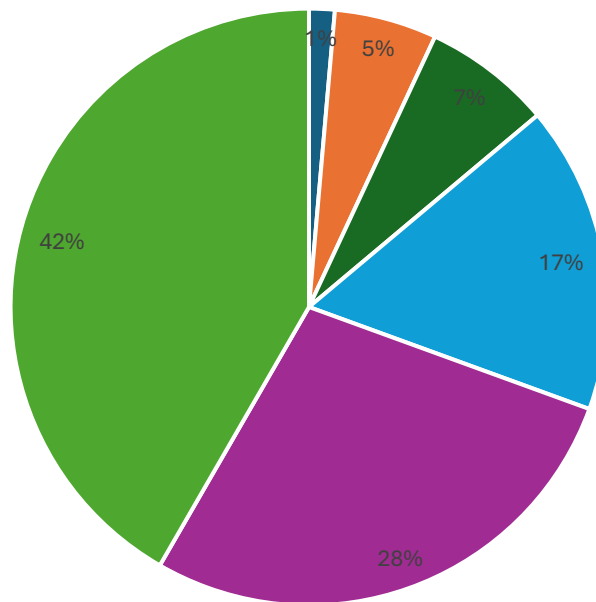
Diverse Dress Display Survey Data

How often do you build custom mannequins?



- Never
- Once or twice over a decade
- Several times a year
- Once or twice a year
- Rarely (once or twice over several decades)
- Several times over a decade

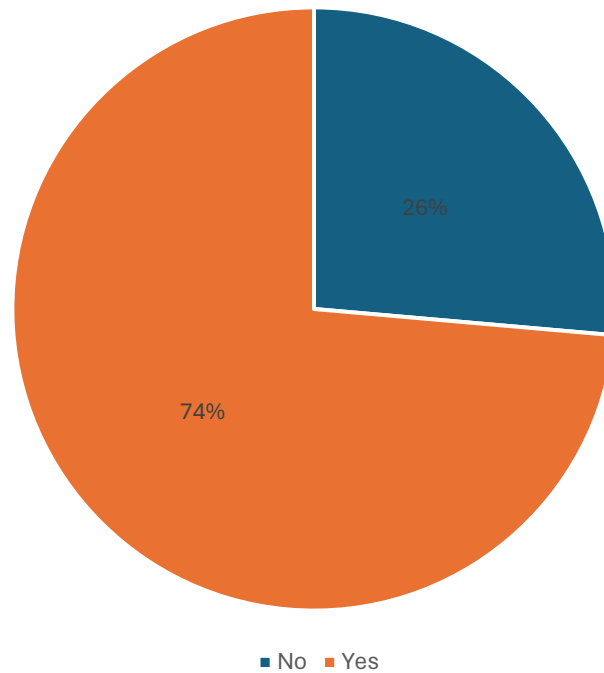
How often do you modify existing mannequins?



- Never
- Once or twice over a decade
- Once or twice a year
- Rarely (once or twice over several decades)
- Several times over a decade
- Several times a year

Diverse Dress Display Survey Data

Have you modified a mannequin for a garment that is smaller-than-average?



If yes, how?

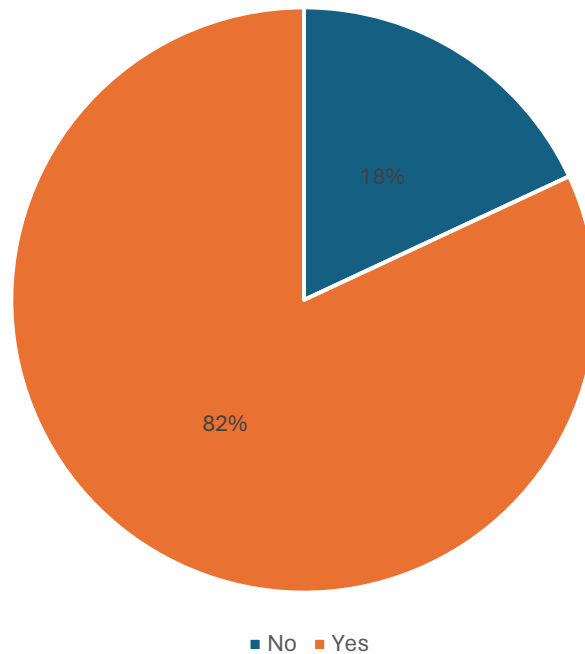
- Actively cut down waist, hips, bust, shoulders, etc.
- Altering the polystyrene dress form
- Best results are is you can cut down existing form to fit
- Build out child size form, completely new construction on a portion of an adult form, or cut down adult form
- By cutting it down
- By only using part of a hard dummy and adding other sections with ethafoam or Plastazote and padding
- By slicing into it
- Carved foam forms with flat blade
- Carved it down.
- Carved the ethafoam down to peanut size.
- Cut away Dorfman Museum Figure's foam.
- Cut away parts of the mannequin to allow it to fit the garment while creating a historically accurate silhouette.
- Cut down the Ethafoam form
- cut off the bust
- Cut out the sides/rib cage area
- Cutting
- Cutting away at larger areas, sealing open space (completed by prep staff)
- Cutting away at the foam until I have less than the dimensions I need, and then padding out to smooth the area, and recovering the form with new fabric.

Diverse Dress Display Survey Data

- cutting away extra bits
- Cutting down mannequin
- Cutting out mannequin and adapting waist and breast to right measures or with padded material
- Cutting the chest and arms off
- Cutting tools and patience
- Developed 'petit' Schlappi mannequins with vendor
- Frontal display, leaving the backside open
- I have cut off parts that were too large and substituted
- I mostly use Manex France Display forms and carve them down.
- I transformed a mannequin made of polyurethane or Nikecell by cutting and using heated metal wire
- I use another child's torso and either build up the neck and shoulders, or carve out the hips to reposition the waist thus making the CB longer. If the form breaks at the waist, I put a disk in.
- It was expandable
- Just adjusted with acid-free tissue as needed.
- Made a Fosshape cast of smallest mannequin we had and then cut it down.
- Most recently, shaving down a mannequin's shoulders
- Not modified exactly, but looked to children's dress forms that we can pad out for very petite female clothing pieces
- oh, we've cut off boobs and shaved down waists and shoulders. it's messy.
- our inhouse mount makers do this; limbs are shortened, areas on torso cut down as needed, and then they are sanded/epoxied/filled with foam/sanded/repainted as needed
- Recortes y ensablaje con otros
- Removal of section with saw and then build back with materials such as fosshape or buckram
- Removed batting, shaved ethafoam form.
- Removed the cover, sawn off required 'bits' breasts, waist, shoulders etc. repadded & recovered. Generally, this is done as a last resort we prefer to use a smaller mannequin -even a child form that we can build up to size/shape required. .
- sawing portions of the existing mannequin or dress form
- Shave down existing dress form
- start with a smaller mannequin base and build-out
- Took a saw to it
- Used a child form and padded out
- Used a child's mannequin and then built it up to the required size.
- Using a child bust form for a dress, adding bust and length
- Using a saw to remove waist area and breasts.
- waist, bust, and shoulder cuts
- We've cut down the foam on an existing mannequin; have also custom built limbs to get the size we need.
- We've to fit the papier mache mannequins to each dress anthropometric measures with the same material in order to make them bigger or smaller

Diverse Dress Display Survey Data

Have you modified a mannequin for a garment that is larger-than-average?



If yes, how?

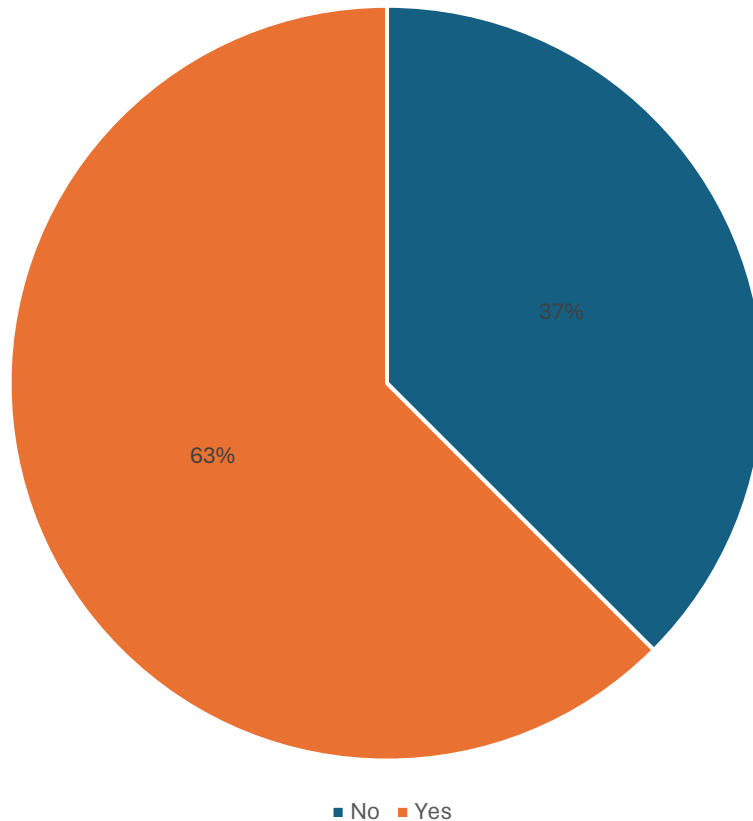
- (generally only with soft padding, haven't done hard sculpting to extend limbs or body dimensions)
- Acolchados
- Add batting and virgin needlepunch felt
- Add poly batting.
- added batting
- Added ethafoam as needed and padding to reach desired size.
- Added more polyester wadding onto the largest mannequin we had
- Added temporary padding under the garment to support it short term for photographing the garment.
- Adding on layers of archival materials to achieve the larger chest size
- Adding several layers of padding to torso and arms. Sometimes widening the shoulders with fosshape
- Adding shapes and sewn to the mannequin
- batting batting batting
- Best result is to add foam, fibrefill, padding to create the proper shape
- Build out adult form typically
- Build out with poly fiberfill, padding, etc.
- Build up with ethafoam and polywadding
- Building out with padding
- Building up a form with padding, felt, or fosshape
- Building up/out the shoulders with ethafoam to support the garment; cutting the waistline to add slices of ethafoam until torso is desired height; building out the body with polyester sheets where necessary to create the shape required.
- By padding it out with quilt batting kept in place by stockinet.

Diverse Dress Display Survey Data

- carved ethafoam, polyester wadding, stockinette/nylons, occasionally volara
- Combination of batting/padding
- Cotton padding
- Created girth with thick felt and padded with batting/pantyhose
- created padding with muslin over polyfil/wool padding
- Cutting down mannequins to the required measurements
- Ethafoam padding
- I build a fat suit.
- I built a "fat suit" with cotton T-shirts and batting
- I have built anatomically correct extensions to the mannequin
- I stuffed it with fleece, then sewed a new cotton cover on it
- It was expandable
- Layers of batting
- Lots of padding out
- Padded out
- Padded out
- Padded out the mannequin to fit the garment and create a historically accurate silhouette.
- Padded out with batting.
- Padded out with polyfil.
- Padding
- padding
- padding
- Padding + Ethafoam or Plastazote
- Padding it out
- Padding it out
- padding out
- Padding out using torso padding and custom made petticoats
- Padding the mannequin to achieve the required shape and size
- Padding the polystyrene dress form
- Padding, additional carved foam
- padding, shoulder pads, ethafoam wedges to increase the size
- Polyester batting by itself or above a Fosshape structure, ethafoam
- Sculpting larger breasts on mannequin (prep staff)
- Securing shaped ethafoam to provide 'bulk' and then lots of Dacron wadding cut to particular shapes to refine the silhouette
- The same procedure explained above
- Tissue stuffing
- Used a male form and padded out

Diverse Dress Display Survey Data

Have you modified a mannequin to create a unique body shape?



If yes, how?

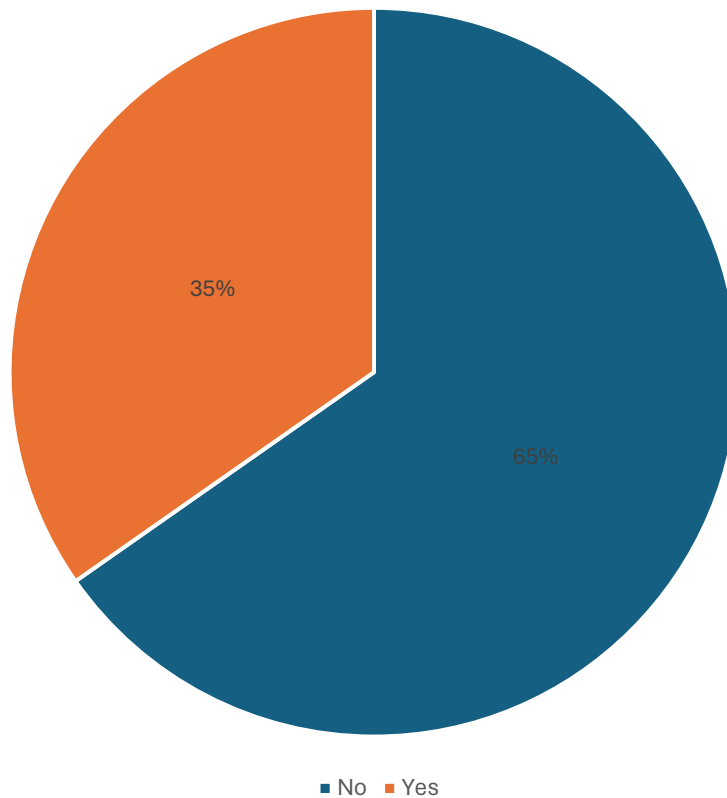
- The same procedure explained above
- added a foot to display toe rings, cut legs to fit seated in a chair
- Added supports out of net, quilted calico, rigilene, and other dressmaking materials to create undergarments that supported clothing in dynamic poses
- again, our inhouse mount makers will help with this (e.g. to create the corseted torso and bust for fifties garments, especially strapless dresses), the waist will be reduced and the breasts removed and then re-shaped, in some instances the entire torso from the collar bones to the navel will be removed and re-sculpted in foam) and then these modifications are sanded/re-painted/ etc.
- Arms different lengths, very large bust
- As above
- Build out standard adult form
- Build out with poly fiberfill, padding, etc.
- Building custom with felt or buckram
- By both carving and padding--see above.
- by combining the previous methods
- carved Ethafoam and added padding for custom fit
- Carved Ethafoam block (then covered with cotton stockinette)
- covered polyester batting,
- creating a giant cone for volume on large West African flat-drafted garments

Diverse Dress Display Survey Data

- custom-built mannequin; also modified others
- Depending on the situation, we have modified through addition (our preference) and subtraction. Also, through use of underpinningsaction
- Ensamblaje
- Fabricated ethafoam mount for skater jumping in the air.
- For an artist's conception that was not correct anatomically, I modified a b basic human form to display the piece as he artist saw its..
- For larger mid sections, added batting/padding
- fosshape, polyfill
- Generally by manipulating Ethafoam to create new shape and use glue or padding, knit to keep in place
- I create an understucture over which I build my shape as needed.
- I had to chop off the legs of an old store mannequin and carve new legs out of ethafoam to accommodate extremely high-heeled boots of a couture ensemble.
- In one notable example, by removing a leg. Usually be cutting mannequin with saw and moving/reshaping the body with metal armatures and covering with materials such as fosshape or buckram.
- mostly for women's dress with bustle, or 'pigeon' silhouette; also an arms out position for long fringe
- olyester batting by itself or above a Fosshape structure, ethafoam
- ony using parts of a dummy and creating rest with ethafoam, plastzote and polyester wadding/batting to pad
- padding
- Padding and sculpting
- padding/batting with fleece over the shape for a little grip to the garment
- padding/cutting
- poly foam and stuffing
- Removed breasts for a drag queen costume
- Separated sections of a mannequin to create a seated and painting
- Shave down to fit garment
- Shortened the waist by cutting off A Dorfman Museum Figure's foam.
- Similar techniques for asymmetrical bodies.
- stuffing
- This is too complicated to answer here.
- Tissue stuffing
- Use of wadding and stretch cotton jersey
- Used a bustle to help lift the skirt to be how it would have been worn.
- We have very a modest budget - ask colleagues for advice and sometimes utube!

Diverse Dress Display Survey Data

Have you modified a mannequin to represent a different skin tone?



If yes, how?

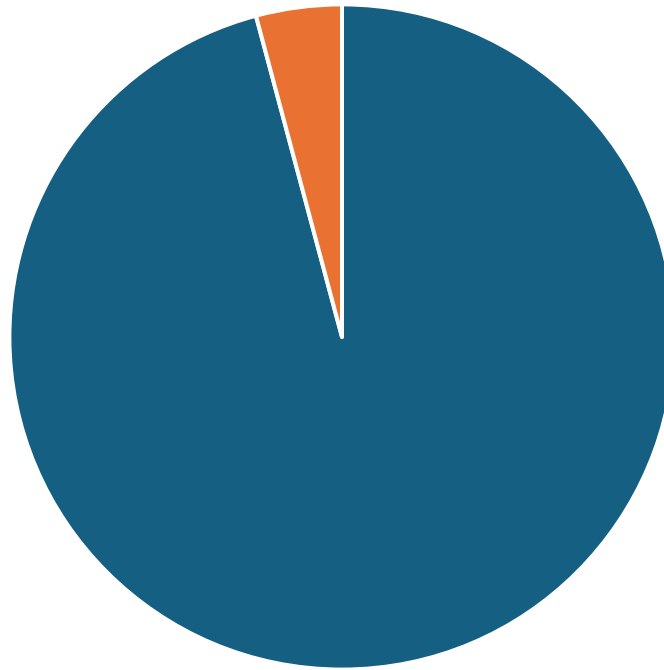
- (our institution tends to use neutral tones - greys, black, metallic, etc.)
- colouring
- cotton jersey covers
- Cover standard form with fabric or paint
- Created alternate jersey covers for manex forms, spray painted white display heads
- Digitally printed textiles sewn over dress forms (see <https://clothingtextiles.ualberta.ca/woven-identities1/>)
- Do not represent skin tone - too many varieties
- For foam dress form, created custom jersey covers
- For torsos, added skin toned jersey to cover the neck. There were many torsos, and we decided to use us a variety of skin covers, from lighter to darker. Most of our costumes represent BIPOC, so we paint the mannequins a color of choice based on exhibition design scheme. One curator specifically wanted the mannequins painted black, this is for an exhibition of African American cultural items. We often use invisible mannequins.
- I use coffee colored "queen" sized panty hose for African American skin tones, and "suntan" for other skin tones.
- I used coffee colored pantyhose to change the head/face of an existing mannequin.
- Many ways; painting; spraying; covering
- Ours are a generic grey
- Paintst, also covering entirely with colored hose.
- paint and fabric

Diverse Dress Display Survey Data

- Paint and fabric covering, as appropriate to mannequin materials.
- paint or covering exposed areas with fabric
- Paint or fabric cover
- Painted
- Pintura adecuada con supervision del químico
- Pulled over darker/different colour pantyhose (used 2 pairs at once occasionally)
- recent mannequin colors have been gold & matte black. not skin toned
- Requesting custom colours from the manufacturer. We worked very closely with Proportion London, who would also respray existing museum stock to any colour requested.
- Sort of. We routinely cover mannequins in gray cloth to remove the forms from being skin-tone colored.
- Use of cotton jersey knit
- Used brown opaque stockinette.
- Using knits, tights or stockings in the skin tone of the person represented. ico
- Vendor paints mannequins

Diverse Dress Display Survey Data

Have you modified a mannequin to represent a differently abled person?



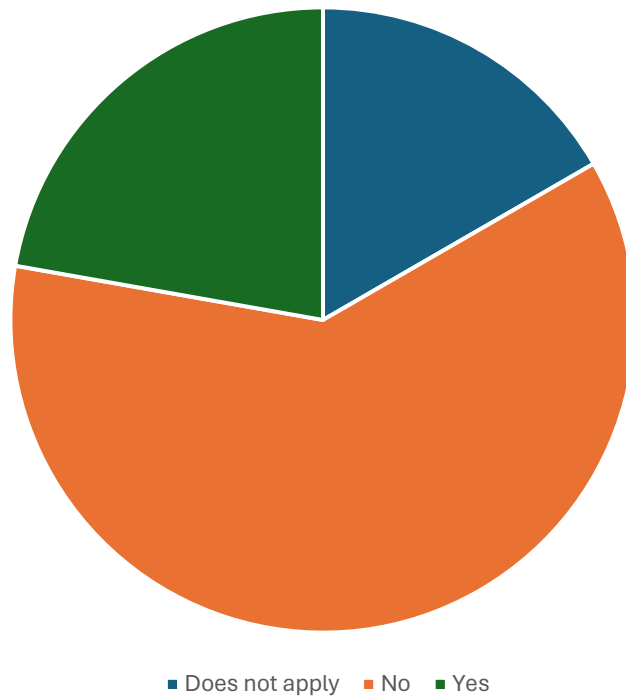
■ No ■ Yes

If yes, how?

- Creatively
- Have not had the privilege
- Have not yet, but currently collecting clothing from disability community and this is a consideration
- Seated-preparaton of chair; erect--modified a basic mannequin to reflect the physical an
- Used a torso from a historical mannequin to turn it into a seated mannequin in a wheelchair. Not great result. My colleague, Dr. Strickfaden was part of a great exhibition with good results: see <https://www.torontomu.ca/the-creative-school/news-events/news/2024/01/-cripling-masculinity--exhibit-explores-intersectionality-of-di/>

Diverse Dress Display Survey Data

Does the lack of readily available mannequins in larger-than-average size impact the choice of garments to display?



Comments:

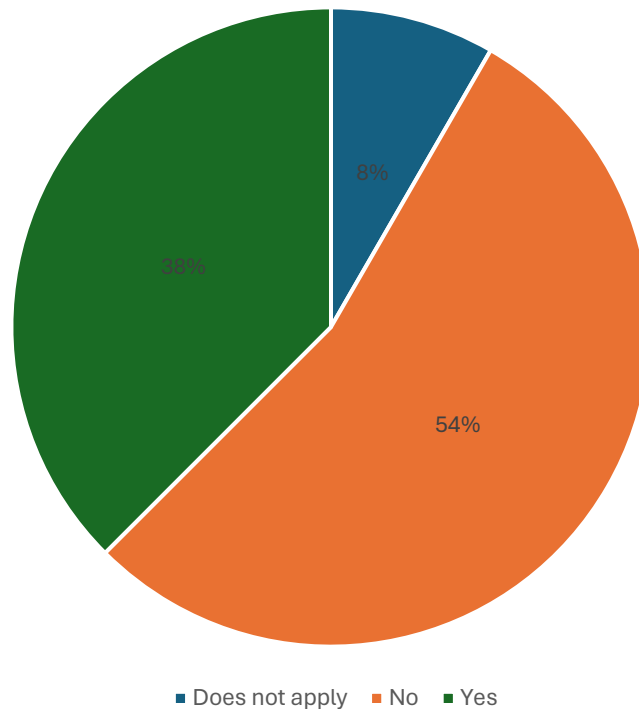
- adding volume is always easier in my book, because i can do it all myself and don't need the shop to cut down, or worry about removing too much structural support
- Alterations to a mannequin are always possible
- Being true to the subjects is paramount. No matter the size of the garments selected to put on display
- Building out standard forms has not been difficult for myself previously, but can add costs.
- But needs time to be calculated if possible to do within timeframe
- Curators prefer smaller sizes, and lack of suitable mannequins often
- Custom is custom
- I can always build out a larger frame; add fat pads; extend waist lengths, legs, and arms.
- I don't make the choices about which garments to display beyond around condition concerns, but I can always make the mannequin bigger, so Larger-than-average sizes are not a particular problem
- I think this is a chicken-or-egg question because it is also dependent on the types of garments held in collections.
- I turned down the gift of a beautiful handmade wedding dress once because I knew it would be too difficult to display.
- I would rather have a small and large mannequin, then pad out to whatever size I need. It's always harder to fit the smaller garments than the bigger ones.
- It affects the end results (which may range in effectiveness) but we do what we must do to present the pieces we want displayed, regardless of the piece
- It is easier to adapt to fit larger garments than smaller garments.
- I've dealt mainly with high fashion collections that are smaller sizes.

Diverse Dress Display Survey Data

- Mannequins can be adapted to any shape needed
- No and yes. We can pad mannequins to make it work, but small necks and arms can make larger garments look awkward
- no, because i think we feel it's "easy" to go up, building up existing mannequins, and harder to go down. generally. but our mannequins skinny little heads look pretty stupid sticking out of a scaled-up body, i gotta say.
- Not as frequently as the need for smaller-than-average sizes
- Our dressers can pad out mannequins, or we go with invisible mannequins
- Sobre todo di son vestimentas arqueológicos
- The garments selected for display are chosen without regard to how I have to create a mount for them
- The lack of such forms increases the cost of labor.
- The vast majority of our historic dress collection is on the smaller side rather than larger. however, it would be helpful to have the option of a plus size form for times when it may be required.
- This has never been a problem for the types of clients I work with--mostly history museums.
- This is a difficult question to give a yes/no answer to, there is usually more discussion and looking at how to display garments
- This is not a choice that I personally make, but I have seen curators avoid objects that are intended for larger bodies.
- We always modify to the garment
- We are short on time and staff and will choose the garment that is easier to dress
- We don't necessarily change garments but it does mean more work to make sure it displays properly which can be frustrating that you can't easily find good options
- We have a display of a military member's uniform from Vietnam and he is 6'8'. the pants are just bunched up at the bottom.
- We have started using size 8 and size 14 schlappi mannequins from Bonaveri - and this helps // though we have never displayed something significantly larger than a size 14
- we make the right form, although it is more work
- We modify as needed
- Yes, I would like to display garments of all sizes and body types. It's particularly difficult when mounting drag
- Yes, sort of. We simply find ourselves padding out existing forms to hold the garments we have in our collection.

Diverse Dress Display Survey Data

Does the lack of readily available mannequins in smaller-than-average sizes impact the choice of garments to display?



Comments:

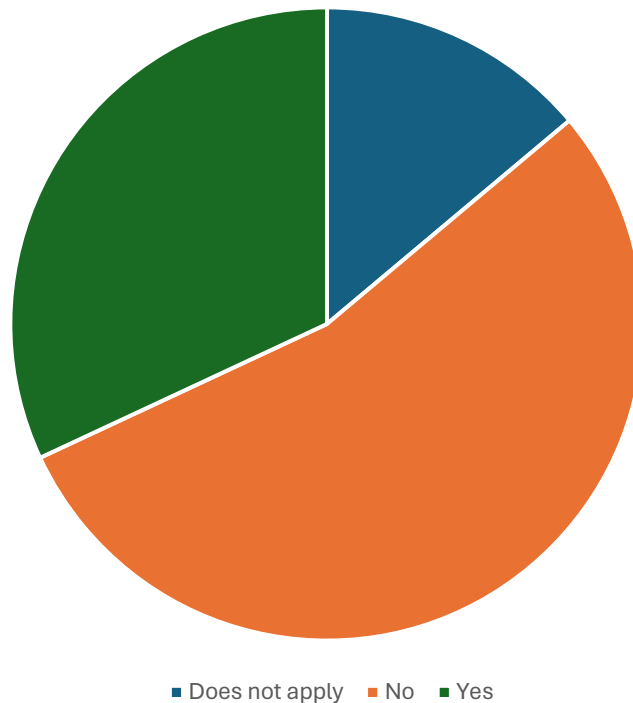
- All the time--I have to carve down forms for nearly every project. only eas
- Always create custom to support the garment
- But it makes it more difficult! I have to create custom mannequins in this case.
- But it would be easier to have more commercially available choices.
- But needs time to be calculated if possible to do within timeframe
- I am able to custom build/modify usually. But the costs to the budget are usually increased as it requires more hours
- I have had to use a children's mannequin to display an adult female's garment because the bust of the adult female was too large for the historic garment.
- i wish we could talk the higher ups into displaying some of our awesome kids' wear, but there's a real hesitation because of the mannequin questions (and probably other reasons)
- It does require a larger amount of mannequins when you have to customize a mannequin to be MUCH smaller, since it then can be used for less objects than before, and you need to purchase more mannequins.
- It is difficult to find mannequins that will fit small children's clothes.
- It is difficult, since many of our historic garments are for BIPOC, particularly indigenous. We are limited by what is available in petite sized mannequins, or we just make invisible forms.
- probably has more of an impact on how and does affect the shape
- Same as the previous one
- See above.
- See previous comment

Diverse Dress Display Survey Data

- Smaller sizes are often poorly mounted .
- Sometimes we use dress forms instead of mannequins so we don't damage the clothing.
- The garments for display are selected regardless of what I have to do to mount them
- There are so many ways different forms for smaller bodies
- This does happen, but I think there is a bias towards smaller more petite objects and curators are more likely to support workarounds for them.
- Using Childrens toros forms as an understructure adds to the time it takes to mount such a garment.
- Very small garment size can impact garment choice if it is not possible to modify existing mannequins by cutting away material or if there is not enough budget to accommodate fabrication of a custom form.
- We always modify the mount to the garment
- We have not encountered this problem so much.
- We it possible to adapt mannequins to fashion silhouette anyway
- We sometimes use petite schlappi mannequins from bonaveri, though these are very small. We haven't found a good more normal petite mannequin (e.g. a more "normal" height); we also don't have a lot of very small clothing in our collection, and for very small things may tend to use dress forms instead of mannequins, since they are easier to modify and you don't have to worry as much about the proportionality of all the limbs
- We still display them - they just require more work to prepare than may be the case if a smaller, suitably shaped body was available. One issue at the moment is the display of 2 contemporary garments with leggings - these require nicely shaped legs to be successful but mannequins with legs are frequently too tall.
- We will always choose the easier piece to dress if the options are relatively equal
- While Dorfman's can work, their less-than-human quality make them unappealing

Diverse Dress Display Survey Data

Does the lack of readily available mannequins representing a wide variety of body shapes impact the choice of garments to display?



Comments:

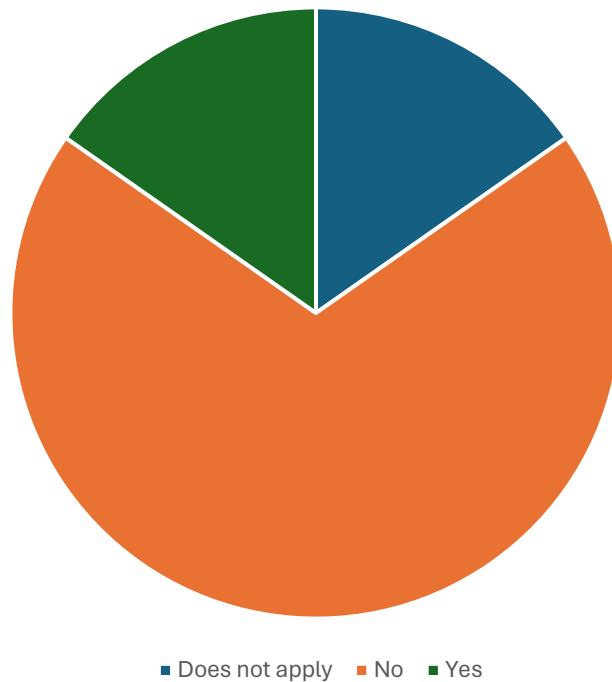
- All are custom and modified in some way.
- As above. I can make mannequins to fit the garments, but it's time-consuming.
- But needs time to be calculated if possible to do within timeframe
- But the curator will! I've worked with curators who have called a size 6 "not chic" (gag).
- Ditto
- Doesn't impact which garments are displayed but more work & money for us to create appropriate mannequins
- Especially with small budgets, it can be hard if the only options are custom
- Hard to say, as our collection of costumes is not very diverse in terms of body shape
- I can always make the necessary body shape for the garments.
- I generally do not buy a standard mannequin but make one that can be adapted
- I know it will in the future as we continue to collect, but right now we haven't run into the problem
- Increase in overall budget cost for time spent customizing
- It doesn't necessarily impact on if they are displayed or not but rather on how successful/good they look.
- It would be nice if there was a greater variety of mannequins. We would never change our exhibition list based on mannequin variety; the curators have to compromise and accept what mannequins are available, since custom 3D printing is too expensive. Invisible mannequins are always an option that our curators are content with for history exhibitions.
- Modern fashion mannequins are the size of models, not modern normal people, let alone historic people in period appropriate undergarments!
- Modern mannequins sometimes have a bust that is too large for some historic garments to close properly.

Diverse Dress Display Survey Data

- No matter what the size of the mannequin some modification is almost always necessary to provide adequate support and create an appropriate silhouette.
- not just shape but, also postures
- of course! they mostly look like slender, tall white people because that's the mannequins we have the most of!
- Our collection does not represent as many body shapes as we might want to be able to represent in our exhibitions.
- same as above
- See above
- see above
- See above.
- See previous comment
- Sobre todo en etnográficos
- This applies not only to basic human shapes but to historical shapes, and deliberate bodily modification.
- This just requires a lot more preparation for garments to be displayed, since so much more support structures need to be created or had on hand for different shapes.
- Usually if the garment is important enough, resources are created for it.
- We always modify the mount to the garment
- We don't have the budget for custom mannequins
- we end up using a padded out child mannequin for smaller frames, or padding out typical thin framed women's mannequins for larger frame garments
- Yes, this is true, but cost plays into it as well. Even if there was a variety available, if the cost is as high as a KCI, I think many institutions would still hesitate.

Diverse Dress Display Survey Data

Does the lack of readily available mannequins representing a wide variety of skin tones impact the choice of garments to display?



Comments:

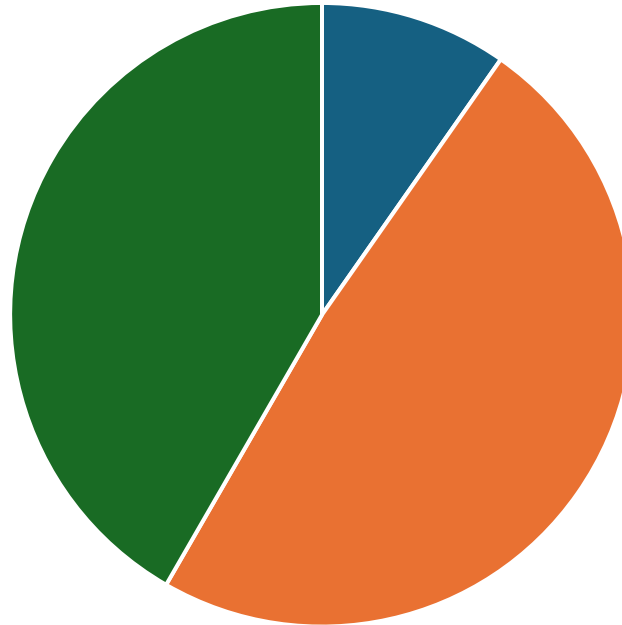
- At least it hasn't so far.
- At my institution, we try to make the mannequin as invisible as possible. The mannequins are not displayed with heads or hands unless the garment requires it. Any exposed areas of the mannequin are covered in a matte black knit fabric so as to recede visually.
- But I can see how it might in some cases. I'm just accustomed to so much customization of mannequins, I just do what needs to be done to get the effect I want and I don't depend on a purchased museum mannequin.
- Choose custom mounts to make
- Ditto
- do not often work with mannequins with heads or hands
- generally we use a dark grey color for "flesh tone" only when necessary and we do not use hands or heads
- I am not part of the selection of historic dress to exhibit.
- I would say the skin tones are less of an issue than the diversity in facial features as mannequins can always be painted. I currently work at the Autry and we are putting on an Indigenous fashion exhibition and were forced to choose the featureless forms as they were the least westernized looking. Having more variety in facial structure would be incredibly beneficial.
- In an exhibit that had 6 different skin tones - it was decided to make all of the mannequins with a grey cover
- It hasn't yet - this is generally a curatorial/design choice at our museum; we will generally paint mannequins or purchase new ones for each show, as the display color needed generally changes from show to show
- Most mannequins that I have worked with were painted gray or had gray show fabric on them so that were not skin coloured at all.

Diverse Dress Display Survey Data

- My institution has mannequins of many different skin tones.
- nah. we don't have any "skin tones" included. all either white (like, real white) or black "skin"
- Never represent skin tone - the variety is too great in the African American community
- Not regularly, but it will.
- our in house painter can paint them any color. But lack of variety in facial features has been a challenge (even abstract facial features can look too European)
- Our mannequins are lined in taffeta, the same taffeta of the exhibition rooms and they have no heads, with the sole exception of those that require be displayed with a hat or headdress
- Painting and fabric covering are viable options; some curators and exhibition designer i've worked with opt for mannequin colors that don't represent a particular skin tone (grey or bright colors); some prefer invisible forms to avoid having to represent skin tone.
- See previous comment: we find solutions but I must admit this awareness came in late...
- Skin tone can be modified - however, characteristic facial features are more problematic. See 'Africa Fashion' and the Frida Kahlo mannequins produced for the V&A displays.
- Skin tone is hard because it's not just the colour, it's also the facial features, and then you get into gross racial caricatures. I prefer to do headless to avoid the wax museum look.
- So far I have been able to find the needed shade/colour of pantyhose to change skin tones.
- So far, I have been able to adapt the skin color with covering with knits or stockings or tights. alv
- Sometimes the mannequins available do not represent the heritage or accuracy of the garments to be displayed.
- Sometimes, particularly when putting a garment on a "neutral" color mannequin would be inappropriate.
- That problem is very fixable
- The garments are more important than available mannequins. Skin tone is difficult, since there is no one skin tone that works for all people of color. We do avoid white or light skin tones when exhibiting clothing worn or designed by BIPOC. We tend to prefer painting the mannequins a non skin tone. The major struggle for us is finding mannequins with non-European facial features. We often go with egg head style for this reason, but many feel these faces are strange and alien. However, it is the preferred choice over a mannequin with European features.
- usually go for non-visible mounts in this case, which is a choice more led by curatorial
- Usually it is not too difficult to paint or cover, but it can increase budget.
- We find a way to modify the coloration
- We find cloth covering existing mannequins works well for whatever skin tone (or none skin tone) we wish to represent.
- We keep a consistent color of mannequin in the museum in bright white, or do invisible mounts with black poles to blend. Having to color everything to various skin tones would be time consuming. Pictures of the person wearing the garment fit this need without getting a skin tone incorrect on a mannequin.
- We re-use mannequins and re-paint to suit, for some displays have used a more abstract colour such as blue
- We tend to use more dress forms since it is more economical, but would love to have more options should we choose to use mannequins
- We use skin tones very rarely.
- We usually only use dress forms, so don't really show skin tones.
- What we have stops at the neck
- Where skin tone is relevant, modification can be taken while preparing.

Diverse Dress Display Survey Data

When you see costume on display, do you see any difference in standards for mounting and displaying large-sized garments than average sized garments?



■ Does not apply ■ No ■ Yes

Comments:

- Dobleces
- doesn't look natural
- Due to the lack of larger-sized mannequins for garments, I have seen poor mounting practices. Oftentimes, it has to do with cost, and lack of expert modifications. (Not being able to hire qualified conservators who can do the modifications).
- Garments for larger people are almost never on fibreglass mannequins or mannequins with heads presumably because they are hard to find
- I can't see how other museums are internally mounting objects, so I can't really respond to this
- I have noticed in the past that large sized garments are often pinned to make them seem smaller.
- I have seen some strange forms made where the mounter tried to shift the weight to the back! or made the forms too big/ pushing out the seams! Not sure why. It seems some mounters get nervous about how to display large sized garments
- I haven't observed different standards, but what I have observed is that larger garments can be made to fit on smaller mannequins (with padding), but heads/arms/hands/legs are difficult to make proportional. So, for example, if a large garment is mounted on a small mannequin with a head, the head and neck often look disproportionately small for the size of the body.
- I often see poor fits
- I wouldn't say standards are different but i am aware it takes skill
- If not done well, larger garments can either look frumpy and ill-fitting or be over stuffed without consideration for the actual body shape.

Diverse Dress Display Survey Data

- It depends upon the skill and resources of the costume mounter.
- It does depend on where they are displayed but, there are times you see that the mannequin is just too small
- It is all about the skill of the dresser and if they understand what happens to proportion.
- It seems like there's less care in getting the fit and drape of a larger garment correct than there is for a smaller one.
- Large sizes are not displayed honestly, or not at all.
- Larger costume is often not well displayed - it's hard to build up small mannequins without the mannequin looking like it's wearing its mother's clothes.
- More often, the need to custom build a mount for larger than average pieces clearly reflects a substantial amount of work beyond what was needed for putting average size garments on stock mannequins.
- Most people who know how to do this work know how to accommodate diversified looks.
- Not really sure what you mean by large size garments--ones for large people or ones that have outsized fashion elements that might need special support. garments
- Often large garments for women are still made to look smaller (such as non-3D display, where the volume has been moved to the side or back to still show a thinner silhouette which is ridiculous. I never see this tactic on men's garments.
- Often mounted on dress forms rather than mannequins.
- Only in that they were mounted by an untrained person, who simply put the too large garments on without building up the correct body.
- Poses are often different for larger sizes, and hard to find larger-sized mannequins with full head with facial features
- Smaller institutions have fewer resources and thus use whatever small-sized forms they have available. Those same institutions are often limited in their mannequin-building skills and resources, which results in large-sized garments hanging limply on too-small forms.
- The body will be filled out but the head and arms will be scrawny in comparison
- The important thing is to properly support the garment safely whatever the size
- Well I think larger-sized bodies are harder for the average person to recreate so they are less successful, usually?
- When adding too many layers of padding the shape of the body can easily be lost

Diverse Dress Display Survey Data

Please share any additional comments you have about diversity in dress display.

- Any we have used are just the body, no face nor sense of skin tone. Universal, really.
- As we reuse Mannequin/dress forms for multiple displays it would be really useful if they could be supplied to enable different display options. Eg having a form with a detachable head that can be replaced with a cap if the head is not required. Detachable arms that can be replaced with caps if not required.
- As with all areas in museums, culture, and communities we need diversity to be embraced and represented.
- Because our collection developed almost entirely through donor-driven acquisitions, our needs may differ from those of other institutions. We also work almost exclusively with MTS (or people recommended by MTS) for textile-related conservation or display needs.
- curatorial whims--er, preferences--has a lot to do with it around here (not all institutions suffer from this particular capriciousness). the curator does not prioritize different body shapes or skin tones so those considerations are almost never in the "trade space."
- Due to the great variety in African American skin tones - never attempt to represent actual skin tones. Do not purchase female forms. Use male forms close to the desired size, add bras and pad to replicate bust location and size and pad waist and hips, all to best support the costume and provide close approximation of the person who owned/wore the costume.
- Even if garments fit it is very difficult to get ones of the right shape, modern mannequins tend to be too wide across the shoulders and go for a youthful bust position and shape. for costume exhibitions here there is always a lot of discussion about whether or not to use heads/faces and hands, there are a lot of strong feelings for and against their use.
- I am often having to educate curators and exhibit designers on the need to consider the extra cost of custom sizing and appropriate skin tones in their early planning/budgeting. Often times if they can afford it, I will encourage invisible custom forms. But that is typically not in budget range. Customizing fashion mannequins by painting and/or padding can work for creating appropriate skin tone and support for the textile. But the shape of the face, arms, legs that are exposed not matching can be problematic.
- I dressed for museums large and small for more than 20 years. I still give advice. I applaud this effort. The form of mannequins applies to historic dress as well as varying body types.
- I hardly see diversity unless its a specific need for the designer or culture. For fashion displays, the mannequins are mostly white
- i love people discussing it, and comparing ways to work with showing a diversity of humans in clothing
- I would like to learn more installation method, like fosshape, and other "invisible" supports
- I would love museum hard body mannequins in light, medium, and dark skin tones with appropriate hair.
- in most cases, we work with custommade mannequins
- It is a complicated matter to ethically and accurately display garments and will surely see progress in representation in the future!
- It would be great to have some standard forms designed for museum use (lots of articulation points, easy configuration, safe materials) in a range of sizes and abilities (little people, limb differences, wheelchair use).
- It's past time to make changes to our practices. Imperative is more like it.
- I've noticed a great lack of diversity in facial features. Even abstract faces look European with pinched nose and small lips. We recently worked with an artist and mannequin company to create an abstract face with broader nose and larger lips.

Diverse Dress Display Survey Data

- Mounting any item or belonging successfully means paying attention to the individuality of the item. Why should this be any different with a garment than with creating a custom mount for any other item or belonging???
- Our biggest complaint regarding mannequins is the cost of mannequins in more dynamic poses. Many of our consultants and artists want the form to look like they are dancing regalia. Our second biggest complaint is the lack of non-European facial features. Lastly, it is more difficult to find mannequins for average sized clothing, since average is considered "plus size" in the mannequin world. Actual plus sized clothing would be very expensive since they will need to be custom made, hence we will build our own invisible form which requires a lot of time and expertise (there are not many skilled dressers/mountmakers, and those who are available charge a high hourly contract rate).
- So glad for this topic! For smaller organizations or those with modest budgets, it can be prohibitive to mount dress displays, so being able to find more easily accessible, diverse options, instead of having to go the custom route, is so very important.
- Thank you for conducting this survey. I'm interested in the results
- Thank you for this survey. I am looking forward to hearing about the results.
- The last question was tough, as it really depends on the exhibition - if the exhibition is dealing with non-white cultural clothing, then skin tone would be the first consideration.
- The papier mache mannequins are the easiest to modify and fit for all kind of dresses or suits. The dresses made to wear with corset are extremely small and the dresses of a large size, also were made to wear with corset, which generates a body totally different from what we would consider large size today. For that reason we make an special mannequin for each dress and suit. We do not differentiate by color if what we represent is an adult or a minor, someone from a high or low class, someone Caucasian or African or Indian, they are all covered in the same color of taffeta.
- The thing that I find the most frustrating in regard to diversity in display is that clothing from non-white people is almost always displayed on an invisible mount, be it a T-stand or a headless/armless dress form, you almost never get a fully realized body. However, western fashion almost always gets a full form: a head, arms, legs, etc. I find the erasure of non-white bodies in a museum setting extremely problematic.
- There are some interesting areas of discussion about the use of T-bars and flat display for dress cut with square shoulders/arms, such as Kimono. The tendency to display this type of non-western clothing on T-bars removes the human factor in the clothing and has an 'othering' aspect. You might be interested to see Vivienne Chen's MPhil theses from University of Glasgow on the display of Chinese dress. See also discussions/publications on the display of Kimono in the 'Kimono: Kyoto to Catwalk' exhibition at the V&A. Feel free to email me at joanne.hackett@glasgow.ac.uk
- This is a question we pondered very carefully for *Real Clothes, Real Lives* at Smith College. We custom-made the mannequins and chose a variety of fabrics to represent a range of skin tones. We also chose garments to represent a variety of body shapes. Because I generally work with historic garments in museum collections, there isn't a wide range of ethnicities or body shapes to represent---which is unfortunate!
- Vestimentas con materiales mixtos, en algunos casos es más complejo
- We all wear clothes; it is a universal given regardless of the silhouette. Garments have always come in a variety of sizes and shapes, just as bodies have/do. It is the skill of the dresser that matters.
- We feel diversity is important to represent as much as possible in exhibitions, but the limits of what's in our collection often limits our ability to be representative.
- We have a long way to go as a field, to collect and display more diverse examples of dress.
- Would love to see more variety in "over-the-counter" mannequins that reflect both a variety of identities and equal attention to the overall mood of the mannequin (poses, facial features, etc.)